the artist as philanthropist

strengthening the next generation of artist-endowed foundations

a study of the emerging artist-endowed foundation field in the U.S.

study report supplement 2013
the artist as philanthropist
strengthening the next generation of artist-endowed foundations

a study of the emerging artist-endowed foundation field in the US

study report supplement 2013

Christine J. Vincent, Study Director

Study Committee
Alberta Arthurs
Charles C. Bergman
James T. Demetrion
Lowery Stokes Sims
James Allen Smith
Stephen K. Urice

THE ASPEN INSTITUTE
Philanthropy & Social Innovation

www.aspeninstitute.org/psi/a-ef-report

The views expressed are those of the authors and are not of the Program on Philanthropy and Social Innovation or the Aspen Institute, its trustees, or its funders.
The Aspen Institute’s **Program on Philanthropy and Social Innovation (PSI)** seeks to inform and maximize the impact of grantmaking foundations, nonprofit organizations, social enterprises, and public-private partnerships through leadership development initiatives, convenings, and communications so that each can contribute to the good society at home and abroad. The Program’s theory of change rests on the premise that if their leaders have clarity about their values, are collaborative in their approach to problem-solving, and are aware of the strategies and potential partnerships available to them, they are more likely to succeed in advancing the social good.

**The Aspen Institute** is an educational and policy studies organization with a mission to foster leadership based on enduring values and to provide a nonpartisan venue for dealing with critical issues. The Institute is based in Washington, DC; Aspen, Colorado; and on the Wye River on Maryland’s Eastern Shore. It also has offices in New York City and an international network of partners.
TABLE OF CONTENTS:
STUDY REPORT SUPPLEMENT 2013

Preface................................................................................................................................................................................... i
Acknowledgements ................................................................................................................................................................... iii
Executive Summary ................................................................................................................................................................. xi
Introduction ........................................................................................................................................................................... xxi

UPDATES TO VOLUME I
PART A. FINDINGS: OVERVIEW OF THE FIELD
  2.4 The Artist-Endowed Foundation Field: Field Dimensions – Updated ................................................................. 3
    2.4.1 Census of Artist-Endowed Foundations – Updated ...................................................................................... 15
    2.4.2 Foundation Assets – Updated ......................................................................................................................... 21
    2.4.3 Charitable Purpose Disbursements – Updated ............................................................................................... 31
    2.4.4 Foundations and Associated Artists – Updated ............................................................................................... 37

Appendix A.2 The Field
B. Snapshot Profiles: Largest Artist-Endowed Foundations – Updated ................................................................. 43

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field
A. Identified Artist-Endowed Foundations – Updated ................................................................................................. 113
C. Artist-Endowed Public Charities Identified During Research – Updated ............................................................... 131

SUPPLEMENTS TO VOLUME II
PART B. CONSIDERATIONS IN FOUNDATION PRACTICE
Appendix B. Foundation Practice – Supplemental
E. The Literature of Estate Planning As It Pertains to Visual Artists ................................................................. 141

PART C. COLLECTED BRIEFING PAPERS
9. Briefing Papers – Supplemental
   9.8 Planning in Light of Trends
      9.8.1 Foreword to Supplemental Briefing Papers ................................................................................................. 149
      9.8.2 Authors’ Affiliations ....................................................................................................................................... 153
      9.8.3 Incorporating in New York State: Forming Charitable Organizations with Cultural and Philanthropic Purposes (James J. Fishman) ........................................................................................................................................ 155
      9.8.4 Artist-Endowed Foundations Holding Stock in Artists’ Corporations: A Costly Arrangement (Jill S. Manny) ........................................................................................................................................ 161
      9.8.5 Statutory Copyright Termination and Artist-Endowed Foundations (Lee-Ford Tritt) ............................... 169
PREFACE

The Aspen Institute’s National Study of Artist-Endowed Foundations, the first in-depth examination of private foundations created in the US by visual artists, was initiated in 2007 with the encouragement and support of a donor consortium led by Charles C. Bergman of the Pollock-Krasner Foundation, Jack Cowart of the Roy Lichtenstein Foundation, and Joel Wachs of the Andy Warhol Foundation for the Visual Arts. Along with other long-serving directors, including Sandy Hirsch of the Adolph and Esther Gottlieb Foundation, these leaders, always generous in sharing their experiences with new members of this emerging field, gave shape to the Study’s mission, which is to help the next generation of artist-endowed foundation make the most of its donors’ generosity in service to a charitable purpose.

The Study’s aim is to encourage effective practice in formation of artist-endowed foundations and the operation of these new philanthropies, thereby increasing the ability to fulfill their charitable mandates. Its chief strategy is to address the significant information gap facing individuals involved in creating new artist-endowed foundations and leading and governing their operations. It has done this by researching, assembling, and making available relevant information about this new field and the often-complex considerations involved in the creation and management of artist-endowed foundations and their charitable programs.

Since its release in 2010 at www.aspeninstitute.org/psi/a-ef-report, a variety of activities above and beyond the basic distribution of the Study Report publication have been mounted to ensure that the Study’s research findings reach their intended audiences and do not sit passively on the shelf. These dissemination activities include publication of a reading guide to the Study Report tailored for artists and their family members, publication of articles based on the Study’s findings in national journals, presentation of panel discussions and lectures to a variety of national and local audiences, and presentation of a professional education convening based on the Study’s findings for leaders of artist-endowed foundations.

This publication, Study Report Supplement 2013, which incorporates an updated data profile of the field along with newly commissioned briefing papers on emergent policy issues and a descriptive survey of relevant estate planning literature, is an additional component of the dissemination program. As a resource for those creating the next generation of artist-endowed foundations, along with those leading the field, it offers information about recent growth, both in numbers and in aggregate assets, and explores what this expansion means with respect to the field’s evolving practices and the forces shaping its development.

Both the initial Study Report and this supplemental publication have been written for a general audience from a nonspecialist’s perspective, although in some cases, briefing papers authored by independent scholars also address the interests of specialist audiences. As has been true from the Study’s inception, its research findings and related materials are offered in the belief that presentation of information about the overall field and its evolving practices, including its distinctive characteristics, will provide the best possible context for the inevitable attention from policymakers that is sure to result as the field transforms dramatically in scale and achieves greater visibility.

Christine J. Vincent
Study Director
The Aspen Institute’s National Study of Artist-Endowed Foundations
ACKNOWLEDGEMENTS

Many organizations and individuals have assisted in realizing the work of the Study’s dissemination program. Following the Study’s publication, an ad hoc group met to inform planning for dissemination of its research findings. This group included: Charles C. Bergman, chairman and CEO, the Pollock-Krasner Foundation; Jack Cowart, executive director, Roy Lichtenstein Foundation; Jack Flam, president, the Dedalus Foundation; Sanford Hirsch, executive director, the Adolph and Esther Gottlieb Foundation; Carolyn Somers, executive director, Joan Mitchell Foundation; and Joel Wachs, president, the Andy Warhol Foundation for the Visual Arts, with additional input by Leah Levy, director, the Jay DeFeo Trust, and Cynthia Gehrig, president, Jerome Foundation. In addition, members of this group graciously took up roles individually to advance the Study’s dissemination by hosting presentations, participating as panelists and speakers, and facilitating opportunities to collaborate on presentations with organizations whose interests in the realm of the arts, philanthropy, and law bear on the Study’s research.

A wide range of organizations whose constituents have a stake in the Study’s research have generously provided opportunities to share its findings by organizing or hosting panel discussions and presentations. Among these are: Alliance of Artists Communities; American Bar Association Section of Taxation, Exempt Organizations Committee; Art Dealers Association of America and Mitchell-Innes & Nash Gallery; ArtTable New York and Robert Rauschenberg Foundation; Artists & Legacy Symposium presented by The Noguchi Museum, Judd Foundation, and Philip Johnson Glass House of the National Trust for Historic Preservation; Association of Academic Museums and Galleries and the Johns Hopkins University; Council of Artist Foundations and Roy Lichtenstein Foundation; the Dedalus Foundation; Farnsworth Art Museum; Graham Foundation for Advanced Studies in the Fine Arts; Grantmakers in the Arts and the Pollock-Krasner Foundation, Jerome Foundation, and the Andy Warhol Foundation for the Visual Arts; Armand Hammer Museum of Art and Culture Center, University of California Los Angeles; Harvard Art Museums; Hauser Center for Nonprofit Organizations, Harvard University; Heckerling Institute on Estate Planning, University of Miami School of Law; International Foundation for Art Research; Los Angeles County Museum of Art; Milano School of International Affairs, Management, and Urban Policy, the New School; Museum of Modern Art; New York City Bar Association, Art Law Committee; Provincetown Art Association and Museum; Western States Artist Foundations and the Jay DeFeo Trust; and Social Theory, Politics and the Arts Conference and the University of Kentucky. Numerous foundation leaders made themselves available to participate as panelists and conveners for these presentations; they are listed below, with thanks.

The New School’s Milano School of International Affairs, Management, and Urban Policy contributed significantly as a key partner in the Study’s enhanced dissemination program by collaborating in the November 2012 presentation of a professional education convening with content based on the Study’s findings—the Seminar for Artist-Endowed Foundation Leaders: Issues in Practice and Policy. In particular, Seminar Co-director Aida Rodriguez, professor of Professional Practice and former chair of Management Programs at the New School’s Milano School, saw an opportunity to build on the school’s storied history in the arts and social change to assist new leaders in cultural philanthropy. Likewise,
Study advisor Stephen K. Urice provided valuable guidance on Seminar content generally and on recruitment of participating scholars able to address critical policy issues that have come to the fore since the Study Report’s publication. Scholars in the fields of art, philanthropy, law, education, and cultural policy, listed below, kindly accepted the invitation to serve as Seminar faculty.

Authors of the supplemental briefing papers presented in this publication’s **Part C. Collected Briefing Papers**—James J. Fishman, Jill S. Manny, and Lee-Ford Tritt—came to the topic of artist-endowed foundations as authorities in New York nonprofit law and practice, private foundation law, and estate planning and copyright law, respectively. Their interest in engaging this topic for the first time is appreciated, as is their willingness to accommodate the assignment in busy schedules. In the same spirit, Stephen K. Urice and Marion R. Fremont-Smith generously extended the impact of their initial roles as scholarly advisors and authors of key briefing papers by advising on supplemental research, reviewing papers and publications, and participating in presentations, as well as providing guidance on dissemination generally.

Development of the **Reading Guide to the Study Report for Artists and Their Family Members** was informed significantly by artists and artists’ family members who contributed their questions and shared their personal perspectives on the topic, helping to ensure that the publication would speak to the concerns of its intended audience. In addition to the many artists interviewed individually during the Study’s research program, those contributing also included artists who participated in the Study’s dissemination activities. Among these are the artists and their family members who gathered at the Los Angeles home of Jennifer Guidi and Mark Grotjahn for a March 2013 evening organized by independent curator Paul Schimmel and Ann Philbin, director of the Armand Hammer Museum of Art and Cultural Center, as well as artists’ family members who convened in November 2012 at the Museum of Modern Art for a symposium on considerations in foundation creation, and the artists who participated in the April 2011 Artist & Legacy Symposium presented by The Noguchi Museum, the Judd Foundation, and the Philip Johnson Glass House.

The Study’s initial research program, publication, and dissemination activities were advised by Alberta Arthurs, former director, Arts and Culture, The Rockefeller Foundation; Charles C. Bergman, chairman and CEO, the Pollock-Krasner Foundation; James T. Demetrion, director emeritus, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Lowery Stokes Sims, curator, Museum of Arts and Design; James Allen Smith, vice president, director of Research and Education, The Rockefeller Archive Center; and Stephen K. Urice, professor of law, University of Miami School of Law. Their wise guidance is deeply appreciated.

With the leadership of the Lichtenstein, Pollock-Krasner, and Warhol Foundations, the consortium supporting the Study’s initial activities was broadened in order to fund these enhanced dissemination efforts. Listed below, the group includes national and local institutional philanthropies, individual donors, and artist-endowed foundations themselves. Charles C. Bergman in particular played a key role in advocating support for the Study’s enhanced dissemination. As has been true since the Study’s inception,
while benefitting from donor support, the Study also enjoyed complete independence, arriving at its conclusions free of influence from its funders, who bear no responsibility for the findings and views presented in the Study’s initial report and this supplement, the accompanying briefing papers, related publications, and presentations.

The staff of the Aspen Institute’s Program on Philanthropy and Social Innovation, particularly Tracey Rutnik, deputy director for Research and Policy, and Eric Boehm, Finance and Program manager, provided valuable support to conduct and administer the Study’s research and dissemination activities. Finally, Jane Wales, vice president, Philanthropy and Society, Aspen Institute, and director of the Institute’s Program on Philanthropy and Social Innovation, has generously encouraged the Study’s activities as a dimension of the program’s mission to strengthen philanthropy’s role in advancing social innovation.

Christine J. Vincent
Study Director
The Aspen Institute’s National Study of Artist-Endowed Foundations
## Study Dissemination Presentations: Foundation Panelists and Conveners

<table>
<thead>
<tr>
<th>Name</th>
<th>Foundation/Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patricia L. Bailey, President</td>
<td>Heliker-LaHotan Foundation</td>
</tr>
<tr>
<td>Alexandra Benjamin, Executive Director</td>
<td>The Mandelman-Ribak Foundation</td>
</tr>
<tr>
<td>Charles C. Bergman, Chairman and CEO</td>
<td>The Pollock-Krasner Foundation</td>
</tr>
<tr>
<td>Richard Calvocoressi, Director</td>
<td>The Henry Moore Foundation</td>
</tr>
<tr>
<td>Bloum Cardenas, Co-trustee</td>
<td>Niki Charitable Art Foundation</td>
</tr>
<tr>
<td>Pamela Clapp, Former Program Director</td>
<td>The Andy Warhol Foundation for the Visual Arts</td>
</tr>
<tr>
<td>Jack Cowart, Executive Director</td>
<td>Roy Lichtenstein Foundation</td>
</tr>
<tr>
<td>Jack Flam, President</td>
<td>The Dedalus Foundation</td>
</tr>
<tr>
<td>Cindy Gehrig, President</td>
<td>Jerome Foundation</td>
</tr>
<tr>
<td>Richard Grant, Executive Director</td>
<td>Richard Diebenkorn Foundation</td>
</tr>
<tr>
<td>Julia Gruen, Executive Director</td>
<td>The Keith Haring Foundation</td>
</tr>
<tr>
<td>Sarah Herda, Executive Director</td>
<td>Graham Foundation for Advanced Studies in the Fine Arts</td>
</tr>
<tr>
<td>Sanford Hirsch, Executive Director</td>
<td>The Adolph and Esther Gottlieb Foundation</td>
</tr>
<tr>
<td>John Jacob, Director</td>
<td>Inge Morath Foundation</td>
</tr>
<tr>
<td>Ann Koll, Former Executive Director</td>
<td>Emilio Sanchez Foundation</td>
</tr>
<tr>
<td>Leah Levy, Director</td>
<td>The Jay DeFeo Trust</td>
</tr>
<tr>
<td>Joseph S. Lewis III, President</td>
<td>Noah Purifoy Foundation</td>
</tr>
<tr>
<td>Christy MacLear, Executive Director</td>
<td>Robert Rauschenberg Foundation</td>
</tr>
<tr>
<td>K. C. Maurer, CFO and Treasurer</td>
<td>The Andy Warhol Foundation for the Visual Arts</td>
</tr>
<tr>
<td>Mark McKenna, Executive Director</td>
<td>Herb Ritts Foundation</td>
</tr>
<tr>
<td>Amy Schichtel, Executive Director</td>
<td>The Willem De Kooning Foundation</td>
</tr>
<tr>
<td>Carolyn Somers, Executive Director</td>
<td>Joan Mitchell Foundation</td>
</tr>
<tr>
<td>Morgan Spangle, Executive Director</td>
<td>The Dedalus Foundation</td>
</tr>
<tr>
<td>Michael Ward Stout, President</td>
<td>The Robert Mapplethorpe Foundation</td>
</tr>
</tbody>
</table>
Seminar for Artist-Endowed Foundation Leaders: Participating Scholars

Bruce Altshuler, Director
Program in Museum Studies, New York University

Alberta Arthurs, Former Director, Arts and Humanities
Rockefeller Foundation
Former Board President, Exit Art

Richard Calvocoressi, Director
The Henry Moore Foundation
Former Director, Scottish National Gallery of Modern Art

Elena S. Danielson, Archivist Emerita
Hoover Institution Library and Archives, Stanford University

Ruth Fine, National Gallery of Art Curator, 1972–2012

James J. Fishman, Professor of Law
Pace University School of Law

Marion R. Fremont-Smith, Senior Research Fellow
Hauser Center for Nonprofit Organizations, Harvard University

Neil Grabois, Dean
Milano School of International Affairs, Management, and Urban Policy
Former Vice President, Carnegie Corporation of New York

Justin Hughes, Professor of Law
Benjamin N. Cardozo School of Law, Yeshiva University
Senior Advisor to the Under Secretary of Commerce
United States Patent and Trademark Office

Jill S. Manny, Adjunct Professor of Law and Executive Director
National Center on Philanthropy and the Law
New York University School of Law, New York University

Ruth Masterson, Senior Program Director
Association of Small Foundations

Nancy Mowll Mathews, Senior Curator Emerita
Williams College Museum of Art
Aida Rodriguez, Professor of Professional Practice  
Milano Management Programs, The New School for Public Engagement  
Former Deputy Director, Equal Opportunity Division, The Rockefeller Foundation

James Allen Smith, Vice President and Director of Research and Education  
The Rockefeller Archive Center  
Former Executive Director, The Howard Gillman Foundation

Ruth Ann Stewart, Clinical Professor of Public Policy  
Robert F. Wagner Graduate School of Public Service, New York University  
Former Senior Specialist, Arts, Humanities and Social Legislation, Congressional Research Service

Lee-Ford Tritt, Professor of Law and Director  
The Center for Estate Planning, University of Florida School of Law  

Stephen K. Urice, Professor of Law  
University of Miami School of Law  

Christine J. Vincent, Study Director  
The Aspen Institute’s National Study of Artist-Endowed Foundation  
Former Deputy Director, Media, Arts and Culture, Ford Foundation

Gretchen A. Wagner, General Counsel  
ARTstor  
Member, Committee on Intellectual Property, College Art Association
**Study Donor Consortium**

| The Josef and Anni Albers Foundation | Roy Lichtenstein Foundation |
| Artists’ Legacy Foundation | The Henry Luce Foundation |
| The Aspen Institute, Program on Philanthropy and Social Innovation | Lucid Art Foundation |
| California Community Foundation | The Robert Mapplethorpe Foundation |
| The Dedalus Foundation | Pierre and Tanna Matisse Foundation |
| The Jay DeFeo Trust | Joan Mitchell Foundation |
| Ford Foundation | The New York Community Trust |
| Jacques and Natasha Gelman Trust | Niki Charitable Art Foundation |
| The Getty Foundation | The Pollock-Krasner Foundation |
| The Adolph and Esther Gottlieb Foundation | Robert Rauschenberg Foundation |
| Agnes Gund Foundation | Herb Ritts Foundation |
| Frederick Hammersley Foundation | Rockefeller Brothers Fund |
| Keith Haring Foundation | The Judith Rothschild Foundation |
| Harpo Foundation | Louisa Stude Sarofim |
| Jerome Foundation | Eugene V. & Clare E. Thaw Charitable Trust |
| The Joyce Foundation | The Andy Warhol Foundation for the Visual Arts |
EXECUTIVE SUMMARY:
HIGHLIGHTS OF UPDATED FINDINGS

An artist-endowed foundation is a tax-exempt, private foundation created or endowed by a visual artist, the artist’s surviving spouse, or other heirs or beneficiaries to own the artist’s assets for use in furthering charitable and educational activities serving a public benefit. Artists’ assets derive from art-related activities, as well as other sources unrelated to art. Among assets conveyed to artist-endowed foundations are financial and investment assets, art assets (such as art collections, archives, libraries, and copyrights and intellectual property), real property (such as land, residences, studios, exhibition facilities, and nature preserves), and other types of personal property.

In deploying their assets for public benefit, artist-endowed foundations typically take up roles as one of four functional types: grantmaking foundation; direct charitable activity foundation, with a chief purpose such as a study center, exhibition program, house museum, artist residency program, art education program, and the like; comprehensive foundation, which combines multiple functions; and estate distribution foundation, formed without the intention of perpetuity in order to accomplish the posthumous, charitable distribution of an artist’s assets. These roles can change over the course of a foundation’s life cycle.

PROJECT OVERVIEW

The Aspen Institute’s National Study of Artist-Endowed Foundations is the first research effort focused on the emerging field of private foundations created in the US by visual artists. The Study’s mission is to help the next generation of artist-endowed foundations make the most of its donors’ generosity in service to a charitable purpose. It aims to do this by filling the significant information gap facing individuals involved in creating and leading new artist-endowed foundations, thereby shortening the steep learning curve inherent in these complex entities and helping to ensure that charitable resources can be spent on charitable purposes, not costly lessons.

The Study’s findings were released in November 2010. The two-volume Study Report, The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations, is available to view and download at www.aspeninstitute.org/psi/a-ef-report. Volume 1 of the report provides an overview of the emerging field, its origins, current status, trends, and prospects. Volume 2, a handbook on practice, offers artists, their advisors, and foundation leaders a summary of considerations in forming and operating these organizations and their charitable programs.

Since publication of the Study Report, the artist-endowed foundation field has continued to expand, both the number of foundations identified as well as the aggregate assets held by members of the field. This publication—Study Report Supplement 2013—provides information on that growth, analyzes the factors shaping it, and explores its possible ramifications. It does this by updating the Study’s initial findings using quantitative data on the scope and scale of the field. The data focus on benchmark years...
addressed in the Study’s initial findings (1990, 1995, 2000, and 2005) with the addition of 2010, which is the most recent year for which the chief source of data—the annual information return (Form 990-PF) filed yearly by private foundations with the Internal Revenue Service (IRS)—is available currently for the greatest number of foundations. In addition to updating the field’s dimensions, this publication highlights several key trends that will shape its growth in the coming years.

**THE ARTIST-ENDOWED FOUNDATION FIELDS:**
**FIELD DIMENSIONS – UPDATED**

**Universe**

The number of artist-endowed foundations identified to date now totals 363, including the cohort of 261 foundations identified for research purposes initially. This includes extant foundations, as well as those existing previously that subsequently terminated. It does not include foundations in formation that have not yet been added to the public databases listing private foundations whose tax exemption the IRS has recognized. Of the identified foundations, 2010 financial data were available for analysis on 285. Those without data had terminated prior to 2010, filed initial returns after 2010, or failed to file for the year.

**Assets**

Artist-endowed foundations reported $3.48 billion in aggregate assets in 2010, up 44 percent from $2.42 billion in 2005. Over the 15-year period ending in 2010, assets have increased 360 percent. This compares with the greater foundation universe as a whole, which reported a 17 percent growth in assets for 2005 to 2010 and 184 percent growth for the 15-year period overall.

The great bulk of the growth is in art assets, which now account for a majority of the field’s assets—$1.99 billion (57 percent) out of $3.48 billion assets overall, up 83 percent from 2005 when art assets of $1.09 billion represented 45 percent of aggregate assets of $2.42 billion. The field’s liquidity has declined commensurately, with financial assets increasing by only 11 percent and dropping to 38 percent of all assets in 2010 from 49 percent in 2005. Land and building assets remained stable at five percent of all assets.

Alongside the growth in art assets, a majority of the field’s assets now are reported as charitable use assets—those used or held for use directly in carrying out a foundation’s charitable purposes and, as such, with a value excluded from calculation of the private foundation annual payout requirement. The field’s charitable use assets increased 63 percent to $2.06 billion in 2010 from $1.26 billion in 2005, rising to 59 percent of all assets from 52 percent. Despite this trend, not all artist-endowed foundations classify art assets as charitable use assets; some consider these investment assets.

Different factors have contributed to the overall growth in the field’s art assets. A group of 78 foundations that together reported 99 percent of all art assets saw these assets increase in value $907.49 million (85 percent) overall between 2005 and 2010. Within this, however, 31 foundations together reported a $62.94 million decrease in the value of art assets due to grants and sales of art,
while 23 foundations saw a $641.97 million increase primarily due to donor gifts and bequests, and another 23 foundations reported an increase of $355.46 million, generally due to appreciation. One foundation reported no change.

Even as the number of foundations reporting art assets increased, rising to 147 in 2010 from 107 in 2005, the percentage of all foundations reporting art assets grew only nominally, to 52 percent from 49 percent. More broadly, the portion of the field reporting art assets, or land and building assets, or art assets in combination with land and building assets, rose to 59 percent in 2010 from 55 percent in 2005.

**Charitable Disbursements**

Artist-endowed foundations expended $131.83 million for charitable purposes in 2010, including $69.99 million (53 percent) in contributions, gifts, and grants, and $61.83 million (47 percent) in charitable operating and administrative expenses—those that include costs to administer grantmaking programs, as well as conduct direct charitable activities, such as operating artist residency programs, exhibition programs, art education programs, study centers, house museums, and the like. Overall, charitable disbursements increased almost 60 percent between 2005 and 2010. While contributions, gifts, and grants increased 52 percent, charitable operating and administrative expenses grew 69 percent, continuing a trend identified in the Study’s initial analysis.

More broadly, total giving by artist-endowed foundations increased 79 percent over the 2000 to 2010 decade, rising to $69.99 million from $39.03 million. During the same period, all foundations nationally reported a 66 percent increase in giving and family foundations reported an increase of 82 percent.

**Grantmaking**

Not all artist-endowed foundations make grants, but the majority does and the proportional profile of this group’s giving is similar to that of family foundations. Sixty-nine percent of artist-endowed foundations (197) reported contributions, gifts, and grants in 2010. Of this group, seven percent reported total giving of $1 million or more while, at the other end of the scale, 48 percent reported total giving of less than $50,000. In comparison, six percent of family foundations reported total giving of $1 million or more in 2010 and 49 percent reported total giving of less than $50,000.

While the field’s giving rose 79 percent over the 2000 to 2010 decade, the single highest total grants paid by any one foundation grew 92 percent, to $12.46 million from $6.50 million, even as it held steady at just under 20 percent of all giving.

Grantmaking with artworks, typically to museums and educational institutions, continues to represent a distinctive aspect of the field’s giving, often as a dimension of activities by estate distribution foundations. The value of art grants varies substantially from year to year. In 2010, three foundations made grants of artworks valued at $1 million or more.

The focus of the field’s grantmaking interest is squarely on the arts and culture, which represents 84 percent of all giving by foundations that reported total giving of $100,000 or more in 2010. The
remaining 16 percent was dispersed across a range of interests, including: medical research and services, higher education, and human services (almost four percent each); social action, HIV/AIDS research and services, the environment, community improvement, and religious institutions (each about one percent); and historic preservation and animal welfare (less than one percent each).

**Foundation Status**

Despite the field’s growth in numbers, the percentage of the field that reported its status as that of operating foundation remained steady at 25 percent, as it has since 2000, even with evidence that some foundations change status during their life cycle. In the greater foundation universe, nine percent report as operating foundations.

Although they comprise just one-quarter of the field, operating foundations now report a decisive majority of the field’s charitable-use assets, rising to 63 percent in 2010 from 53 percent in 2005 and nearly doubling in value to $1.31 billion from $672.76 million. Concurrent with this, their share of the field’s overall assets increased to 43 percent from 33 percent. While they continued to report the bulk of their charitable purpose disbursements (86 percent) as charitable operating and administrative expenses, they also sustained an involvement in grantmaking, which accounted for 14 percent ($5.10 million) of their charitable expenditures in 2010. This is consistent with research nationally pointing to a trend of grantmaking by operating foundations generally.

Nonoperating foundations reported a majority of the field’s assets overall, but this share dropped to 57 percent in 2010 from 67 percent in 2005. At the same time, they continued to report significant charitable-use assets, rising to $758.58 million from $591.92 million, although their share of the field’s charitable-use assets overall declined to 37 percent from 47 percent. With grants of $64.89 million in 2010, nonoperating foundations accounted for the majority of the field’s giving (93 percent) and grantmaking dominated their charitable expenditures (69 percent). At the same time, they also continued to report strong charitable operating and administrative expenses, comprising 31 percent of their charitable disbursements. This aligns with recent research nationally finding higher levels of charitable operating and administrative expense for nonoperating foundations with particular operating characteristics, several of which are found among artist-endowed foundations: conducting direct charitable activities, making grants to individuals, and making grants internationally.

**Foundation Size**

Proportionally, the artist-endowed foundation field has more large foundations and fewer small foundations than is the case among foundations nationally. Continuing a trend, the largest foundations—those reporting assets of $50 million and above, nearly doubled between 2005 and 2010, increasing to 20 foundations from 12. They now represent seven percent of all foundations. In contrast, just two percent of foundations nationally, as well as of family foundations, report assets of $50 million or more.

While the smallest foundations—those reporting less than $1 million in assets—increased 20 percent, rising to 128 from 107, they continued to see their portion of the field decline, dropping to 45 percent...
from almost 50 percent. In comparison, 67 percent of foundations nationally, and 62 percent of family foundations, reported assets of less than $1 million in 2010.

**Foundation Formation**

Formation of artist-endowed foundations held steady in the past decade, but did not accelerate. One-third of all identified foundations (114 foundations, 32 percent) were formed during 2001 to 2010, down slightly from a high in foundation formation during 1991 to 2000 (121 foundations, 33 percent). The slower growth for this period is consistent with patterns among family foundations and in the greater foundation universe. That said, the two most recent decades saw the creation of two-thirds of all identified foundations.

The trend toward creation of foundations after the death of the associated artist continued, with posthumously formed foundations accounting for 63 percent of all foundations established in the 2001 to 2010 period. This sustains a long-term rise from the 1981 to 1990 period, when 36 percent of foundations were formed posthumously. Foundations established posthumously might be formed under artists’ estate plans, or by surviving spouses or other heirs or beneficiaries. At the same time that posthumous formation prevailed, the age of those artists who did create foundations during their lifetimes continued to rise, with an average age of 73 for the 2001 to 2010 period, up from 64 for the 1971 to 1980 period.

Survivorship remains a factor related to motivations in foundation formation. The number of identified foundations reporting at least $1 million in assets and associated with a deceased artist rose to 126 from 94 in the Study’s initial findings. Consistent with prior findings, a majority of these foundations (58 percent) continues to be associated with artists without lineal descendants, although this share is down from 64 percent. In contrast, 42 percent of these foundations are associated with artists who did have lineal descendants, and this share is an increase from 36 percent previously.

**Foundation Termination**

Continuing a pattern highlighted in the Study’s initial findings, not all artist-endowed foundations exist in perpetuity. Across all decades, a total of 57 foundations (16 percent) have terminated to date. Among these are foundations that completed their function as estate distribution foundations and those that transferred assets in full to public charities to sustain operation of their programs. This also includes 15 foundations whose tax-exempt status was revoked by the IRS, in all but one case for failure to file annual information returns; most had been flagged as inactive in the Study’s initial findings. Separately, eight foundations converted to public charity status and continued operations.

A closer look at the net effect of foundation formation and termination trends reveals the field’s dynamism. While at least one estate distribution foundation that terminated by 2010 had reported $1 million or more in assets in 2005, another nine foundations reporting $1 million or more in assets were established after 2005.
**Associated Artists**

Although the number of identified foundations has increased, the characteristics of their associated artists have changed little overall. Foundations associated with artists whose primary roles are not in the fine arts—photographers, illustration artists, and designers, including architects—have increased in number, but the majority of foundations (68 percent) continues to be associated with artists that have primary roles in the traditional fine art forms, those of painter and sculptor.

Likewise, the diversity of artists associated with foundations changed little. Foundations associated with female artists, individually or in combination with male artists, increased in number. Nonetheless, foundations associated with male artists (79 percent) continue to represent the bulk of the field. Separately, foundations associated with artists of color increased nominally and as a result, declined to eight percent from nine percent of the field.

Foundations associated with one artist continue to dominate the field (86 percent), although those associated with more than one artist increased in number. A small but growing portion of the field (two percent) is associated with multiple artists of the same gender, these being family members, professional associates, or life partners.

**KEY TRENDS**

Art assets now comprise a majority of the field’s assets, whereas art assets and financial assets were on par in 2005. Tied to this is a parallel shift, with charitable-use assets, once even with noncharitable-use assets, now in the majority.

The rising portion of the field’s charitable purpose disbursements committed to charitable operating and administrative expenses parallels the growth in charitable-use assets, presumably the result at least in part of an increased emphasis on direct charitable activities involving those assets.

The growth in the field’s giving is keeping pace with that of the greater foundation universe. The overwhelming focus of artist-endowed foundation giving on the arts and culture continues to be a hallmark of this field. Grantmaking with artworks is one aspect of that focus, particularly as a function of estate distribution foundations.

Larger artist-endowed foundations are increasing as a portion of the overall field and frequently are comprehensive foundations—those with multiple activities, often combining grantmaking with direct charitable activities that deploy charitable-use assets.

The field’s dynamism remains evident, with entities forming as private foundations, changing between nonoperating and operating status, terminating, or converting to public charity status. No doubt tied to the growth of the field’s art assets, the rise of estate distribution foundations is one dimension of this dynamism.
Artists without lineal descendants continue to account for a majority of the field’s larger foundations. This suggests that for a substantial portion of artists creating foundations, estate tax considerations are not likely to be a primary motivation.

Nonetheless, foundations associated with artists survived by children are growing in number and also as a portion of the field, pointing not only to possible estate tax considerations on the part of such artists, but also to the increased potential for involvement by artists’ family members in foundation governance.

**LOOKING AHEAD**

While the number of artist-endowed foundations will continue to increase steadily, the field as a whole is on the cusp of exponential growth in the scale of its assets. Not reflected in 2010 data are pending bequests to established foundations made by artists deceased in recent years, including Louise Bourgeois, Helen Frankenthaler, Mike Kelley, LeRoy Neiman, Irving Penn, Robert Rauschenberg, Maurice Sendak, Dorothea Tanning, and Cy Twombly, among others. It is reasonable to project that these bequests ultimately could double the size of the field’s assets. The potential increase in charitable disbursements and charitable activities that could result is significant.

Foundations’ transparency and willingness to educate the public about their processes and programs will be vital in navigating the field’s greater visibility resulting from its substantial growth. Likewise, sustaining the field’s generous commitment to collegial exchange and peer assistance through networks such as the Council of Artist Foundations will be essential as it welcomes the next generation of foundations.

Foundation governance will continue to be a critical issue, as discussed in the Study’s initial findings, particularly with respect to four concerns.

- **Public Benefit**: As the number of art collections flowing into the artist-endowed foundation field grows, and the scale of assets classified as charitable-use assets continues to increase, effective realization of the charitable use of such assets, and clear evidence of their benefit to the public, will be ever more important to justify this classification.

- **Conflict of Interest**: As more artists who have children consider forming foundations tasked in part to educate about and promote their works, and envision their family heirs in a governance role, a clear understanding of the conflict of interest risks that will result should these family heirs themselves own and sell the artist’s works, potentially benefitting economically from the foundation’s activities, will be crucial.

- **Professional Development**: As the field expands, and greater numbers of individuals find themselves serving for the first time as a member of a foundation’s governing body, a commitment to professional development to educate themselves about private foundation governance and regulation will be paramount for these new leaders and for the foundations they steward.

- **Diversity**: Although foundations associated with artists who are women have grown in number, there remain few associated with artists of color. It is to be hoped this will change in the coming years. In
the meantime, given its commitment to generative support for the arts in our multicultural society, it will be important for the field as a whole to consider diversity in developing foundation boards and staff and in reaching out to new grantees.

Three trends evident with the emergence of new foundations will shape the field in the coming years.

_Incorporating in New York State:_ Foundations increasingly deploy their art assets in direct charitable activities, such as study centers and exhibition programs. Those foundations forming in New York may find that their process of incorporation could fall under the purview of the state’s regulatory system for collection-owning charitable organizations, which views such entities as educational institutions (as are museums) and their art assets as educational collections, potentially subject to limits on deaccessioning. Artists generally intend their art in part to be sold by their foundations in order to fund operations and endow charitable programs, intentions potentially at odds with this system.

_Artists’ Corporations:_ Starting in the 1970s, artists were advised in some cases to incorporate their studio practice, and foundations now are beginning to receive this generation’s bequests. As a result, a growing number of foundations find themselves with ownership interest in artists’ corporations, even as their governing boards learn about the complicated and expensive nature of this situation arising from limits by law on the business holdings of private foundations.

_Statutory Copyright Termination:_ Artists’ estate plans increasingly are prepared using will substitutes, such as trusts. On a technical basis, there remain questions as to whether transfer of copyrights by will substitute, as opposed to by will, leaves in place the statutory rights of family heirs to take possession of artists’ copyrights at a later date, potentially presenting a challenge for those artists who intend to bequeath their copyrights permanently to a foundation.

From the vantage point of 2013, greater forces are likely to be at play as the field evolves. On the one hand, economic factors might contribute to spurring formation of artist-endowed foundations, including a strong global art market and a rising US stock market. Alternatively, federal tax policies might slow foundation formation, beginning with the newly permanent federal estate tax exclusion of $5 million per person, with proper planning $10 million for two spouses generally. Beyond this, with the newly recognized right of married same sex couples to be taxed as spouses, the federal estate tax marital deduction, which potentially can function to delay foundation formation, will extend to a broader universe of artists.

Lastly, although the number and scale of artist-endowed foundations will continue to increase, many artists will opt to use alternatives to the single-artist, private foundation form. This will include artists who choose to establish organizations that will depend on support from the general public and, as such, seek to qualify as public charities; those who forego an intervening mechanism and simply make their bequests directly to museums, educational institutions, and community foundations; and those who seek out opportunities enabling them to combine their bequests with those of other artists to achieve their goals for posthumous philanthropy.
CONCLUSION

Artist-endowed foundations continue to represent a very small segment of the universe of 76,000 private foundations in the US. Likewise, their aggregate charitable contributions still pale compared to the $2.3 billion committed to the arts in total by this country's private foundations. But such measures belie the field’s potential influence. Despite their seemingly modest position, these distinctively endowed charities are increasing in number, and the focus of their activities holds particular relevance to the visual arts. Together they steward a growing cultural patrimony of modern and contemporary art, and they actively engage the visual arts field through their giving and by direct programs in ways that set them apart from most other private foundations. The updated findings presented here depict a field poised for substantial growth in its charitable resources and philanthropic impact.
INTRODUCTION

The Aspen Institute’s National Study of Artist-Endowed Foundations, the first research effort focused on the emerging field of private foundations created in the US by visual artists, released its findings in November 2010. The two-volume Study Report, titled *The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations*, is available to read and download at www.aspeninstitute.org/psi/a-ef-report.

Volume 1 of this publication provides an overview of the emerging field, its origins, current status, trends, and prospects. It forecasts continued momentum in foundation creation, by artists themselves as well as by artists’ surviving spouses and other heirs and beneficiaries. Volume 2 of the Study Report, a handbook on practice, offers artist-donors, their advisors, and foundation leaders a summary of considerations in forming, sustaining, and terminating these philanthropies, as well as planning and conducting their charitable programs. Briefing papers by scholars in the arts, philanthropy, and law address key issues in foundation practice; an annotated bibliography cites references in foundation formation, administration, and program management; and recommendations on practice and policy highlight opportunities to advance the young field.

Since the Study Report’s release, the artist-endowed foundation field has continued to expand, both in terms of the number of foundations identified as well as in aggregate assets held by members of the field. For leaders of established artist-endowed foundations, as well as for those who will play a role in creating the next generation, it is important to understand what this expansion potentially signifies with respect to the field’s evolving practices and the trends shaping its growth. The purpose of this publication—*Study Report Supplement 2013*—is to provide that information.

This supplement is selective, not comprehensive, and as such is not intended to replace the initial Study Report, but to be read alongside that publication. *Volume I. Overview of the Field* is updated in this publication with a detailed chapter on the field’s expanded dimensions, including the scope, scale, and nature of foundations’ assets and activities. Two updated appendices support this chapter, including one that lists all identified artist-endowed foundations and another that offers profiles of the largest foundations, those holding assets of $1 million and more as of 2005, 2008, or 2010. Artist-endowed public charities identified in the course of research are listed in a third appendix.

This publication updates *Volume II. Considerations in Foundation Practice* with a new appendix that provides a descriptive survey of estate planning literature as it pertains to visual artists. Lastly, the original collection of scholarly briefing papers is supplemented with three additional essays addressing topics that have come to the fore since publication of the initial Study Report and represent a potentially significant influence on the field’s development.

The mission of the Aspen Institute’s National Study of Artist-Endowed Foundations is to help the next generation of artist-endowed foundations make the most of its donors’ generosity in service to a
charitable purpose. It aims to do this by filling the significant information gap facing individuals involved in creating and leading new artist-endowed foundations, thereby shortening the steep learning curve inherent in these complex entities and helping to ensure that charitable resources can be spent on charitable purposes, not costly lessons.
the artist as philanthropist
strengthening the next generation of
artist-endowed foundations

a study of the emerging artist-endowed
foundation field in the US

study report supplement 2013

UPDATES TO VOLUME I

PART A.
FINDINGS: OVERVIEW OF THE FIELD
2.4 THE ARTIST-ENDED FOUNDATION FIELD: FIELD DIMENSIONS – UPDATED

This chapter supplements select portions of Chapter 2.1 The Artist-Endowed Foundation Field: Scope, Scale, and Development, found in Volume I of the Study Report, by updating key findings with respect to quantitative data on the number of foundations identified, the field's assets and charitable purpose disbursements, and the characteristics of artists associated with foundations. The data focus on a set of benchmark years addressed in the Study’s initial findings (1990, 1995, 2000, and 2005), with the addition of 2010, which is the most recent year for which the chief source of data—the annual information return (Form 990-PF) filed yearly by private foundations with the Internal Revenue Service (IRS)—is available currently for the greatest number of foundations.

Two updated appendices support the analysis presented in this chapter. The first of these is Appendix A.2 B. Snapshot Profiles: Largest Artist-Endowed Foundations - Updated, which provides brief data profiles of the 170 artist-endowed foundations that reported assets of at least $1 million in one or more of the years 2005, 2008, and 2010. The second of these is Appendix A.3 A. Identified Artist-Endowed Foundations - Updated, which lists all artist-endowed foundations identified by the Study as of this publication. Separately, Appendix A.3 C. Artist-Endowed Public Charities Identified During Research – Updated lists artist-endowed public charities identified to date during the course of research on private foundations.

The chapter first describes methodology used for the update and then re-caps definitions for important terms. This is followed by highlights of the updated findings, with key trends and projections, supported by tables and commentary addressing four topics: the census of artist-endowed foundations, foundation assets, charitable purpose disbursements, and characteristics of artists associated with foundations.

**METHODOLOGY**

This update draws on foundation data through 2005 as presented in Volume I. Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field of the Study Report. The methodology used to assemble and analyze the data through 2005 is detailed in that appendix. The more recent foundation data for 2010 were collected from foundations’ Forms 990-PF, which can be accessed by members of the general public at the websites of organizations such as Guidestar, the Foundation Center, and the National Center for Charitable Statistics/Urban Institute.

The foundation cohort used for the Study’s initial analysis, featured in the quantitative profile, has been supplemented for this current update with newly identified foundations. These additional foundations were identified by cross-referencing lists of artists’ names with databases of private foundations. The lists included artists prominent in their respective art disciplines, those active in particular geographic regions, and those highlighted in art market databases. New foundations also came to light through
contacts with existing artist-endowed foundations. The resulting identified foundations are tax-exempt private foundations established in the US under the Internal Revenue Code. For research purposes, a foundation’s Ruling Year, which is the year a foundation’s application for tax exemption was approved by the IRS, has been used to define a foundation’s year of creation.

Financial data in this chapter are not adjusted for inflation. In some cases, data may not sum to totals because of rounding. In addition, the number of artist-endowed foundations cited for different items of data may differ due to variations in data reported by individual foundations. Lastly, data are not available for each inquiry for every benchmark year.

**TERMS DEFINED – RECAP**

For the purposes of the Study, an artist-endowed foundation is defined as a tax-exempt private foundation created or endowed by a visual artist, the artist's surviving spouse, or other heirs or beneficiaries, to own the artist’s assets for use in furthering exempt charitable and educational activities serving a public benefit. Artists’ assets derive from art-related activities, as well as other sources unrelated to art. Among assets conveyed to artist-endowed foundations are financial and investment assets, art assets (such as art collections, archives, libraries, and copyrights and intellectual property), real property (such as land, residences, studios, exhibition facilities, and nature preserves), and other types of personal property.

For research purposes, artist is defined as a visual artist who is or was professionally active, as indicated by the presence of arts sales data, or whose professional activities have been represented in collections, publications, databases, and venues of professional art and design fields.

As detailed in the Study Report, artist-endowed foundations are categorized for research purposes as one of four functional types: grantmaking foundation; direct charitable activity foundation, such as a study center and exhibition foundation, house museum foundation, or program foundation operating an artist residency program or art education program; comprehensive foundation, which combines multiple functions; and estate distribution foundation, one formed without the intention of perpetuity in order to accomplish the posthumous, charitable distribution of an artist’s assets.

**HIGHLIGHTS OF UPDATED FINDINGS**

National and global financial upheaval defined the period of 2006 through 2010. After reaching record highs in 2007, plummeting stock prices in 2008 signaled the start of the economic recession in the US. Half of private foundations nationally surveyed by the Council on Foundations reported endowment losses of at least 30 percent. This was followed ultimately by significant reductions in grantmaking. As 2010 closed, these factors had stabilized, but had not regained lost ground. Against this broad backdrop, the following are highlights of the updated data and analysis of the artist-endowed foundation field.
Universe and Foundation Formation

Identified Foundations—The number of artist-endowed foundations identified to date now totals 363, including the cohort of 261 foundations identified for research purposes initially. Identified foundations include those extant currently, as well as those that existed previously but subsequently terminated. The increase in identified foundations includes 52 foundations created after completion of the Study’s initial analysis and 50 foundations created prior to the analysis but identified after analysis was completed. Of those created prior to analysis, foundations extant in 2005 would have added $71 million (three percent) to the $2.42 billion in aggregate assets reported by identified foundations that year, as published. The geographic distribution of all identified foundations strongly parallels that of the initial cohort.

Formation Trends—One-third of all identified foundations (114 foundations, 32 percent) were formed in the 2001 to 2010 decade, down slightly from a high in foundation formation in the 1991 to 2000 decade (121 foundations, 33 percent). Reflecting this, the overall rate of increase slowed from 104 percent to 48 percent, consistent with similar patterns among family foundations and the foundation field nationally.

Lifetime or Posthumous Foundation Creation—The trend toward creation of foundations after the death of the associated artist continued, with posthumously formed foundations rising to 63 percent of all foundations established in the 2001 to 2010 period, up from 36 percent of those established in the 1981 to 1990 period. Posthumous creation takes place under an artist’s estate plan, or by an artist’s surviving spouse or other heirs or beneficiaries.

Artists’ Age at Lifetime Creation—Among those artists who did create foundations during their lifetimes, the average age at foundation formation continued to rise, reaching 73 for the 2001 to 2010 period, up from 64 for the 1971 to 1980 period.

Termination Trends—Across all decades, a total of 57 identified foundations (16 percent) have terminated to date. Among these are foundations completing their function as estate distribution foundations and those transferring their assets in full to public charities to sustain operation of their programs. This also includes 15 foundations whose tax-exempt status was revoked by the IRS, in all but one case for failure to file annual information returns; most had been flagged as inactive in the Study’s initial findings. Separately, eight foundations have converted to public charity status and continued operations.

Net Gain—Although at least one estate distribution foundation that terminated by 2010 had reported $1 million or more in assets in 2005, another nine foundations reporting $1 million or more in assets in 2010 were established after 2005.
Field Assets

Available Data—Of all identified foundations, 2010 financial data were available for analysis on 285 foundations. Those without data had terminated prior to 2010, filed initial returns after 2010, or failed to file for the year.

Asset Growth—In 2010, identified foundations reported aggregate assets of $3.48 billion, with an average asset value of $12.22 million and a median of $1.33 million. This compares to $757.41 million in assets in 1995 with an average of $6.42 million and a median of $844,144. The field’s assets have increased 360 percent over the 15-year period ending in 2010.

Pace of Growth—The rate of increase to artist-endowed foundations’ assets was at its height (82 percent) between 2000 and 2005, then slowed between 2005 and 2010 (44 percent). This compares with the greater foundation universe as whole, which reported a 17 percent growth in assets for 2005 to 2010 and 184 percent growth for the 15-year period ending in 2010.

Donor Contributions—Donors have sustained their contributions to foundations although the amounts vary in any year. In 2010, foundations reported $90.96 million in donor contributions with an average of $319,148 and $12.84 million as the largest contribution. This compares to 2005, when donor contributions totaled $86.86 million, with an average of $386,050 and $26.44 million as the largest contribution.

Large Foundations—The number of artist-endowed foundations reporting assets of $50 million or more grew exponentially between 1995, when there were two such foundations, and 2010, when there were 20. As part of this trend, they nearly doubled between 2005 and 2010, increasing to 20 foundations from 12. They now represent seven percent of foundations, a ratio greater than that for foundations nationally, of which just two percent report assets of $50 million or more, as is also true of family foundations.

Small Foundations—At the other end of the scale, the number of foundations reporting less than $1 million in assets doubled between 1995 and 2010, growing to 128 from 64, even as their portion of the field overall continued to drop, declining to 45 percent of the overall population from 55 percent. In comparison, 62 percent of family foundations reported assets less than $1 million in 2010, as did 67 percent of foundations nationally. Artist-endowed foundations at this scale typically include new foundations, those with living donors, and estate distribution foundations completing the disposition of their assets.

Art Assets—Art assets now account for a majority of the field’s assets, 57 percent. Between 2005 and 2010, the field’s art assets, reported at fair market value, increased $906.04 million (83 percent). In 2010, aggregate assets of $3.48 billion included $1.99 billion in art assets (57 percent), up from 2005, when aggregate assets of $2.42 billion included $1.09 billion in art assets (45 percent).
Liquidity—As the field’s aggregate assets have increased, its liquidity has declined. Financial assets grew 11 percent to $1.31 billion in 2010 from $1.18 billion in 2005, the period that encompassed the economic recession beginning in 2008. More broadly, the field’s financial assets dropped as a portion of all assets to just 38 percent in 2010 from 49 percent in 2005.

Asset Diversity—Although the number of foundations reporting art assets increased, rising to 147 foundations in 2010 from 107 in 2005, the percentage of all foundations reporting art assets grew only nominally, to 52 percent in 2010 from 49 percent in 2005. Overall, the number of foundations owning art assets, or land and building assets, or art assets in combination with land and building assets, grew to 167 (59 percent) in 2010 from 121 (55 percent) in 2005.

Changes in Art Asset Value—Different factors have contributed to the growth of the field’s art assets. The 78 foundations reporting 2010 art assets of $1 million or more, which accounted for 99 percent of all art assets that year, together saw those assets increase in value $907.49 million overall (85 percent) to $1.97 billion in 2010 from $1.06 billion in 2005. Of this group, however, 31 foundations reported decreases in the value of art assets in this period totaling $62.94 million, primarily due to sales and grants of artworks. One foundation reported no change. In contrast, 23 foundations reported increases in the value of art assets totaling $641.97 million, primarily due to donor gifts and bequests, and another 23 foundations reported increases totaling $355.46 million, generally due to appreciation.

Charitable-Use Assets—A majority of the field’s assets now are reported as charitable-use assets—those used or held for use directly in carrying out a foundation’s charitable purposes and as such, with a value excluded from calculation of the private foundation annual payout requirement. The field’s charitable-use assets increased 63 percent to $2.06 billion in 2010 from $1.26 billion in 2005, rising to 59 percent of all assets from 52 percent.

Status—The portion of foundations reporting their status as that of operating foundation has remained steady at 25 percent since 2000, even with evidence that some foundations change status during their life cycle. The level of artist-endowed foundations reporting as operating foundations continues to exceed that among foundations nationally, of which nine percent report as operating foundations.

Operating Foundation Assets—Although a minority numerically (71 foundations in 2010), operating foundations reported a majority of the field’s charitable-use assets, rising to 63 percent in 2010 from 53 percent in 2005 and nearly doubling in value to $1.31 billion from $672.76 million. Concurrent with this growth, their share of the field’s assets overall increased to 43 percent from 33 percent.

Nonoperating Foundation Assets—Nonoperating foundations are most numerous (214 foundations in 2010) and they continued to report a majority of the field’s assets overall, but this share dropped to 57 percent in 2010 from 67 percent in 2005. At the same time, nonoperating foundations
continued to report significant charitable-use assets, rising to $758.58 million in 2010 from $591.92 million in 2005, although their share of the field's charitable-use assets overall declined to 37 percent from 47 percent.

**Charitable Purpose Disbursements**

*Overall Charitable Disbursements*—Foundations expended $131.83 million for charitable purposes in 2010, including $69.99 million (53 percent) in contributions, gifts, and grants, and $61.83 million (47 percent) in charitable operating and administrative expenses—those that include costs to administer grantmaking programs and conduct direct charitable activities, such as operating artist residency programs, exhibition programs, art education programs, study centers, house museums, and the like.

*Growth in Charitable Disbursements*—Disbursements for charitable purposes increased almost 60 percent between 2005 and 2010, growing to $131.83 million from $82.67 million. While contributions, gifts, and grants increased by 52 percent in that period, rising to $69.99 million from $46.04 million, charitable operating and administrative expenses grew 69 percent to $61.83 million from $36.63 million. This continues a trend identified in the Study's initial analysis.

*Operating Foundation Charitable Disbursements*—In 2010, operating foundations continued to report the bulk of their charitable purpose disbursements (86 percent) as charitable operating and administrative expenses, but they also sustained an involvement in grantmaking, reporting $5.10 million in giving in 2010, representing 14 percent of their charitable expenditures overall. This is consistent with recent research nationally that has identified a trend of grantmaking by operating foundations generally.

*Nonoperating Foundation Charitable Disbursements*—With grants of $64.89 million in 2010, nonoperating foundations continued to account for the majority of the field's giving overall (93 percent) and grantmaking dominated their charitable expenditures (69 percent). They also continued to report strong charitable operating and administrative expenses, comprising 31 percent of their total charitable disbursements. This aligns with recent research nationally that has identified higher levels of charitable operating and administrative expense for nonoperating foundations with particular operating characteristics, several of which are found among artist-endowed foundations: conducting direct charitable activities, making grants to individuals, and making grants internationally.

*Contributions, Gifts, and Grants*—Total contributions, gifts, and grants reported by identified foundations increased 79 percent for the ten-year period from 2000 to 2010, rising to $69.99 million from $39.03 million. In comparison, giving by the foundation field nationally rose 66 percent during the same period and as a subset, giving by family foundations rose 82 percent. At the same time that giving by artist-endowed foundations increased, the percentage of giving represented by the single highest total grants paid by any one foundation remained fairly steady at just under 20 percent of all giving.
Grantmaking Scale—Sixty-nine percent (197) of artist-endowed foundations reported contributions, gifts, and grants in 2010. Of this group, seven percent (13 foundations) reported total giving of $1 million or more while at the other end of the scale, 48 percent (94 foundations) reported total giving of less than $50,000. As a comparison, six percent of family foundations nationally reported total giving of $1 million or more in 2010 while 49 percent reported less than $50,000 in grants.

Gifts of Art—Grantmaking with artworks, typically to museums and educational institutions, continued to represent a strong aspect of the field’s giving, often as a dimension of activities by estate distribution foundations. In 2010, three foundations made grants of artworks valued at $1 million or more.

Grantmaking Interests—The focus of the field’s grantmaking interest is squarely on the arts and culture, which represents 84 percent of all giving by foundations that reported total giving of $100,000 or more in 2010. The remaining 16 percent of giving was dispersed across a range of interests, including medical research and services, higher education, and human services (almost four percent each); social action, HIV/AIDS research and services, the environment, community improvement, and religious institutions (each about one percent); and historic preservation and animal welfare (less than one percent each).

Associated Artists

Artists’ Primary Roles—Even as the number of identified foundations has grown, the characteristics of their associated artists have changed little overall. The majority of foundations (68 percent) continues to be associated with artists that have primary roles in the traditional fine art forms, those of painter and sculptor, compared to 69 percent in the Study’s initial findings. Foundations associated with photographers, illustration artists, and designers, including architects, have increased in number, but continue to account for the smaller portion of the field, 28 percent, comparable to their 27 percent share previously.

Artists’ Diversity—Foundations associated with male artists continue to account for the bulk of the field (79 percent), comparable to 80 percent in the Study’s initial findings. Foundations associated with female artists, individually or in combination with male artists, increased in number, but remain a minority of the field, 33 percent, comparable to their 31 percent share previously. Separately, foundations associated with artists of color increased in number only nominally and continue to represent a very small part of the field, eight percent in comparison to nine percent in the Study’s initial findings.

Multiple Associations—Foundations associated with more than one artist increased in number, as did foundations that shared an associated artist with another foundation, but in either case, foundations with multiple associations remain a small part of the field, about 15 percent.

Survivorship—A total of 126 foundations associated with deceased artists reported at least $1 million in assets in 2010, compared to 96 foundations in the Study’s initial findings. Of this group, those
foundations associated with artists without lineal descendants continued to be a majority (58 percent), although this is down from their 64 percent share in the Study’s initial findings. Foundations associated with artists with lineal descendants accounted for 42 percent, in comparison to their 36 percent share previously.

KEY TRENDS

Art assets now comprise a majority of the field’s assets, which were evenly split between art assets and financial assets in 2005. Tied to this is a parallel shift, with charitable-use assets, once on par with noncharitable-use assets, now in the majority.

The rising portion of the field’s charitable purpose disbursements committed to charitable operating and administrative expenses parallels the growth in charitable-use assets, presumably the result at least in part of an increased emphasis on direct charitable activities involving those assets.

Although not all artist-endowed foundations make grants, the majority does and the scale of this group’s giving is growing, with an involvement that strongly parallels that of family foundations nationally.

The growth in the field’s giving is keeping pace with that of the greater foundation universe. The overwhelming focus of the field’s giving on the arts and culture continues to be a hallmark. Grantmaking with artworks is one aspect of that focus.

Larger artist-endowed foundations are increasing as a portion of the overall field and are likely to be comprehensive foundations—those with multiple activities, often grantmaking in combination with direct charitable activities that deploy charitable-use assets.

A subset of artist-endowed foundations continues to play a defined role with a limited time frame as estate distribution foundations. The number of foundations with this function is likely to increase alongside growth of the field’s art assets.

Artists without lineal descendants continue to account for a majority of the field’s larger foundations. At the same time, foundations associated with artists survived by children are growing in number and as a portion of the field, pointing to the increased potential for involvement by artists’ family members in foundation governance.

LOOKING AHEAD

While the number of artist-endowed foundations will continue to increase steadily, the field as a whole is on the cusp of exponential growth in the scale of its assets. Not reflected in 2010 data are pending bequests to established foundations made by artists deceased in recent years, including Louise Bourgeois, Helen Frankenthaler, Mike Kelley, LeRoy Neiman, Irving Penn, Robert Rauschenberg, Maurice Sendak, Dorothea Tanning, and Cy Twombly, among others. It is reasonable to project that
pending bequests ultimately could double the size of the field’s assets in the next few years. The potential increase in charitable disbursements and charitable activities that could result is significant.

Foundation governance will continue to be a critical issue, as discussed in the Study’s initial findings, particularly with respect to four concerns.

**Public Benefit**—As the number of art collections flowing into the artist-endowed foundation field grows, and the scale of assets classified as charitable-use assets continues to increase, effective realization of the charitable-use of such assets, and clear evidence of their benefit to the public, will be ever more important to justify this classification.1

**Conflict of Interest**—As more artists who have children consider forming foundations tasked in part to educate about and promote their works, and envision their family heirs in a governance role, a clear understanding of the conflict of interest risks that will result should these family heirs themselves own and sell the artist’s works, potentially benefitting economically from the foundation’s activities, will be crucial.2

**Professional Development**—As the field expands, and greater numbers of individuals find themselves serving for the first time as a member of a foundation’s governing body, a commitment to professional development to educate themselves about private foundation governance and regulation will be paramount for these new leaders and the foundations they steward.3

**Diversity**—Although foundations associated with artists who are women have grown in number, there remain few associated with artists of color. It is to be hoped this will change in the coming years. In the meantime, given its commitment to generative support for the arts in our multicultural society, it will be important for the field as a whole to consider diversity in developing foundation boards and staff and in reaching out to new grantees.4

From the vantage point of 2013, greater forces are likely to be at play as the field evolves. On the one hand, economic factors might contribute to spurring formation of artist-endowed foundations, including a strong global art market and a rising US stock market. Alternatively, federal tax policies might slow foundation formation, beginning with the newly permanent federal estate tax exclusion of $5 million per person, with proper planning $10 million for two spouses generally. Beyond this, with the newly recognized right of married same sex couples to be taxed as spouses, the federal estate tax marital deduction, which potentially can function to delay foundation formation, will extend to a broader universe of artists.

Lastly, although the number and scale of artist-endowed foundations will continue to increase, many artists will opt to use alternatives to the single-artist, private foundation form. This will include artists who choose to establish public charities, those who make direct bequests to museums, educational institutions, and community foundations, and those who seek out opportunities enabling them to combine their bequests with those of other artists to achieve their goals for posthumous philanthropy.
CONCLUSION

Artist-endowed foundations continue to represent a very small segment of the universe of 76,000 private foundations in the US.\(^5\) Likewise, their aggregate charitable contributions still pale compared to the $2.3 billion committed to the arts in total by this country’s private foundations.\(^6\) But such measures belie the field’s potential influence. Despite their seemingly modest position, these distinctively endowed charities are increasing in number, and the focus of their activities holds particular relevance to the visual arts. Together they steward a growing cultural patrimony of modern and contemporary art, and they actively engage the visual arts field through giving and by direct programs in ways that set them apart from most other private foundations. The updated findings presented here depict a field poised for substantial growth in its charitable resources and philanthropic impact.

---

\(^1\) See Volume 2, 9.4.2 “Public Benefit and Exemption: The Public Benefit Requirement as a Practical Aid in Designing, Organizing, and Operating Artist-Endowed Foundations,” Frances R. Hill.

\(^2\) See Volume 2, 9.4.1 “Federal and State Laws Regulating Conflict of Interest and Their Application to Artist-Endowed Foundations,” Marion R. Fremont-Smith.

\(^3\) See Volume 1, 5.1 Forecast: Expectation for New Artist-Endowed Foundations, Governance.


\(^5\) FC Stats: The Foundation Center’s Statistical Information Service, 2012.

\(^6\) Steven Lawrence and Reina Mukai, “Foundation Grants to Arts and Culture, 2010: A One-year Snapshot,” in GIAreader, Fall 2012.
2.4 **The Artist-Endowed Foundation Field: Field Dimensions – Updated**

2.4.1 Census of Artist-Endowed Foundations – Updated

2.4.2 Foundation Assets – Updated

2.4.3 Charitable Purpose Disbursements – Updated

2.4.4 Foundations and Associated Artists – Updated
2.4.1 Census of Artist-Endowed Foundations – Updated

A. IDENTIFIED FOUNDATIONS

As of April 2013, 363 artist-endowed foundations with exempt status recognized by the Internal Revenue Service (IRS) were identified for research purposes. This includes foundations extant currently, as well as those that existed previously but subsequently terminated. Examples of terminated foundations are the Paul Strand Foundation, Mark Rothko Foundation, and John Sloan Memorial Foundation, which terminated respectively in 1982, 1990, and 1996. The group of 363 identified foundations comprises the cohort of 261 foundations identified for research purposes initially, as published, with the addition of 101 foundations. The additional foundations include 52 created after 2005, the last year for which foundation data were available for analysis presented in the initial Study Report publication, and 50 created prior to 2006 but identified after analysis was complete. Of those created prior to 2006 but identified after analysis, 37 were extant in 2005 and reported aggregate assets of $71 million that year, an amount that would have added three percent to the $2.4 billion in aggregate assets reported by identified foundations in 2005. The geographic distribution of all identified foundations parallels that of the initial cohort.

2.4.1 - A.1 Identified Foundations

<table>
<thead>
<tr>
<th>Foundations</th>
<th>Initial Cohort</th>
<th>Additional</th>
<th>All Identified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identified for Initial Analysis</td>
<td>261</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Additional Identified</td>
<td></td>
<td>102</td>
<td></td>
</tr>
<tr>
<td>Total Identified</td>
<td>261</td>
<td>102</td>
<td>362</td>
</tr>
</tbody>
</table>

2.4.1 - A.2 Geographic Distribution of Identified Foundations

<table>
<thead>
<tr>
<th>Region</th>
<th>Initial Cohort</th>
<th>All Identified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northeast</td>
<td>60%</td>
<td>59%</td>
</tr>
<tr>
<td>West</td>
<td>22%</td>
<td>20%</td>
</tr>
<tr>
<td>Midwest</td>
<td>13%</td>
<td>14%</td>
</tr>
<tr>
<td>South</td>
<td>5%</td>
<td>7%</td>
</tr>
<tr>
<td>Total Identified</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>
B. Foundation Formation by Decade

Tracked in ten-year increments, foundation creation has continued apace, although the rate of increase slowed after a high in the 1991–2000 decade. A total of 121 identified foundations (33 percent) were established during those years while 114 foundations (32 percent) were formed subsequently in the 2001–2010 period. Despite this decline, about one-third of all identified foundations were established in the past decade. By way of comparison, a similar pattern holds true for family foundations nationally, one-third of which were established in the 2000s, down slightly from a high in the prior decade (Foundation Center, 2012).

2.4.1 - B. Foundation Formation by Decade

<table>
<thead>
<tr>
<th>Decade</th>
<th>Number</th>
<th>% of all Formed</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through 1970</td>
<td>41</td>
<td>11%</td>
<td></td>
</tr>
<tr>
<td>1971–1980</td>
<td>22</td>
<td>6%</td>
<td>54%</td>
</tr>
<tr>
<td>1981–1990</td>
<td>53</td>
<td>15%</td>
<td>84%</td>
</tr>
<tr>
<td>1991–2000</td>
<td>121</td>
<td>33%</td>
<td>104%</td>
</tr>
<tr>
<td>2001–2010</td>
<td>114</td>
<td>32%</td>
<td>48%</td>
</tr>
<tr>
<td>After 2010</td>
<td>11</td>
<td>3%</td>
<td></td>
</tr>
<tr>
<td>Unknown</td>
<td>1</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>363</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>
C. Foundation Formation: Lifetime and Posthumous Creation

Of identified foundations created during the 2001–2010 decade, a majority of foundations, 72 (63 percent), were created after the artist’s death, while 34 foundations (30 percent) were created during the artist’s life, and eight (seven percent) were created in the year of the artist’s death. The trend toward posthumous creation of foundations has increased in the past two decades, the period during which two-thirds of all identified foundations were formed. Posthumous foundation creation might take place under an artist’s estate plan, or by an artist’s surviving spouse or other heirs or beneficiaries. Among those artists who did create foundations during their lifetimes, the average age at foundation formation continued to rise, reaching 73 for the 2001 to 2010 period, up from 64 for the 1971 to 1980 period.

2.4.1 - C.1 Foundation Formation: Lifetime and Posthumous Creation

<table>
<thead>
<tr>
<th>Decade</th>
<th>During Life</th>
<th>%</th>
<th>Year of Death</th>
<th>%</th>
<th>After Death</th>
<th>%</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
</table>
| Up to 1971      | 25          | 61% | 2             | 5%  | 14          | 34% | 41    | 100%
| 1971–1980       | 9           | 41% | 0             | 0%  | 13          | 59% | 22    | 100%
| 1981–1990       | 29          | 55% | 5             | 9%  | 19          | 36% | 53    | 100%
| 1991–2000       | 47          | 39% | 10            | 8%  | 64          | 53% | 121   | 100%
| 2001–2010       | 34          | 30% | 8             | 7%  | 72          | 63% | 114   | 100%
| Total*          | 144         | 41% | 25            | 7%  | 182         | 52% | 351   | 100%

*Excludes post-2010 and unknown

2.4.1 - C.2 Age of Artist at Lifetime Foundation Formation

<table>
<thead>
<tr>
<th>Decade</th>
<th>Mean</th>
<th>Median</th>
<th>Oldest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 1971</td>
<td>58</td>
<td>58</td>
<td>87</td>
</tr>
<tr>
<td>1971–1980</td>
<td>64</td>
<td>70</td>
<td>84</td>
</tr>
<tr>
<td>1981–1990</td>
<td>69</td>
<td>71</td>
<td>90</td>
</tr>
<tr>
<td>1991–2000</td>
<td>71</td>
<td>70</td>
<td>90</td>
</tr>
<tr>
<td>2001–2010</td>
<td>73</td>
<td>72</td>
<td>98</td>
</tr>
</tbody>
</table>
D. Foundation Termination

A total of 57 identified foundations (16 percent) have terminated as of April 2013, with almost one-half of all terminations taking place in the 2001–2010 decade. The largest group, 27 foundations (48 percent of those terminated), spent out their assets and ceased activities. In many cases this was as an estate distribution foundation, although in some instances, boards of modestly endowed foundations elected to terminate after several decades of activity. In a few cases, donors terminated foundations and separately established “replacement” foundations. Another 15 foundations (26 percent of those terminated) transferred their assets in whole to an extant public charity. The tax-exempt status of another 15 foundations (26 percent of those terminated) was revoked by the IRS, in all but one case as the result of automatic revocations that began to take effect in 2010 for charities failing to file annual information returns for three consecutive years. Most of these foundations had been flagged as inactive in the Study’s initial findings. Separately, eight foundations converted to public charity status and continued operations.

2.4.1 - D.1 Foundation Termination: Event

<table>
<thead>
<tr>
<th>Type of Event</th>
<th>Number</th>
<th>% of all Terminated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spend out</td>
<td>27</td>
<td>48%</td>
</tr>
<tr>
<td>Distribute to public charity</td>
<td>15</td>
<td>26%</td>
</tr>
<tr>
<td>Exemption Revoked</td>
<td>15</td>
<td>26%</td>
</tr>
<tr>
<td>Total</td>
<td>57</td>
<td>100%</td>
</tr>
</tbody>
</table>

2.4.1 - D.2 Foundation Termination: Year

<table>
<thead>
<tr>
<th>Decade</th>
<th>Number</th>
<th>% of all Terminated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through 1990</td>
<td>3</td>
<td>5%</td>
</tr>
<tr>
<td>1991–2000</td>
<td>6</td>
<td>11%</td>
</tr>
<tr>
<td>2001–2010</td>
<td>27</td>
<td>47%</td>
</tr>
<tr>
<td>After 2010</td>
<td>19</td>
<td>33%</td>
</tr>
<tr>
<td>Unknown</td>
<td>2</td>
<td>4%</td>
</tr>
<tr>
<td>Total</td>
<td>57</td>
<td>100%</td>
</tr>
</tbody>
</table>

Among foundations that spent out their assets and ceased activities are those with functions as estate distribution foundations, such as the Milton Horn Art Fund and the Georgia O’Keeffe Foundation, which terminated in 2005 and 2009, respectively. Modestly endowed foundations whose boards elected to terminate after several decades of activity include the Alice Baber Art Fund and Richard Florsheim Art Fund, which terminated in 2005 and 2007, respectively. Examples of foundations terminated and replaced with separate, new foundations include the Harriet G. and Esteban Vicente Charitable Trust and Wyeth Endowment for American Art, which terminated in 2004 and 2009, respectively.
Among foundations that transferred their assets in whole to an extant public charity to sustain operation of their program are the Martha Boschen Porter Fund, which made a terminating distribution in 2008 to the Berkshire Taconic Community Foundation to fund the Boschen Fund for Artists, and the Gloria F. Ross Center for Tapestry Studies, which made a terminating distribution in 2010 to the Arizona State Museum, University of Arizona, to establish the Gloria F. Ross Tapestry Program and Fund. Among foundations whose exemptions were revoked automatically for failure to file annual information returns are Chen Chi Foundation and Henry Hensche Foundation, inactive since 2005 and 2006, respectively, and both terminated in 2011. Examples of foundations that converted to public charity status and continued operations are the Romare Bearden Foundation and Albin Polasek Foundation, which converted in 2003 and 2009, respectively.
## 2.4.2 Foundation Assets – Updated

### A. Foundation Cohort Used for Analysis

Of the 363 identified foundations, 2010 data were available for analysis on 285 (79 percent). Those without 2010 data include foundations that terminated prior to 2010, those filing initial returns after 2010, and those that failed to file for the year.

### 2.4.2 - A. Foundation Cohort Used for Analysis

<table>
<thead>
<tr>
<th>Foundations</th>
<th>Data Available</th>
<th>No Data</th>
<th>Total Identified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>285</td>
<td>78</td>
<td>363</td>
</tr>
<tr>
<td>Percentage</td>
<td>79%</td>
<td>21%</td>
<td>100%</td>
</tr>
</tbody>
</table>
B. Update to Aggregate Assets: 2010

The field’s aggregate assets grew 360 percent for the 15-year period of 1995 to 2010, rising to $3.48 billion from $757.41 million. Average assets grew 90 percent, increasing to $12.22 million from $6.42 million, while median assets grew by 58 percent, to $1.33 million from $844,144. The rate of growth slowed between 2005 and 2010, the period that encompasses the economic recession beginning in 2008, with assets increasing 44 percent in 2010, down from 82 percent in 2005. By way of comparison, for the greater foundation universe as a whole, assets grew 17 percent in the 2005 to 2010 period with a 15-year rate of increase of 184 percent (Foundation Center, 2012).

2.4.2 - B.1 Foundation Assets: Fair Market Value

<table>
<thead>
<tr>
<th>Measure</th>
<th>1995</th>
<th>2000</th>
<th>2005</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Assets</td>
<td>$757,410,873</td>
<td>$1,331,416,122</td>
<td>$2,423,216,829</td>
<td>$3,481,826,728</td>
</tr>
<tr>
<td>Mean Assets</td>
<td>$6,418,736</td>
<td>$7,651,817</td>
<td>$11,064,917</td>
<td>$12,216,936</td>
</tr>
<tr>
<td>Median Assets</td>
<td>$844,144</td>
<td>$864,262</td>
<td>$1,171,573</td>
<td>$1,333,610</td>
</tr>
<tr>
<td>Largest Assets</td>
<td>$107,148,324</td>
<td>$185,919,756</td>
<td>$230,461,192</td>
<td>$316,547,132</td>
</tr>
</tbody>
</table>

2.4.2 - B.2 Foundation Assets: Rate of Increase

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Assets</td>
<td>76%</td>
<td>82%</td>
<td>44%</td>
<td>360%</td>
<td></td>
</tr>
<tr>
<td>Mean Assets</td>
<td>19%</td>
<td>45%</td>
<td>10%</td>
<td>90%</td>
<td></td>
</tr>
<tr>
<td>Median Assets</td>
<td>24%</td>
<td>36%</td>
<td>14%</td>
<td>58%</td>
<td></td>
</tr>
<tr>
<td>Largest Assets</td>
<td>74%</td>
<td>24%</td>
<td>37%</td>
<td>195%</td>
<td></td>
</tr>
</tbody>
</table>
C. Donor Contributions to Foundations

Donor contributions to identified foundations totaled $90.96 million in 2010. Total donor contributions rose in two of four benchmark years, although single-year samples do not reflect significant contributions received from donors in interim years.

2.4.2 - C. Donor Contributions to Foundations

<table>
<thead>
<tr>
<th>Measure</th>
<th>1995</th>
<th>2000</th>
<th>2005</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Contributions</td>
<td>$68,363,620</td>
<td>$39,462,824</td>
<td>$86,861,322</td>
<td>$90,957,294</td>
</tr>
<tr>
<td>Mean Contributions</td>
<td>$579,353</td>
<td>$224,221</td>
<td>$386,050</td>
<td>$319,148</td>
</tr>
<tr>
<td>Median Contributions</td>
<td>$3,161</td>
<td>$1,388</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Largest Total Contributions</td>
<td>$40,456,223</td>
<td>$6,998,247</td>
<td>$26,443,278</td>
<td>$12,836,197</td>
</tr>
</tbody>
</table>
D. Scale of Assets

Between 2005 and 2010, identified foundations reporting assets of $50 million or more almost doubled in number, to 20 from 12, rising to seven percent of the overall population. In comparison, foundations reporting assets of $50 million or more comprise just two percent of foundations nationally (IRS, Statistics of Income Bulletin, Winter 2013), as well as of family foundations (Foundation Center, 2012). At the other end of the scale, foundations reporting less than $1 million in assets increased to 128 in 2010 from 107 in 2005, but continued a 15-year trend by dropping to 45 percent of the overall population from 55 percent in 1995. In comparison, 67 percent of foundations nationally, and 62 percent of family foundations, reported less than $1 million in assets in 2010.

2.4.2 - D.1 Scale of Assets: Population

<table>
<thead>
<tr>
<th>Range</th>
<th>1995</th>
<th>%</th>
<th>2000</th>
<th>%</th>
<th>2005</th>
<th>%</th>
<th>2010</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt;$49.9 Million</td>
<td>2</td>
<td>2%</td>
<td>3</td>
<td>2%</td>
<td>12</td>
<td>6%</td>
<td>20</td>
<td>7%</td>
</tr>
<tr>
<td>$10–$49.9 Million</td>
<td>12</td>
<td>10%</td>
<td>21</td>
<td>12%</td>
<td>29</td>
<td>13%</td>
<td>37</td>
<td>13%</td>
</tr>
<tr>
<td>$1–$9.9 Million</td>
<td>39</td>
<td>33%</td>
<td>51</td>
<td>29%</td>
<td>72</td>
<td>32%</td>
<td>100</td>
<td>35%</td>
</tr>
<tr>
<td>&lt;$1 Million</td>
<td>64</td>
<td>55%</td>
<td>102</td>
<td>57%</td>
<td>107</td>
<td>49%</td>
<td>128</td>
<td>45%</td>
</tr>
<tr>
<td>Total</td>
<td>117</td>
<td>100%</td>
<td>177</td>
<td>100%</td>
<td>220</td>
<td>100%</td>
<td>285</td>
<td>100%</td>
</tr>
</tbody>
</table>

2.4.2 - D.2 Scale of Assets: Population Growth

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt;$49.9 Million</td>
<td>-</td>
<td>50%</td>
<td>300%</td>
<td>67%</td>
<td>900%</td>
</tr>
<tr>
<td>$10–$49.9 Million</td>
<td>-</td>
<td>75%</td>
<td>38%</td>
<td>28%</td>
<td>208%</td>
</tr>
<tr>
<td>$1–$9.9 Million</td>
<td>-</td>
<td>31%</td>
<td>41%</td>
<td>39%</td>
<td>156%</td>
</tr>
<tr>
<td>&lt;$1 Million</td>
<td>-</td>
<td>60%</td>
<td>5%</td>
<td>20%</td>
<td>100%</td>
</tr>
<tr>
<td>Total</td>
<td>-</td>
<td>60%</td>
<td>24%</td>
<td>30%</td>
<td>144%</td>
</tr>
</tbody>
</table>
E. Types of Assets

Art Assets—In 2010, identified foundations reported aggregate assets of $3.48 billion, including $1.99 billion (fair market value) in art assets, representing 57 percent of all assets. This compares to 2005, when foundations reported aggregate assets of $2.42 billion, including $1.09 billion in art assets, representing 45 percent of all assets. Art assets nearly doubled and also increased as a percentage of all assets, although the percentage of foundations holding art assets grew only nominally, to 52 percent in 2010 from 49 percent in 2005.

Land and Building Assets—In 2010, foundations reported $179.50 million in land and building assets, representing five percent of all assets. This compares to 2005, when foundations reported $157.25 million in land and building assets, accounting for six percent of all assets. The percentage of foundations holding land and building assets grew modestly to 25 percent in 2010 from 21 percent in 2005.

Financial Assets—Foundations reported $1.31 billion in financial assets in 2010, representing 38 percent of all assets. This compares to 2005, when foundations reported $1.18 billion in financial assets, accounting for 49 percent of all assets. Financial assets grew 11 percent during this period. In 2010, financial assets were held by 99 percent of foundations, the same percentage as in 2005.

Liquidity—As the field’s aggregate assets have increased, its liquidity has decreased. Financial assets represented 38 percent of all assets in 2010, down from half in 2005, while art assets rose to 57 percent of all assets from 45 percent.

### 2.4.2 - E.1 Types of Assets: Value

<table>
<thead>
<tr>
<th>Category</th>
<th>2005</th>
<th>%</th>
<th>2010</th>
<th>%</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Assets (FMV)</td>
<td>$1,087,403,941</td>
<td>45%</td>
<td>$1,993,498,162</td>
<td>57%</td>
<td>83%</td>
</tr>
<tr>
<td>Land &amp; Building Assets</td>
<td>$157,249,320</td>
<td>6%</td>
<td>$179,500,107</td>
<td>5%</td>
<td>14%</td>
</tr>
<tr>
<td>Financial Assets</td>
<td>$1,178,563,568</td>
<td>49%</td>
<td>$1,308,828,459</td>
<td>38%</td>
<td>11%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$2,423,216,829</strong></td>
<td>100%</td>
<td><strong>$3,481,826,728</strong></td>
<td>100%</td>
<td>44%</td>
</tr>
</tbody>
</table>

### 2.4.2 - E.2 Types of Assets: Population

<table>
<thead>
<tr>
<th>Foundations</th>
<th>2005</th>
<th>%</th>
<th>2010</th>
<th>%</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Assets</td>
<td>107</td>
<td>49%</td>
<td>147</td>
<td>52%</td>
<td>37%</td>
</tr>
<tr>
<td>Land &amp; Building Assets</td>
<td>46</td>
<td>21%</td>
<td>72</td>
<td>25%</td>
<td>57%</td>
</tr>
<tr>
<td>Financial Assets</td>
<td>219</td>
<td>99%</td>
<td>281</td>
<td>99%</td>
<td>28%</td>
</tr>
</tbody>
</table>

Note: Numbers do not sum.
F. Asset Diversity

From 2005 to 2010, the number of identified foundations reporting art assets increased to 95 from 75, as did those reporting art assets in combination with land and building assets, which grew to 52 from 32. Despite this increase, the percentage of all foundations reporting these types of assets grew modestly, to 59 percent from 55 percent. Not all artist-endowed foundations hold art assets or land and building assets, or a combination of the two. In 2010, 41 percent reported no assets of these types, down slightly from 45 percent in 2005.

2.4.2 - F. Asset Diversity: Population

<table>
<thead>
<tr>
<th>Foundations</th>
<th>2005</th>
<th>%</th>
<th>2010</th>
<th>%</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Assets</td>
<td>75</td>
<td>34%</td>
<td>95</td>
<td>33%</td>
<td>27%</td>
</tr>
<tr>
<td>Land &amp; Building Assets</td>
<td>14</td>
<td>6%</td>
<td>20</td>
<td>7%</td>
<td>43%</td>
</tr>
<tr>
<td>Art Assets and Land &amp; Building Assets</td>
<td>32</td>
<td>15%</td>
<td>52</td>
<td>18%</td>
<td>63%</td>
</tr>
<tr>
<td>Subtotal</td>
<td>121</td>
<td>55%</td>
<td>167</td>
<td>59%</td>
<td>38%</td>
</tr>
<tr>
<td>No Art or Land &amp; Building Assets</td>
<td>99</td>
<td>45%</td>
<td>118</td>
<td>41%</td>
<td>19%</td>
</tr>
<tr>
<td>Total</td>
<td>220</td>
<td>100%</td>
<td>285</td>
<td>100%</td>
<td>30%</td>
</tr>
</tbody>
</table>
G. Changes in Value of Art Assets

Of 147 identified foundations reporting art assets in 2010, 78 foundations (53 percent) reported art assets of $1 million or more and together accounted for $1.97 billion (99 percent) of all art assets. Sixty-nine of these foundations were extant in 2005 and reported $1.06 billion in art assets, 98 percent of all art assets reported that year. Art assets reported by the 78 foundations increased between 2005 and 2010 by $907.50 million (85 percent). Within this group, 31 foundations (40 percent) reported a combined decrease in art assets from 2005 to 2010 totaling $62.94 million, resulting primarily from sales and grants of artworks. One foundation reported no change. Another 23 foundations (30 percent) reported a combined increase in art assets of $641.97 million, primarily via gifts and bequests. The remaining 23 foundations (30 percent) reported a combined increase in art assets of $355.46 million, primarily due to appreciation in value.

2.4.2 - G.1 Changes in Value of Art Assets: Population

<table>
<thead>
<tr>
<th>Foundations</th>
<th>No.</th>
<th>2005</th>
<th>2010</th>
<th>Increase</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extant 2005</td>
<td>69</td>
<td>1,063,203,813</td>
<td>1,775,291,263</td>
<td>712,087,450</td>
<td>67%</td>
</tr>
<tr>
<td>Created Post-2005</td>
<td>9</td>
<td>0</td>
<td>195,404,146</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>78</td>
<td>1,063,203,813</td>
<td>1,970,695,409</td>
<td>907,491,596</td>
<td>85%</td>
</tr>
</tbody>
</table>

2.4.2 - G.2 Changes in Value of Art Assets: Event

<table>
<thead>
<tr>
<th>Foundations</th>
<th>Number</th>
<th>2005-2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decreases: Sales &amp; Contributions</td>
<td>31</td>
<td>($62,939,927)</td>
</tr>
<tr>
<td>No Change</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Increases: Gifts &amp; Bequests</td>
<td>23</td>
<td>$641,974,570</td>
</tr>
<tr>
<td>Increases: Appreciation</td>
<td>23</td>
<td>$355,456,953</td>
</tr>
<tr>
<td>Total Increase</td>
<td>78</td>
<td>$907,491,596</td>
</tr>
</tbody>
</table>
H. Asset Classification: Charitable and Noncharitable-Use

The percentage of the field’s assets reported as charitable-use assets—those used or held for use directly in carrying out a foundation’s charitable purposes and as such, with a value excluded from calculation of the private foundation annual payout requirement—increased to 59 percent of all assets in 2010 from 52 percent of all assets in 2005. The percentage of the field’s assets reported as noncharitable-use assets fell to 41 percent in 2010 from 48 percent in 2005. The value of charitable-use assets grew 63 percent to $2.06 billion in 2010 from $1.26 billion in 2005 while the value of noncharitable-use assets grew 22 percent, to $1.42 billion from $1.16 billion.

<table>
<thead>
<tr>
<th>Type of Use</th>
<th>2005</th>
<th>2010</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charitable-Use</td>
<td>$1,264,675,187</td>
<td>$2,063,653,534</td>
<td>63%</td>
</tr>
<tr>
<td>Noncharitable-Use</td>
<td>$1,158,541,642</td>
<td>$1,418,173,194</td>
<td>22%</td>
</tr>
<tr>
<td>Total</td>
<td>$2,423,216,829</td>
<td>$3,481,826,728</td>
<td>44%</td>
</tr>
</tbody>
</table>

Although art assets comprise most of the field’s charitable-use assets, not all foundations report art assets as charitable-use assets. Examples of those reporting art assets as noncharitable-use assets include the Andy Warhol Foundation for the Visual Arts, the Pollock-Krasner Foundation, and the Renate, Hans, and Maria Hofmann Trust.
I. Asset Classification by Foundation Status

One quarter of identified foundations reported their status as that of operating foundation in 2010, which was true also in 2000 and 2005 (see Study Report Volume II, 6. Glossary of Terms in Practice for the definition of operating versus nonoperating foundation status). Nine percent of all foundations nationally report as operating foundations (IRS, Statistics of Income Bulletin, Winter 2013). Although a minority numerically, foundations with operating status reported a majority of the field’s charitable-use assets, rising to 63 percent in 2010 from 53 percent in 2005 and nearly doubling in value to $1.30 billion from $672.26 million. Their share of the field’s assets overall increased to 43 percent in 2010 from 33 percent in 2005. Foundations with nonoperating status continued to report a majority of the field’s assets overall, but their share fell to 57 percent in 2010 from 67 percent in 2005. At the same time, however, nonoperating foundations continued to report significant charitable-use assets, rising to $758.58 million in 2010 from $591.92 million in 2005, although their overall share of the field’s charitable-use assets declined to 37 percent in 2010 from 47 percent in 2005.

2.4.2 - I.1 Asset Classification by Status: 2005

<table>
<thead>
<tr>
<th>Status</th>
<th>Charitable</th>
<th>%</th>
<th>Non-Charitable</th>
<th>%</th>
<th>TOTAL</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonoperating (74% of All)</td>
<td>$591,916,336</td>
<td>47%</td>
<td>$1,038,186,583</td>
<td>90%</td>
<td>$1,630,102,919</td>
<td>67%</td>
</tr>
<tr>
<td>Operating (26% of All)</td>
<td>$672,758,851</td>
<td>53%</td>
<td>$120,355,059</td>
<td>10%</td>
<td>$793,113,910</td>
<td>33%</td>
</tr>
<tr>
<td>Total</td>
<td>$1,264,675,187</td>
<td>100%</td>
<td>$1,158,541,642</td>
<td>100%</td>
<td>$2,423,216,829</td>
<td>100%</td>
</tr>
</tbody>
</table>

2.4.2 - I.2 Asset Classification by Status: 2010

<table>
<thead>
<tr>
<th>Status</th>
<th>Charitable</th>
<th>%</th>
<th>Non-Charitable</th>
<th>%</th>
<th>TOTAL</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonoperating (75% of All)</td>
<td>$758,577,683</td>
<td>37%</td>
<td>$1,209,980,442</td>
<td>85%</td>
<td>$1,968,558,125</td>
<td>57%</td>
</tr>
<tr>
<td>Operating (25% of All)</td>
<td>$1,305,075,851</td>
<td>63%</td>
<td>$208,192,752</td>
<td>15%</td>
<td>$1,513,268,603</td>
<td>43%</td>
</tr>
<tr>
<td>Total</td>
<td>$2,063,653,534</td>
<td>100%</td>
<td>$1,418,173,194</td>
<td>100%</td>
<td>$3,481,826,728</td>
<td>100%</td>
</tr>
</tbody>
</table>
2.4.3. Charitable Purpose Disbursements – Updated

A. Charitable Purpose Disbursements

Foundations’ charitable purpose disbursements comprise two types of expenditures: (1) contributions, gifts, and grants; and (2) charitable operating and administrative expenses, which include the costs to administer grantmaking programs, as well as conduct direct charitable activities, such as operating an artist residency program, exhibition program, art education program, study center, house museum, and the like. In 2010, identified foundations expended $131.83 million for charitable purposes, including $69.99 million (53 percent) in contributions, gifts, and grants, and $61.83 million (47 percent) in charitable operating and administrative expenses. Overall, charitable disbursements increased almost 60 percent between 2005 and 2010. While contributions, gifts, and grants increased 52 percent, charitable operating and administrative expenses grew 69 percent, continuing a trend identified in the Study’s initial analysis. More broadly, disbursements for charitable purposes increased 124 percent between 2000 and 2010, with contributions, gifts, and grants growing 79 percent, and charitable operating and administrative expenses rising 255 percent.

2.4.3 – A. Charitable Purpose Disbursements

<table>
<thead>
<tr>
<th>Disbursements</th>
<th>2000</th>
<th>2005</th>
<th>2010</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions, Gifts, &amp; Grants</td>
<td>$39,030,671 (69%)</td>
<td>$46,036,872* (56%)</td>
<td>$69,994,708 (53%)</td>
<td>79%</td>
</tr>
<tr>
<td>Charitable Operating &amp; Administrative Expenses</td>
<td>$17,420,979 (31%)</td>
<td>$36,631,550 (44%)</td>
<td>$61,830,453 (47%)</td>
<td>255%</td>
</tr>
<tr>
<td>Total Disbursements for Charitable Purposes</td>
<td>$56,451,650 (100%)</td>
<td>$82,668,422* (100%)</td>
<td>$131,825,161 (100%)</td>
<td>124%</td>
</tr>
</tbody>
</table>

*Adjusted for one-time extraordinary grant
B. Charitable Purpose Disbursements by Status

In 2010, identified foundations with operating status reported 86 percent of their charitable purpose disbursements as charitable operating and administrative expenses, but they also reported $5.10 million in grants, representing 14 percent of their overall charitable disbursements. This is consistent with research identifying a trend of grantmaking by operating foundations nationally (Foundation Center, 2012). Foundations with nonoperating status accounted for the great majority of the field’s giving, realizing 69 percent of their charitable purpose disbursements as grants, which rose to $64.89 million in 2010 from $44.36 million in 2005. They also continued to report strong charitable operating and administrative expenses, representing 31 percent of their charitable disbursements. This aligns with research on foundations nationally finding higher levels of charitable operating and administrative expense for nonoperating foundations with particular operating characteristics, several of which are found among artist-endowed foundations: conducting direct charitable activities, making grants to individuals, and making grants internationally (Foundation Center, 2012).

### 2.4.3 – B.1 Charitable Purpose Disbursements by Status: 2005

<table>
<thead>
<tr>
<th>Status</th>
<th>Contributions, Gifts, &amp; Grants</th>
<th>Charitable Operating &amp; Administrative Expenses</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonoperating (74%)</td>
<td>$44,361,787 (73%)</td>
<td>$16,610,937 (27%)</td>
<td>$60,972,724 (100%)</td>
</tr>
<tr>
<td>Operating (26%)</td>
<td>$1,675,085* (8%)</td>
<td>$20,020,613 (92%)</td>
<td>$21,695,698 (100%)</td>
</tr>
<tr>
<td>Total</td>
<td>$46,036,872* (56%)</td>
<td>$36,631,550 (44%)</td>
<td>$82,668,422 (100%)</td>
</tr>
</tbody>
</table>

*Adjusted for one-time extraordinary grant

### 2.4.3 – B.2 Charitable Purpose Disbursements by Status: 2010

<table>
<thead>
<tr>
<th>Status</th>
<th>Contributions, Gifts, &amp; Grants</th>
<th>Charitable Operating &amp; Administrative Expenses</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonoperating (75%)</td>
<td>$64,894,654 (69%)</td>
<td>$29,564,819 (31%)</td>
<td>$94,459,473 (100%)</td>
</tr>
<tr>
<td>Operating (25%)</td>
<td>$5,100,054 (14%)</td>
<td>$32,265,634 (86%)</td>
<td>$37,365,688 (100%)</td>
</tr>
<tr>
<td>Total</td>
<td>$69,994,708 (53%)</td>
<td>$61,830,453 (47%)</td>
<td>$131,825,161 (100%)</td>
</tr>
</tbody>
</table>

Examples of grantmaking operating foundations include: the Dedalus Foundation, which operates a study center with an archive and exhibition collection and makes grants to organizations, scholars, and artists ($613,150 in grants, 17 percent of charitable expenditures in 2010); the Richard Avedon Foundation, which operates a study center with an archive and exhibition collection and makes grants to organizations ($261,500 in grants, 15 percent of charitable expenditures in 2010); and the Josef and
Annie Albers Foundation, which operates a study center with archive and exhibition collection, hosts artists' residencies, and makes grants to organizations ($110,360 in grants, six percent of charitable expenditures in 2010).

Examples of nonoperating foundations demonstrating the operating characteristics associated with higher levels of charitable operating and administrative expenses include: the Pollock-Krasner Foundation (reporting charitable operating and administrative expenses as 39 percent of charitable expenditures in 2010), which made $2.05 million in grants to individual artists that year, the largest such program in the field, and conducted its grantmaking on an international basis; the Graham Foundation for Advanced Studies in the Fine Arts (reporting charitable operating and administrative expenses as 50 percent of charitable expenditures in 2010), which made $1.01 million in grants to organizations, scholars, and artists that year, in addition to presenting public programs and exhibitions and operating a historic property; and the Joan Mitchell Foundation (reporting charitable operating and administrative expenses as 65 percent of charitable expenditures in 2010), which made $1.62 million in grants to individual artists and organizations that year, in addition to maintaining a study center with archive and exhibition collection, operating a program of art education classes, and administering an artists' residency center.
C. Contributions, Gifts, and Grants

Total contributions, gifts, and grants reported by identified foundations increased 79 percent for the ten-year period from 2000 to 2010, rising to $69.99 million from $39.03 million. In comparison, giving by the foundation field nationally rose 66 percent during the same period, and as a subset, giving by family foundations rose 82 percent (Foundation Center 2012). The average total contributions, gifts, and grants reported by foundations increased by 60 percent, to $355,303 from $221,765. At the same time, the median total contributions, gifts, and grants increased by 44 percent, to $15,185 from $10,520. Even as foundations reported an increase in giving, the overall percentage represented by the single highest total contributions, gifts, and grants reported by any one foundation remained fairly consistent at just under 20 percent.

2.4.3 – C. Contributions, Gifts, and Grants

<table>
<thead>
<tr>
<th>Measure</th>
<th>2000</th>
<th>2005</th>
<th>2010</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions, Gifts, Grants</td>
<td>$39,030,671</td>
<td>$46,036,872*</td>
<td>$69,994,708</td>
<td>79%</td>
</tr>
<tr>
<td>Mean Total Contributions</td>
<td>$221,765</td>
<td>$204,608*</td>
<td>$355,303</td>
<td>60%</td>
</tr>
<tr>
<td>Median Total Contributions</td>
<td>$10,520</td>
<td>$12,396*</td>
<td>$15,185</td>
<td>44%</td>
</tr>
<tr>
<td>Single Highest Total Contributions</td>
<td>$6,503,300 (17% of all)</td>
<td>$8,588,281* (19% of all)</td>
<td>$12,456,738 (18% of all)</td>
<td>92%</td>
</tr>
</tbody>
</table>

*Adjusted for one-time extraordinary grant
D. Participation in Grantmaking

In 2010, 197 identified foundations (69 percent) reported contributions, gifts, and grants, although significant grantmaking was focused more narrowly. Thirteen foundations (seven percent of those making grants) reported total contributions, gifts, and grants of $1 million or more and together accounted for more than 60 percent of all giving, totaling $43.52 million. At the other end of the scale, 94 foundations (48 percent of those making grants) reported total contributions, gifts, and grants of less than $50,000 and accounted for two percent of all giving, $1.56 million. By way of comparison, six percent of family foundations nationally reported total giving of $1 million or more in 2010, while nearly half (49 percent) of family foundations reported less than $50,000 in grants (Foundation Center, 2012).

<table>
<thead>
<tr>
<th>Foundations</th>
<th>Number</th>
<th>%</th>
<th>Grants</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Identified</td>
<td>285</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>Reporting Grants</td>
<td>197</td>
<td>69%</td>
<td>$69,994,708</td>
</tr>
<tr>
<td>&gt;$999,999</td>
<td>13</td>
<td>7%</td>
<td>$43,518,547</td>
</tr>
<tr>
<td>$500,000-$999,999</td>
<td>18</td>
<td>9%</td>
<td>$13,019,491</td>
</tr>
<tr>
<td>$100,000-$499,000</td>
<td>40</td>
<td>20%</td>
<td>$9,681,232</td>
</tr>
<tr>
<td>$50,000-$99,999K</td>
<td>32</td>
<td>16%</td>
<td>$2,214,428</td>
</tr>
<tr>
<td>&lt;$50,000</td>
<td>94</td>
<td>48%</td>
<td>$1,561,010</td>
</tr>
<tr>
<td>Total</td>
<td>197</td>
<td>100%</td>
<td>$69,994,708</td>
</tr>
</tbody>
</table>

Grantmaking with artworks, typically to museums and educational institutions, continued to represent a strong aspect of the field’s giving. Of foundations that reported giving of $1 million or more in 2010, two estate distribution foundations reported grants of artworks, including the Emilio Sanchez Foundation ($1.18 million) and the George Rickey Foundation ($1.82 million), while the George and Helen Segal Foundation continued an ongoing program making grants of artworks ($1.13 million), as well as making grants to individual artists ($50,000).
E. Scan of Grantmaking Interests: 2010

Of the identified foundations reporting contributions, gifts, and grants in 2010, a group of 71 foundations reporting total giving of $100,000 or more accounted for aggregate contributions, gifts, and grants of $66.22 million. This represents 95 percent of the total $69.99 million in contributions, gifts, and grants reported that year by all identified foundations. Based on a broad scan, the focus of this group’s grantmaking was squarely on the arts and culture, representing 84 percent of all contributions, gifts, and grants. This pattern is depicted in greater detail in Appendix A.2 B. Snapshot Profiles: Largest Artist-Endowed Foundations – Updated. As a general observation, grants of artworks to arts institutions contribute strongly to this focus although the aggregate amount of such gifts can vary widely from one year to the next.

2.4.3 – E. Scan of Grantmaking Interests: 2010

<table>
<thead>
<tr>
<th>Category</th>
<th>Total</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts and Culture</td>
<td>$55,259,499</td>
<td>83.6%</td>
</tr>
<tr>
<td>Medical Research and Services</td>
<td>$2,558,908</td>
<td>3.9%</td>
</tr>
<tr>
<td>Higher Education</td>
<td>$2,416,144</td>
<td>3.6%</td>
</tr>
<tr>
<td>Human Services</td>
<td>$2,367,013</td>
<td>3.6%</td>
</tr>
<tr>
<td>Social Action</td>
<td>$757,000</td>
<td>1.1%</td>
</tr>
<tr>
<td>AIDS Research and Services</td>
<td>$736,450</td>
<td>1.1%</td>
</tr>
<tr>
<td>Environment</td>
<td>$659,440</td>
<td>1.0%</td>
</tr>
<tr>
<td>Community Improvement</td>
<td>$592,696</td>
<td>0.9%</td>
</tr>
<tr>
<td>Religious Institutions</td>
<td>$557,120</td>
<td>0.8%</td>
</tr>
<tr>
<td>Historic Preservation</td>
<td>$225,000</td>
<td>0.3%</td>
</tr>
<tr>
<td>Animal Welfare</td>
<td>$90,000</td>
<td>0.1%</td>
</tr>
<tr>
<td>Total</td>
<td>$66,219,270</td>
<td>100%</td>
</tr>
</tbody>
</table>
2.4.4 Foundations and Associated Artists – Updated

A. Foundations and Associated Artists’ Primary Roles

Identified foundations associated with photographers, illustrators, and designers (including architects) in combination accounted for 28 percent of all foundations (101), comparable to their 27 percent share in the Study’s initial findings. The majority of foundations (246) continued to be associated with artists whose primary role is in the fine arts—painters and sculptors—and these foundations accounted for 68 percent of all foundations, compared to 69 percent previously.

### 2.4.4 – A. Foundations and Associated Artists’ Primary Roles

<table>
<thead>
<tr>
<th>Roles</th>
<th>Initial</th>
<th>%</th>
<th>Update</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painter</td>
<td>129</td>
<td>49%</td>
<td>174</td>
<td>48%</td>
</tr>
<tr>
<td>Sculptor</td>
<td>53</td>
<td>20%</td>
<td>72</td>
<td>20%</td>
</tr>
<tr>
<td>Designer</td>
<td>30</td>
<td>12%</td>
<td>43</td>
<td>12%</td>
</tr>
<tr>
<td>Photographer</td>
<td>22</td>
<td>8%</td>
<td>32</td>
<td>9%</td>
</tr>
<tr>
<td>Illustration Artist</td>
<td>18</td>
<td>7%</td>
<td>26</td>
<td>7%</td>
</tr>
<tr>
<td>Two Artists, Differing Roles</td>
<td>9</td>
<td>4%</td>
<td>16</td>
<td>4%</td>
</tr>
<tr>
<td>Total Foundations</td>
<td>261</td>
<td>100%</td>
<td>363</td>
<td>100%</td>
</tr>
</tbody>
</table>

For purposes of research, visual artists were categorized in five broad primary roles based on those defined in standard bibliographic references: painters; sculptors; photographers; illustration artists, including animators, cartoonists, comic book artists, and illustrators; and designers, including architects, craft artists, and graphic designers, as well as product, theatrical, and interior designers. As noted in the Study’s initial findings, only one identified foundation was associated with an artist in the primary role of filmmaker and only four as conceptual artists. For meaningful analysis, these artists were categorized in their secondary roles as painter and sculptor. Artists in these fields, as well as those with other types of primary roles such as video artists and performance artists, may only now be entering their seventh decade, the age at which the Study’s findings indicate artists typically create foundations.
### B. Foundations and Associated Artists’ Genders

Identified foundations associated with female artists, individually or in combination with male artists, accounted for 33 percent of all foundations (119), comparable to their 31 percent share in the Study's initial findings. The majority of foundations (288) continued to be associated with male artists and these foundations accounted for 79 percent of all foundations, compared to 80 percent previously. Foundations associated with one artist continued to dominate the field (312, or 86 percent) while a smaller group of foundations were associated with more than one artist (51, or 14 percent). A small portion of the field (seven, or two percent) was associated with multiple artists of the same gender, these being family members, professional associates, or life partners.

#### 2.4.4 – B.1 Foundations and Associated Artists’ Genders

<table>
<thead>
<tr>
<th>Genders</th>
<th>Initial</th>
<th>%</th>
<th>Update</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>179</td>
<td>69%</td>
<td>239</td>
<td>66%</td>
</tr>
<tr>
<td>Female</td>
<td>52</td>
<td>20%</td>
<td>73</td>
<td>20%</td>
</tr>
<tr>
<td>Male and Female</td>
<td>28</td>
<td>11%</td>
<td>44</td>
<td>12%</td>
</tr>
<tr>
<td>Male and Male</td>
<td>1</td>
<td>0%</td>
<td>5</td>
<td>1.5%</td>
</tr>
<tr>
<td>Female and Female</td>
<td>1</td>
<td>0%</td>
<td>2</td>
<td>0.5%</td>
</tr>
<tr>
<td>Total Foundations</td>
<td>261</td>
<td>100%</td>
<td>363</td>
<td>100%</td>
</tr>
</tbody>
</table>

#### 2.4.4 – B.2 Foundations and Associated Artists’ Genders: All

<table>
<thead>
<tr>
<th>Genders</th>
<th>Initial</th>
<th>%</th>
<th>Update</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>All with Male</td>
<td>208</td>
<td>80%</td>
<td>288</td>
<td>79%</td>
</tr>
<tr>
<td>All with Female</td>
<td>81</td>
<td>31%</td>
<td>119</td>
<td>33%</td>
</tr>
<tr>
<td>Total Foundations</td>
<td>261</td>
<td>-</td>
<td>363</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Numbers do not sum.
C. Foundations and Associated Artists’ Ethnicities

Identified foundations associated with artists of color accounted for eight percent of all foundations (30), comparable to their nine percent share in the Study’s initial findings. The vast majority of foundations (333) continued to be associated with artists of Caucasian descent and these foundations accounted for 92 percent of all foundations, compared to 91 percent previously.

2.4.4 – C. Foundations and Associated Artists’ Ethnicities

<table>
<thead>
<tr>
<th>Ethnicities</th>
<th>Initial</th>
<th>%</th>
<th>Update</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asian American</td>
<td>11</td>
<td>4%</td>
<td>12</td>
<td>3%</td>
</tr>
<tr>
<td>Hispanic</td>
<td>6</td>
<td>2%</td>
<td>7</td>
<td>2%</td>
</tr>
<tr>
<td>African American</td>
<td>6</td>
<td>2%</td>
<td>9</td>
<td>2%</td>
</tr>
<tr>
<td>Native American</td>
<td>2</td>
<td>1%</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>Subtotal</td>
<td>25</td>
<td>9%</td>
<td>30</td>
<td>8%</td>
</tr>
<tr>
<td>Caucasian</td>
<td>236</td>
<td>91%</td>
<td>333</td>
<td>92%</td>
</tr>
<tr>
<td>Total Foundations</td>
<td>261</td>
<td>100%</td>
<td>363</td>
<td>100%</td>
</tr>
</tbody>
</table>
D. Foundations and Multiple Associations

Identified foundations associated with multiple artists accounted for 14 percent of all foundations (51), in comparison to their 11 percent share in the Study’s initial findings. The majority of foundations (312) continued to be associated with one artist and these foundations accounted for 86 percent of all foundations, in comparison to 89 percent previously. Separately, 55 identified foundations (15 percent) shared an associated artist with another foundation, in comparison to 17 percent previously. Overall, foundations with multiple associations remain a small part of the field, about 15 percent.

2.4.4 – D.1 Foundations with Multiple Associated Artists

<table>
<thead>
<tr>
<th>Association</th>
<th>Initial</th>
<th>%</th>
<th>Update</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>One Artist</td>
<td>231</td>
<td>89%</td>
<td>312</td>
<td>86%</td>
</tr>
<tr>
<td>More Than One Artist</td>
<td>30</td>
<td>11%</td>
<td>51</td>
<td>14%</td>
</tr>
<tr>
<td>Total Foundations</td>
<td>261</td>
<td>100%</td>
<td>363</td>
<td>100%</td>
</tr>
</tbody>
</table>

2.4.4 – D.2 Foundations Sharing Associated Artists

<table>
<thead>
<tr>
<th>Association</th>
<th>Initial</th>
<th>%</th>
<th>Update</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exclusive</td>
<td>216</td>
<td>83%</td>
<td>308</td>
<td>85%</td>
</tr>
<tr>
<td>One of Two or More Foundations</td>
<td>45</td>
<td>17%</td>
<td>55</td>
<td>15%</td>
</tr>
<tr>
<td>Total Foundations</td>
<td>261</td>
<td>100%</td>
<td>363</td>
<td>100%</td>
</tr>
</tbody>
</table>
E. Foundations and Survivorship of Associated Artists

A total of 126 identified foundations associated with deceased artists reported at least $1 million in assets (see Appendix A.2 B. Snapshot Profiles: Largest Artist-Endowed Foundations – Updated). This compares to 96 foundations in the Study’s initial findings. Of the 126 identified foundations, those associated with artists with lineal descendants accounted for 42 percent of all foundations (53), in comparison to their 36 percent share in the Study’s initial findings. The majority of foundations (73) continued to be associated with artists without lineal descendants and these foundations accounted for 58 percent of all foundations, in comparison to 64 percent previously.

2.4.4 – E. Survivorship of Deceased Artists Associated With Foundations Reporting Assets of $1 Million or More

<table>
<thead>
<tr>
<th>Association</th>
<th>2005</th>
<th>%</th>
<th>2010</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist With Lineal Descendant</td>
<td>35</td>
<td>36%</td>
<td>53</td>
<td>42%</td>
</tr>
<tr>
<td>Artist Without Lineal Descendant</td>
<td>61</td>
<td>64%</td>
<td>73</td>
<td>58%</td>
</tr>
<tr>
<td>Total Foundations</td>
<td>96</td>
<td>100%</td>
<td>126</td>
<td>100%</td>
</tr>
</tbody>
</table>
B. Snapshot Profiles: Largest Artist-Endowed Foundations - Updated

This appendix provides brief data profiles of 170 artist-endowed foundations that reported assets of at least $1 million on the annual information return (Form 990-PF) filed with the Internal Revenue Service (IRS) for at least one of the tax years 2005, 2008, or 2010. The earliest of these years, 2005, was the final benchmark year used for the Study’s field data profile, featured in the Study Report publication. The second year, 2008, was the most recent year for which returns were available for most foundations as of the Study Report’s 2010 publication date. The third year, 2010, is the most recent year for which returns are available for most foundations as this current update is being prepared for publication. A total of 36 foundations, asterisked, have been added to the 134 presented originally. These foundations either were created after 2008 (N=9) or they existed as of 2008 but held assets of less than $1 million at that time (N=12) or were identified after publication (N=15).

Definition of Artist-Endowed Foundation, Artists’ Assets, and Visual Artists

For the purposes of the Aspen Institute’s National Study of Artist-Endowed Foundations, an artist-endowed foundation is a tax-exempt, private foundation created or endowed by a visual artist, the artist’s surviving spouse, or other heirs or beneficiaries to own the artist’s assets for use in furthering exempt charitable and educational activities serving a public benefit. Artists’ assets derive from art-related activities, as well as other sources unrelated to art. Among assets conveyed to artist-endowed foundations are financial and investment assets, art assets (such as art collections, archives, libraries, and copyrights and intellectual property), real property (such as land, residences, studios, exhibition facilities, and nature preserves), and other types of personal property.

Visual artists are defined by the Study as those whose professional activities have produced art sales data or whose works have been represented in collections, critical publications, databases, and venues of professional art and design fields. Visual artists identified as associated with private foundations were categorized in five broad primary roles, based on those defined in standard bibliographic references: painters, sculptors, photographers, illustration artists (animators, cartoonists, comic book artists, and illustrators), and designers (architects, craft artists, graphic designers, and product, theatrical, or interior designers). An example of a standard bibliographic reference is the Getty Research Institute’s Union List of Artist Names, at www.getty.edu/research/tools/vocabularies/ulan.
Snapshot Profile Content

Artist Information
The list of foundations is organized alphabetically by artist, noting the respective foundation. Artists’ primary roles are identified based on standard bibliographic references, along with dates of birth and, if applicable, death.

Foundation Information
The state to which the foundation reports or with which it is registered is listed, as is the state of the foundation’s address if that is different from the reporting state, followed by the employer identification number. The Ruling Year in which a foundation’s application for tax exemption was approved by the IRS is given, along with the creator of the foundation, defined for these purposes as the individual whose actions committed the artist’s assets to charitable use. The foundation type, based on function, is noted. See *Volume 1, Chapter 2.2 Foundation Taxonomy: Types of Artist-Endowed Foundations by Function* for a discussion of foundation types. Lastly, the URL for the foundation’s website is given, if available.

Financial Dimensions
Two basic financial metrics are given for each foundation: fair market value of total assets; and total charitable purpose disbursements, including total grant expenditures, if paid. Grantmaking focus is characterized broadly based on grants reported in the annual information return. Charitable purpose disbursements include two types of expenditures: contributions, gifts, and grants paid; and charitable operating and administrative expenses paid. An example of the latter would be costs to administer grant programs, as well as expenses to conduct direct charitable activities, as is the case for study and exhibition programs, house museums, artists’ residencies, art education classes, and the like.

For more extensive information, each foundation’s annual information return, with detailed data on a wide range of dimensions, can be viewed online at the websites of organizations such as Guidestar, the Foundation Center, and the National Center for Charitable Statistics/Urban Institute by searching on the foundation’s name or employer identification number.

Foundations Not Listed
Criteria used to identify foundations for the Study’s analysis are discussed in *Volume 1, 1.1 Research Program*. Not listed in this appendix are artist-endowed foundations reporting assets less than $1 million for tax years 2005, 2008, and 2010. Foundations of living donors often operate on a pass-through basis, expending most of the funds contributed by their donor, and therefore are not likely to appear in this list. Similarly, new foundations created following the death of an artist typically do not receive the bulk of their donor’s bequest immediately and often remain modestly funded for several years; such foundations are less likely to appear in this list. Finally, the list does not include foundations that terminated prior to 2005, although they may have reported assets of at least $1 million when active.
Artist-Endowed Foundations
Reporting Assets of $1 Million and Above as of 2005, 2008, or 2010

EDWIN AUSTIN ABBEY, Painter and Illustrator
1852–1911
Abbey Memorial Scholarships Trust
NY. EIN 13-6053133
Ruling Year 1982. Initial entity established 1926.
Creator: The artist's surviving spouse, deceased
Function: Grantmaking foundation providing single organization support (The Incorporated Edwin
Austin Abbey Memorial Scholarships, London, UK) for scholarships and fellowships at the British
School in Rome
URL: www.abbey.org.uk
2005 Assets: $1,575,601
2005 Charitable Purpose Disbursements: $57,375, including grants of $54,269
2008 Assets: $1,434,744
2008 Charitable Purpose Disbursements: $46,041, including grants of $44,730
2010 Assets: $1,851,526
2010 Charitable Purpose Disbursements: $72,288, including grants of $71,012

CHARLES ADDAMS, Cartoonist
1912–1988
Tee and Charles Addams Foundation
NY. EIN 11-3506582
Ruling Year 2000
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation
URL: www.charlesaddams.com
2005 Assets: $7,243,944
2005 Charitable Purpose Disbursements: $123,907
2008 Assets: $10,142,957
2008 Charitable Purpose Disbursements: $433,612, including grants of $2,200
2010 Assets: $10,053,945
2010 Charitable Purpose Disbursements: $425,771, including grants of $21,000

JOSEF ALBERS, Painter, Designer, Theorist, and Educator
1888–1976
ANNI ALBERS, Designer, Printmaker, and Educator
1899–1994
The Josef Albers Foundation Inc. (dba The Josef and Anni Albers Foundation)
NY, CT. EIN 23-7104223
Ruling Year 1972
Creator: The artists
Function: Comprehensive foundation operating a study and exhibition program, making discretionary grants, and providing artists’ residencies
URL: www.albersfoundation.org
2005 Assets: $18,803,968
2005 Charitable Purpose Disbursements: $1,623,157, including grants of $107,150
2008 Assets: $13,709,665
2008 Charitable Purpose Disbursements: $1,962,960, including grants of $99,487
2010 Assets: $10,906,430
2010 Charitable Purpose Disbursements: $1,983,901, including grants of $110,360

HERMAN J. ALBRECHT, Architect
1896–1961
Herman J. Albrecht Library of Historical Architecture Inc.*
OH. EIN 30-0377654
Ruling Year 2008
Creator: The artist’s son, deceased
Function: Program foundation maintaining an architectural library collection
URL: www.library.osu.edu/find/collections/rarebooks/the-herman-j-albrecht-library-of-historical-architecture
2008 Assets: $794,547
2008 Charitable Purpose Disbursements: $12,966
2010 Assets: $1,272,431
2010 Charitable Purpose Disbursements: $4,049

LINDA LEE ALTER, Painter and Collector
Born 1939
Leeway Foundation
PA. EIN 23-2727140
Ruling Year 1994
Creator: The artist and her family
Function: Grantmaking foundation supporting social change projects by women and transgender artists, primarily in the Delaware Valley region
URL: www.leeway.org
2005 Assets: $19,417,293
2005 Charitable Purpose Disbursements: $818,131, including grants of $275,263
2008 Assets: $14,162,964
2008 Charitable Purpose Disbursements: $1,128,998, including grants of $368,285
2010 Assets: $15,644,993
2010 Charitable Purpose Disbursements: $792,481, including grants of $267,043
DONALD M. ANDERSON, Graphic Designer and Educator
1915–1995

Donald M. Anderson Foundation
WI. EIN 39-6614493
Ruling Year 1995
Creator: The artist
Function: Grantmaking foundation providing single organization support (Graphic Design Program, Art Department, University of Wisconsin-Madison)
URL: www.donaldandersonfoundation.org
2005 Assets: $1,049,012
2005 Charitable Purpose Disbursements: Grants of $48,694
2008 Assets: $668,601
2008 Charitable Purpose Disbursements: Grants of $55,311
2010 Assets: $786,755
2010 Charitable Purpose Disbursements: Grants of $34,756

BENNY ANDREWS, Painter, Illustrator, and Educator
1930–2006

NENE HUMPHREY, Sculptor
Born 1947

The Andrews-Humphrey Family Foundation*
NY. EIN 51-0655879
Ruling Year 2010
Creator: Nene Humphrey
Function: Comprehensive foundation maintaining an exhibition collection and making grants to support arts organizations
2010 Assets: $14,991,000
2010 Charitable Purpose Disbursements: Grants of $130,000

ALEXANDER ARCHIPENKO, Sculptor
1887–1964

The Archipenko Foundation
DE, NY. EIN 13-4123083
Ruling Year 2000
Creator: The artist's surviving spouse
Function: Study and exhibition foundation
URL: www.archipenko.org
2005 Assets: $1,542,290
2005 Charitable Purpose Disbursements: $124,649
2008 Assets: $1,195,038
2008 Charitable Purpose Disbursements: $178,192
2010 Assets: $2,581,445
2010 Charitable Purpose Disbursements: $160,007

RICHARD AVEDON, Photographer
1923–2004
The Richard Avedon Foundation Inc.
DE, NY. EIN 20-1275443
Ruling Year 2004
Creator: The artist
Function: Initially a study and exhibition foundation; now a comprehensive foundation operating a study and exhibition program and making grants, including to assist museum photography programs
URL: www.richardavedon.com
2005 Assets: $4,602,262
2005 Charitable Purpose Disbursements: $308,575
2008 Assets: $3,821,957
2008 Charitable Purpose Disbursements: $1,123,455
2010 Assets: $170,116,884
2010 Charitable Purpose Disbursements: $1,765,018, including grants of $261,500

MILTON AVERY, Painter
1885–1965
SALLY MICHEL AVERY, Painter and Illustrator
1905–2003
Milton and Sally Avery Arts Foundation Inc.
NY. EIN 13-3093638
Ruling Year 1983
Creator: Sally Michel Avery
Function: Grantmaking foundation supporting visual art education and artist-support programs, primarily in the New York City region
URL:
2005 Assets: $4,420,396
2005 Charitable Purpose Disbursements: Grants of $389,300
2008 Assets: $3,012,125
2008 Charitable Purpose Disbursements: Grants of $537,000
2010 Assets: $2,530,084
2010 Charitable Purpose Disbursements: Grants of $429,750
ROSEMARIE BECK, Painter
1925–2003
Rosemarie Beck Foundation
NY, ME. EIN 73-1663290
Ruling Year 2006
Creator: The artist
Function: Study and exhibition foundation
URL: www.rosemariebeck.org
2005 Assets: $2,323,827
2005 Charitable Purpose Disbursements: Grants of $56,950
2008 Assets: $2,208,297
2008 Charitable Purpose Disbursements: Grants of $2,500
2010 Assets: $2,248,403
2010 Charitable Purpose Disbursements: $29,950

WILLIAM ADAIR BERNOUDY, Architect
1910–1988
Gertrude and William A. Bernoudy Foundation
MO, IL. EIN 43-6512119
Ruling Year 1995
Creator: The artist and his surviving spouse, deceased
Function: Grantmaking foundation supporting culture, community betterment, historic preservation, and architectural education, primarily in the St. Louis region
URL:
2005 Assets: $13,910,947
2005 Charitable Purpose Disbursements: $1,203,474, including grants of $1,170,000
2008 Assets: $9,348,302
2008 Charitable Purpose Disbursements: $1,017,227, including grants of $965,875
2010 Assets: $9,416,281
2010 Charitable Purpose Disbursements: $670,810, including grants of $642,500

FRANCES BLAKEMORE, Painter and Collector
1906–1997
Blakemore Foundation
WA. EIN 91-1505735
Ruling Year 1996
Creator: The artist and her spouse, deceased
Function: Grantmaking foundation supporting Asian fine arts and Asian language fellowships
URL: www.blakemorefoundation.org
2005 Assets: $111,972,477
2005 Charitable Purpose Disbursements: $1,291,027, including grants of $1,187,457
2008 Assets: $7,059,835
2008 Charitable Purpose Disbursements: $1,183,665, including grants of $1,061,011
2010 Assets: $8,635,519
2010 Charitable Purpose Disbursements: $743,669, including grants of $633,150

ALBERT BLOCH, Painter and Educator
1882–1961
Albert Bloch Foundation
KS. EIN 48-1216501
Ruling Year 2003
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation
URL:
2005 Assets: $2,407,687
2005 Charitable Purpose Disbursements: $2,972
2008 Assets: $2,945,401
2008 Charitable Purpose Disbursements: $3,413
2010 Assets: $3,453,851
2010 Charitable Purpose Disbursements: $2,203

HERB BLOCK, Editorial Cartoonist
1909–2001
The Herb Block Foundation
VA, DC. EIN 26-0008276
Ruling Year 2002
Creator: The artist
Function: Grantmaking foundation supporting social justice programs, scholarships for Washington, DC, community college students, and foundation-initiated projects in editorial cartooning
URL: www.herbblockfoundation.org
2005 Assets: $57,978,156
2005 Charitable Purpose Disbursements: $2,012,426, including grants of $1,163,000
2008 Assets: $54,983,138
2008 Charitable Purpose Disbursements: $4,447,627, including grants of $3,163,000
2010 Assets: $52,349,752
2010 Charitable Purpose Disbursements: $2,522,323, including grants of $1,523,500

EDITH C. BLUM, Painter and Philanthropist
1892–1976
Edith C. Blum Foundation Inc.
NY. EIN 13-3564317
Creator: The artist
Function: Grantmaking foundation supporting culture, education, and community betterment, primarily in the New York City region

URL:
2005 Assets: $15,245,528
2005 Charitable Purpose Disbursements: $643,883, including grants of $521,600
2008 Assets: $14,346,233
2008 Charitable Purpose Disbursements: $732,996, including grants of $616,850
2010 Assets: $16,452,687
2010 Charitable Purpose Disbursements: $691,661, including grants of $587,445

RUTH HARRIS BOHAN, Painter and Illustrator
1891–1981
Ruth H. Bohan Foundation
MO. EIN 43-6269867
Ruling Year 1987
Creator: The artist
Function: Grantmaking foundation providing single institution support (University of Kansas)

URL:
2005 Assets: $13,967,280
2005 Charitable Purpose Disbursements: $605,614, including grants of $567,159
2008 Assets: $14,844,198
2008 Charitable Purpose Disbursements: $733,689, including grants of $707,177
2010 Assets: $12,443,663
2010 Charitable Purpose Disbursements: $278,528, including grants of $250,000

LOUISE BOURGEOIS, Sculptor
1911–2010
The Easton Foundation Inc.
NY. EIN 13-3190220
Ruling Year 1984
Creator: The artist
Function: Study and exhibition foundation

URL:
2005 Assets: $259,682
2005 Charitable Purpose Disbursements: Grants of $203,075
2008 Assets: $3,872,828
2008 Charitable Purpose Disbursements: $290,673, including grants of $273,454
2010 Assets: $17,316,126
2010 Charitable Purpose Disbursements: $196,169, including grants of $52,185
WILLIAM THEO BROWN, Painter
1919–2012
PAUL WONNER, Painter
1920–2008
William Brown and Paul Wonner Foundation*
CA. EIN: 26-4010221
Ruling Year 2009
Creator: The artists
Function: Study and exhibition foundation making grants of artworks to arts organizations
URL:
2010 Assets: $1,026,762
2010 Charitable Purpose Disbursements: $0

CHARLES EPHRAIM BURCHFIELD, Painter and Illustrator
1893–1967
Charles E. Burchfield Foundation Inc.
NY. EIN 16-6073522
Ruling Year 1967
Creator: The artist
Function: Grantmaking foundation supporting culture, education, and community betterment, primarily in western New York State, including support to Burchfield Penney Art Center, NY
URL:
2005 Assets: $2,205,336
2005 Charitable Purpose Disbursements: $102,908, including grants of $69,100
2008 Assets: $2,124,460
2008 Charitable Purpose Disbursements: $139,947, including grants of $101,000
2010 Assets: $2,419,326
2010 Charitable Purpose Disbursements: $180,357, including grants of $131,000

HANS GUSTAV BURKHARDT, Painter and Collector
1904–1994
Hans G. and Thordis W. Burkhardt Foundation
CA. EIN 95-4392905
Ruling Year 1993
Creator: The artist and his spouse, deceased
Function: Comprehensive foundation operating a study and exhibition program, and making grants to visual art education
URL: www.burkhardtfoundation.org
2005 Assets: $9,561,280
2005 Charitable Purpose Disbursements: $144,583, including grants of $9,250
2008 Assets: $9,748,418
ALEXANDER CALDER, Sculptor
1898–1976
Calder Foundation Inc. (fka The Alexander and Louisa Calder Foundation Inc.)
NY. EIN 13-3466986
Ruling Year 1991
Creator: The artist's children and grandchildren
Function: Study and exhibition foundation
URL: www.calder.org
2005 Assets: $8,177,764
2005 Charitable Purpose Disbursements: $650,357
2008 Assets: $39,717,893
2008 Charitable Purpose Disbursements: $862,592, including grants of $50,000
2010 Assets: $134,927,206
2010 Charitable Purpose Disbursements: $920,481

ERIC CARLE, Illustrator
Born 1929
The Eric and Barbara Carle Foundation*
MA. EIN 04-3296725
Ruling Year 1997
Creator: The artist and his spouse
Function: Grantmaking foundation supporting art museums, community betterment, education, social services, and animal welfare, primarily in Western Massachusetts, and the Eric Carle Museum of Picture Book Art, MA
URL:
2005 Assets: $759,735
2005 Charitable Purpose Disbursements: $55,788, including grants of $53,500
2008 Assets: $914,861
2008 Charitable Purpose Disbursements: $512,995, including grants of $510,000

2008 Charitable Purpose Disbursements: $218,789, including grants of $64,200
2010 Assets: $9,250,168
2010 Charitable Purpose Disbursements: $169,637, including grants of $57,840

2008 Assets: $218,789, including grants of $64,200
2010 Assets: $9,250,168
2010 Charitable Purpose Disbursements: $169,637, including grants of $57,840
The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations

JOSEPH CORNELL, Sculptor
1903–1972
The Joseph and Robert Cornell Memorial Foundation
NY. EIN 13-3097502
Ruling Year 1984
Creator: The artist
Function: Grantmaking foundation supporting education and medical services, and making grants of artworks to museums
URL:
2005 Assets: $71,418,045
2005 Charitable Purpose Disbursements: $4,071,223, including grants of $3,852,500
2008 Assets: $55,059,046
2008 Charitable Purpose Disbursements: $3,367,850, including grants of $3,150,000
2010 Assets: $62,860,379
2010 Charitable Purpose Disbursements: $5,109,135, including grants of $5,025,000

JASPER FRANCIS CROPEY, Painter and Architect
1823–1900
Newington-Cropsey Foundation
NY. EIN 06-0972155
Ruling Year 1978
Creator: The artist's great granddaughter
Function: House museum foundation operating the Cropsey Home and Studio
URL: www.newingtoncropsey.com
2005 Assets: $18,769,897
2005 Charitable Purpose Disbursements: $3,379,776, including grants of $93,995
2008 Assets: $19,263,938
2008 Charitable Purpose Disbursements: $3,902,062, including grants of $128,045
2010 Assets: $19,740,360
2010 Charitable Purpose Disbursements: $3,806,058, including grants of $79,424

PHILIP CAMPBELL CURTIS, Painter
1907–2000
Philip C. Curtis Charitable Trust for the Encouragement of Art
AZ. EIN 91-2094316
Ruling Year 2002
Creator: The artist
Function: Study and exhibition foundation
URL: www.philipccurtis.org
2005 Assets: $5,374,390
2005 Charitable Purpose Disbursements: $43,979, including grants of $10,200
2008 Assets: $5,142,483
2008 Charitable Purpose Disbursements: $76,699, including grants of $9,500
2010 Assets: $6,585,358
2010 Charitable Purpose Disbursements: $30,460, including grants of $2,000

WILLEM DE KOONING, Painter
1904–1997
The Willem de Kooning Foundation Inc.
DE, NY. EIN 13-4151973
Ruling Year 2001
Creator: Court-appointed conservators of the artist’s property
Function: Study and exhibition foundation
URL: www.dekooning.org
2005 Assets: $54,851,752
2005 Charitable Purpose Disbursements: $798,640
2008 Assets: $55,221,028
2008 Charitable Purpose Disbursements: $1,273,385
2010 Assets: $55,669,967
2010 Charitable Purpose Disbursements: $1,605,447, including grants of $74,973

JAY DEFEO, Painter and Photographer
1929–1989
The Jay DeFeo Trust*
CA. EIN 94-6642644
Ruling Year 1998
Creator: The artist
Function: Study and exhibition foundation
URL: www.jaydefeo.org
2005 Assets: $669,225
2005 Charitable Purpose Disbursements: $280,539, including grants of $7,500
2008 Assets: $404,057
2008 Charitable Purpose Disbursements: $276,075, including grants of $250
2010 Assets: $10,025,229
2010 Charitable Purpose Disbursements: $308,860, including grants of $7,000

ETTORE DEGRAZIA, Painter
1901–1982
DeGrazia Art and Cultural Foundation Inc.
AZ. EIN 86-0339837
Ruling Year 1979
Creator: The artist
Function: House museum foundation operating the DeGrazia Gallery in the Sun
URL: www.degrazia.org
2005 Assets: $25,013,061
2005 Charitable Purpose Disbursements: $984,633, including grants of $60,434
2008 Assets: $26,170,703
2008 Charitable Purpose Disbursements: $968,517, including grants of $74,029
2010 Assets: $23,119,954
2010 Charitable Purpose Disbursements: $943,392, including grants of $49,023

DOROTHY DEHNER, Sculptor, Painter, and Printmaker
1901–1994
Dorothy Dehner Foundation for the Visual Arts Inc.
NY. EIN 13-3830526
Ruling Year 1995
Creator: The artist
Function: Grantmaking foundation supporting visual art education and making grants of artworks to museums
URL:
2005 Assets: $1,332,809
2005 Charitable Purpose Disbursements: $22,828, including grants of $2,000
2008 Assets: $1,169,238
2008 Charitable Purpose Disbursements: $24,981
2010 Assets: $853,130
2010 Charitable Purpose Disbursements: $124,406, including grants of $98,000

RICHARD DIEBENKORN, Painter
1922–1993
The Richard Diebenkorn Foundation*
CA. EIN 26-1517545
Ruling Year 2009
Creator: The artist’s surviving spouse
Function: Study and exhibition foundation
URL:
2010 Assets: $24,566,980
2010 Charitable Purpose Disbursements: $518,617, including grants of $400,000

ENRICO DONATI, Painter and Sculptor
1909–2008
E D Foundation
NY. EIN 13-6319615
Ruling Year 1969
Creator: The artist
Function: Grantmaking foundation supporting animal welfare and making grants to artists
URL:
2005 Assets: $1,432,119
2005 Charitable Purpose Disbursements: $65,750, including grants of $60,750
2008 Assets: $1,525,676
2008 Charitable Purpose Disbursements: $52,287, including grants of $52,250
2010 Assets: $1,692,336
2010 Charitable Purpose Disbursements: $62,301, including grants of $53,500

ALDEN B. DOW, Architect
1904–1983
Alden and Vada Dow Fund
MI. EIN 38-6058512
Ruling Year 1962
Creator: The artist and his surviving spouse, deceased
Function: Grantmaking foundation supporting culture, education, and community betterment, primarily in the midland Michigan region
URL: www.avdowfamilyfoundation.org
2005 Assets: $9,709,190
2005 Charitable Purpose Disbursements: $558,975, including grants of $482,415
2008 Assets: $6,681,051
2008 Charitable Purpose Disbursements: $407,762 including grants of $268,800
2010 Assets: $10,249,414
2010 Charitable Purpose Disbursements: $96,112, including grants of $53,000

Alden B. and Vada B. Dow Creativity Foundation
MI. EIN 38-28-52321
Ruling Year 1989
Creator: The artist’s surviving spouse, deceased
Function: House museum foundation operating the Alden B. Dow Home and Studio
URL: www.abdow.org
2005 Assets: $1,746,308
2005 Charitable Purpose Disbursements: $682,682
2008 Assets: $2,126,888
2008 Charitable Purpose Disbursements: $695,925
2010 Assets: $2,806,275
2010 Charitable Purpose Disbursements: $596,813
PAUL DYCK, Painter and Collector
1917–2006
Paul Dyck Foundation Research Institution of American Indian Culture
AZ. EIN 94-2693309
Ruling Year 1981
Creator: The artist
Function: Program foundation preserving and presenting a Native American artifact collection
URL:
2005 Assets: $83,991
2005 Charitable Purpose Disbursements: $27,071
2008 Assets: $5,911,961
2008 Charitable Purpose Disbursements: $109,453
2010 Assets: $5,432,094
2010 Charitable Purpose Disbursements: $248,596

CHARLES EAMES, Architect, Designer, and Filmmaker
1907–1978
RAY KAISER EAMES, Designer, Architect, and Filmmaker
1912–1988
Charles and Ray Eames House Preservation Foundation Inc.
CA, VT. EIN 20-0276962
Ruling Year 2004
Creator: The artists' daughter
Function: House museum foundation operating Eames House
URL: www.eamesfoundation.org
2005 Assets: $6,483,687
2005 Charitable Purpose Disbursements: $0
2008 Assets: $6,218,607
2008 Charitable Purpose Disbursements: $51,003
2010 Assets: $5,868,823
2010 Charitable Purpose Disbursements: $256,281

WILL EISNER, Cartoonist
1917–2005
Will and Ann Eisner Family Foundation Inc.*
FL. EIN: 65-0309613
Ruling Year 1992
Creator: The artist and his surviving spouse
Function: Grantmaking foundation supporting programs in comics and sequential art education,
medical research, humanitarian programs, and social services
URL:
CLAIRE FALKENSTEIN, Sculptor and Painter
1908–1997
Falkenstein Foundation
CA. EIN 95-4721433
Ruling Year 2004
Creator: The artist
Function: Study and exhibition foundation
URL:
2005 Assets: $5,932,924
2005 Charitable Purpose Disbursements: $61,269
2008 Assets: $5,784,131
2008 Charitable Purpose Disbursements: $49,069
2010 Assets: $5,735,178
2010 Charitable Purpose Disbursements: $71,995

LORSER FEITELSON, Painter and Educator
1898–1978
HELEN LUNDEBERG, Painter
1908–1999
Lorser Feitelson and Helen Lundeberg Feitelson Art Foundation
CA. EIN 95-3451355
Ruling Year: 1980
Creator: The artists
Function: Study and exhibition foundation
URL:
2005 Assets: $2,415,243
2005 Charitable Purpose Disbursements: $44,641
2008 Assets: $2,715,808
2008 Charitable Purpose Disbursements: $2,000
2010 Assets: $2,633,656
2010 Charitable Purpose Disbursements: $12,741
ERIC FISCHL, Painter and Sculptor
Born 1948
APRIL GORNIK, Painter
Born 1953

Fischl Gornik Family Foundation Inc.*
DE, NY. EIN 30-4575431
Ruling Year 2009
Creator: The artists
Function: Grantmaking foundation supporting humanitarian programs, social services, animal welfare, education, and arts organizations
URL:
2010 Assets: $1,469,677
2010 Charitable Purpose Disbursements: Grants of $34,500

LILLIAN H. FLORSHEIM, Sculptor and Collector
1896–1988
Lillian H. Florsheim Foundation for Fine Arts
IL. EIN 23-7052993
Ruling Year 1966
Creator: The artist
Function: Grantmaking foundation supporting culture and education, primarily in the Chicago region
URL:
2005 Assets: $1,395,723
2005 Charitable Purpose Disbursements: Grants of $66,000
2008 Assets: $1,600,571
2008 Charitable Purpose Disbursements: $81,384, including grants of $80,500
2010 Assets: $1,291,617
2010 Charitable Purpose Disbursements: $109,688, including grants of $106,068

SAM FRANCIS, Painter and Printmaker
1923–1994
Sam Francis Foundation. (fka Samuel L. Francis Art Museum)
CA. EIN 95-4336984
Ruling Year 1995
Creator: The artist
Function: Study and exhibition foundation
URL: www.samfrancisfoundation.com
2005 Assets: $11,275,880
2005 Charitable Purpose Disbursements: $166,261
2008 Assets: $10,382,641
2008 Charitable Purpose Disbursements: $383,558
2010 Assets: $7,767,292
2010 Charitable Purpose Disbursements: $677,222, including grants of $292,838

HELEN FRANKENTHALER, Painter
1928-2011
Helen Frankenthaler Foundation Inc.
NY. EIN 13-3244308
Ruling Year 1985
Creator: The artist
Function: Grantmaking foundation supporting culture, education, community betterment, and medical services
URL:
2005 Assets: $1,767,604
2005 Charitable Purpose Disbursements: $177,351, including grants of $175,285
2008 Assets: $17,154,708
2008 Charitable Purpose Disbursements: $203,229, including grants of $197,045
2010 Assets: $17,550,998
2010 Charitable Purpose Disbursements: $120,065, including grants of $115,200

SUZY FRELINGHUYSEN, Painter and Collector
1911–1988
GEORGE LOVETT KINGSLAND MORRIS, Painter and Collector
1905–1975
Frelinghuysen Morris Foundation
MA, NY. EIN 13-3471554
Ruling Year 1988
Creator: Suzy Frelinghuysen
Function: House museum foundation operating the Frelinghuysen Morris House and Studio
URL: www.frelinghuysen.org
2005 Assets: $63,651,602
2005 Charitable Purpose Disbursements: $328,729
2008 Assets: $60,916,807
2008 Charitable Purpose Disbursements: $487,072
2010 Assets: $85,569,146
2010 Charitable Purpose Disbursements: $421,682

VIOLA FREY, Sculptor, Ceramist, and Educator
1933–2004
SQUEAK CARNWATH, Painter and Educator
Born 1947
Artists’ Legacy Foundation (aka Carnwath, Knecht, Frey Foundation)
CA. EIN 94-3357343
Ruling Year 2001
Creator: The artists
Function: Comprehensive foundation operating a study and exhibition program and making grants to artists
URL: www.artistslegacyfoundation.org
2005 Assets: $22,430,788
2005 Charitable Purpose Disbursements: $43,195, including grants of $1,500
2008 Assets: $21,890,744
2008 Charitable Purpose Disbursements: $153,441, including grants of $45,000
2010 Assets: $22,034,536
2010 Charitable Purpose Disbursements: $181,639, including grants of $50,000

LEE FRIEDLANDER, Photographer
Born 1934
Lee and Maria Friedlander Family Foundation*
DE, NY. EIN 20-5599631
Ruling Year 2006
Creator: The artist and his spouse
Function: Grantmaking foundation supporting youth services, community betterment, social services, education, and medical research
URL:
2008 Assets: $305,401
2008 Charitable Purpose Disbursements: $54,474, including grants of $47,550
2010 Assets: $2,477,813
2010 Charitable Purpose Disbursements: $351,065, including grants of $95,284

THEODOR SEUSS GEISEL, Children's Book Illustrator and Author
1904–1991
Dr. Seuss Foundation
CA. EIN 95-6029752
Ruling Year 1960
Creator: The artist
Function: Grantmaking foundation supporting literacy, culture, education, and community betterment, primarily in the San Diego region, including support to University of California San Diego, whose Geisel Library houses the Dr. Seuss collection
URL:
2005 Assets: $1,712,627
2005 Charitable Purpose Disbursements: $208,426, including grants of $205,264
2008 Assets: $943,844
2008 Charitable Purpose Disbursements: $241,388, including grants of $237,963
2010 Assets: $753,197
2010 Charitable Purpose Disbursements: $238,599, including grants of $234,205
M. ARTHUR GENSLER, JR., Architect
Born 1935

Gensler Family Foundation*
CA. EIN 94-3331601
Ruling Year 2000
Creator: The artist and his spouse
Function: Grantmaking foundation supporting arts organizations, education, community betterment, medical research, and social services
URL:
2005 Assets: $2,371,500
2005 Charitable Purpose Disbursements: Grants of $153,820
2008 Assets: $2,669,238
2008 Charitable Purpose Disbursements: $473,601, including grants of $473,435
2010 Assets: $3,723,124
2010 Charitable Purpose Disbursements: $459,306, including grants of $457,290

WILLIAM GLACKENS, Painter and Illustrator
1870–1938

EDITH DIMOCK Glackens, Painter
1876–1955

Sansom Foundation Inc.
NY, NJ. EIN 13-6136127
Ruling Year 1959
Creator: The artists' son, deceased
Function: Grantmaking foundation supporting animal welfare, culture, education, and humanitarian programs, primarily in New York and Florida, including support to Museum of Art Fort Lauderdale, Nova Southeastern University, FL, for the Glackens Wing
URL:
2005 Assets: $20,844,230
2005 Charitable Purpose Disbursements: $668,868, including grants of $456,227
2008 Assets: $18,436,447
2008 Charitable Purpose Disbursements: $879,646, including grants of $560,000
2010 Assets: $21,278,867
2010 Charitable Purpose Disbursements: $889,118, including grants of $619,000

EDWARD GOREY, Illustrator and Author
1925–2000

Edward Gorey Charitable Trust
MA, NY. EIN 02-0590852
Ruling Year 2008
Creator: The artist
Function: Grantmaking foundation supporting animal welfare and assisting the Edward Gorey House, Strawberry Lane Foundation, MA

URL:
2005 Assets: $5,165,253
2005 Charitable Purpose Disbursements: $80,364, including grants of $50,000
2008 Assets: $5,025,534
2008 Charitable Purpose Disbursements: $68,771, including grants of $50,000
2010 Assets: $4,949,913
2010 Charitable Purpose Disbursements: $71,557, including grants of $50,000

ADOLPH GOTTLIEB, Painter
1903–1974
The Adolph and Esther Gottlieb Foundation Inc.
NY. EIN 13-2853957
Ruling Year 1975
Creator: The artist and his surviving spouse, deceased
Function: Comprehensive foundation operating a study and exhibition program, and making grants to artists
URL: www.gottliebfoundation.org
2005 Assets: $28,778,366
2005 Charitable Purpose Disbursements: $829,294, including grants of $461,505
2008 Assets: $31,528,550
2008 Charitable Purpose Disbursements: $938,880, including grants of $490,100
2010 Assets: $31,375,510
2010 Charitable Purpose Disbursements: $938,413, including grants of $429,200

ERNEST R. GRAHAM, Architect
1866–1936
Graham Foundation for Advanced Studies in the Fine Arts (fka American School of Fine Arts)
IL. EIN 36-2356089
Ruling Year 1959
Creator: The artist
Function: Comprehensive foundation making grants to individuals and organizations for projects advancing new perspectives in architecture, and operating public programs and exhibitions
URL: www.grahamfoundation.org
2005 Assets: $38,829,572
2005 Charitable Purpose Disbursements: $1,689,151, including grants of $1,067,653
2008 Assets: $33,185,517
2008 Charitable Purpose Disbursements: $2,559,528, including grants of $1,588,752
2010 Assets: $42,774,447
2010 Charitable Purpose Disbursements: $2,012,034, including grants of $1,011,750
MORRIS GRAVES, Painter 1910–2001
Morris Graves Foundation
CA. EIN 68-0445017
Ruling Year 2000
Creator: The artist
Function: Program foundation operating an artists' residency program
URL: www.woodsidebrasethgallery.com/artists/morris-graves-foundation
2005 Assets: $2,654,909
2005 Charitable Purpose Disbursements: $4,818
2008 Assets: $2,455,817
2008 Charitable Purpose Disbursements: $73,670
2010 Assets: $2,462,860
2010 Charitable Purpose Disbursements: $72,769, including grants of $600

NANCY GRAVES, Sculptor, Painter, and Filmmaker 1940–1995
Nancy Graves Foundation Inc.
NY. EIN 13-3885307
Ruling Year 1997
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, and making grants to artists
URL: www.nancygravesfoundation.org
2005 Assets: $11,524,648
2005 Charitable Purpose Disbursements: $421,966, including grants of $87,800
2008 Assets: $10,749,944
2008 Charitable Purpose Disbursements: $455,460, including grants of $75,000
2010 Assets: $9,926,842
2010 Charitable Purpose Disbursements: $343,350, including grants of $10,000

CHAIM GROSS, Sculptor, Painter, and Printmaker
1904–1991
Chaim Gross Museum
NY. EIN 13-3556699
Creator: The artist and his spouse, deceased
Function: Program foundation operating activities related to the Chaim Gross Studio and Residence
URL:
2005 Assets: $14,824
2005 Charitable Purpose Disbursements: $0
2008 Assets: $14,824
2008 Charitable Purpose Disbursements: $0
2010 Assets: N/A
2010 Charitable Purpose Disbursements: N/A

The Renee and Chaim Gross Foundation Inc.
NY. EIN 13-34900101989
Ruling Year 1989
Creator: The artist and his spouse, deceased
Function: House museum foundation operating the Chaim Gross Studio and Residence and conducting a study and exhibition program
URL: www.rcgrossfoundation.org
2005 Assets: $5,174,607
2005 Charitable Purpose Disbursements: Grants of $21,500
2008 Assets: $17,766,034
2008 Charitable Purpose Disbursements: $0
2010 Assets: $20,340,954
2010 Charitable Purpose Disbursements: $448,249

GRAHAM GUND, Architect and Collector
Born 1922
Gund Art Foundation
MA. EIN 04-2714713
Ruling Year 1980
Creator: The artist
Function: Program foundation operating an art collection and exhibition program
URL:
2005 Assets: $2,074,384
2005 Charitable Purpose Disbursements: $4,696
2008 Assets: $5,187,000
2008 Charitable Purpose Disbursements: $3,597
2010 Assets: $5,187,000
2010 Charitable Purpose Disbursements: $5,231

FREDERICK HAMMERSLEY, Painter
1919–2009
Frederick Hammersley Foundation*
NM. EIN 26-4790167
Ruling Year 2009
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, maintaining the artist’s home and studio, and making grants of artworks to museums
KEITH HARING, Painter, Muralist, and Cartoonist
1958–1990
The Keith Haring Foundation Inc.
NY. EIN 11-0249024
Ruling Year 1991
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, and making grants supporting HIV/AIDS services and youth services
URL: www.haring.com/foundation/
2005 Assets: $2,459,908
2005 Charitable Purpose Disbursements: $208,570, including grants of $171,370
2008 Assets: $12,634,098
2008 Charitable Purpose Disbursements: $652,360, including grants of $594,000
2010 Assets: $39,066,711
2010 Charitable Purpose Disbursements: $1,751,744, including grants of $702,500

JOHN BURTON HARTER, Painter and Curator
1940–2002
John Burton Harter Foundation Charitable Trust
KY, OH. EIN 30-6048115
Ruling Year 2004
Creator: The artist
Function: Comprehensive foundation maintaining an exhibition collection and making grants supporting culture, education, and community betterment, including projects addressing gender orientation
URL: www.jbharter.org
2005 Assets: $3,917,835
2005 Charitable Purpose Disbursements: $232,810, including grants of $59,505
2008 Assets: $3,120,431
2008 Charitable Purpose Disbursements: $145,977, including grants of $67,142
2010 Assets: $4,028,870
2010 Charitable Purpose Disbursements: $154,026, including grants of $81,300

AL HELD, Painter
1928–2005
Al Held Foundation Inc.
NY. EIN 13-3596614
Ruling Year 1991
Creator: The artist
Function: Study and exhibition foundation
URL: www.alheldfoundation.org
2005 Assets: $443,089
2005 Charitable Purpose Disbursements: $151,321
2008 Assets: $9,487,581
2008 Charitable Purpose Disbursements: $457,043, including grants of $17,000
2010 Assets: $9,182,091
2010 Charitable Purpose Disbursements: $581,553, including grants of $15,000

JOHN EDWARD HELIKER, Painter and Educator
1909–2000
ROBERT L. LAHOTAN, Painter and Educator
1927–2002
Heliker-LaHotan Foundation Inc.
NY, ME. EIN 13-7262537
Ruling Year 2001
Creator: The artists
Function: Program foundation operating an artists' residency program
URL: www.heliker-lahotan.org
2005 Assets: $3,367,286
2005 Charitable Purpose Disbursements: $138,588, including grants of $8,500
2008 Assets: $3,593,531
2008 Charitable Purpose Disbursements: $165,310, including grants of $51,390
2010 Assets: $3,595,081
2010 Charitable Purpose Disbursements: $162,534, including grants of $1,060

CLINTON HILL, Painter
1922–2003
The Clinton Hill-Allen Tran Foundation*
NY. EIN 20-6439616
Ruling Year 2006
Creator: The artist and his life partner, deceased
Function: Comprehensive foundation operating a study and exhibition program and making grants to art museums
URL: www.clintonhillartist.com
2008 Assets: $2,434,735
2008 Charitable Purpose Disbursements: $63,926
2010 Assets: $2,001,210
2010 Charitable Purpose Disbursements: $170,934, including grants of $25,000
JEROME HILL, Painter, Filmmaker, and Philanthropist
1905–1972
Camargo Foundation
NY, MN. EIN 13-2622714
Ruling Year 1968
Creator: The artist
Function: Program foundation operating a scholars’ and artists’ residency program in France
URL: www.camargofoundation.org
2005 Assets: $23,884,406
2005 Charitable Purpose Disbursements: $847,622, including grants of $86,500
2008 Assets: $19,008,719
2008 Charitable Purpose Disbursements: $1,091,915, including grants of 75,460
2010 Assets: $19,555,784
2010 Charitable Purpose Disbursements: $896,612, including grants of $38,423

Jerome Foundation Inc. (fka Avon Foundation)
MN, OR. EIN 41-6035163
Ruling Year 1964
Creator: The artist
Function: Grantmaking foundation supporting artist-support programs, and making travel and study
grants to artists and production grants to filmmakers, exclusively in Minnesota and New York City
URL: www.jeromefdn.org
2005 Assets: $77,092,175
2005 Charitable Purpose Disbursements: $3,835,433, including grants of $3,130,060
2008 Assets: $88,24,520
2008 Charitable Purpose Disbursements: $3,459,810, including grants of $2,759,065
2010 Assets: $75,509,756
2010 Charitable Purpose Disbursements: $3,565,224, including grants of $2,899,081

AL HIRSCHFELD, Caricaturist
1903–2003
Al Hirschfeld Foundation
DE, NY. EIN 20-0908729
Ruling Year 2004
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program and making grants to
support arts and educational organizations
URL: www.alhirschfeld.org
2005 Assets: $7,441,334
2005 Charitable Purpose Disbursements: $119,321, including grants of $23,239
<table>
<thead>
<tr>
<th>Year</th>
<th>Assets</th>
<th>Charitable Purpose Disbursements</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>$7,093,292</td>
<td>$132,041, including grants of $58,045</td>
</tr>
<tr>
<td>2010</td>
<td>$6,904,448</td>
<td>$84,039, including grants of $10,907</td>
</tr>
</tbody>
</table>

DAVID HOCKNEY, Painter, Printmaker, and Photographer  
Born 1937  
The David Hockney Foundation  
CA. EIN 26-2906501  
Ruling Year 2010  
Creator: The artist  
Function: Comprehensive foundation operating an exhibition program and making grants of artworks to museums  
URL: www.hockneyfoundation.org  
2010 Assets: $120,000,000  
2010 Charitable Purpose Disbursements: $607,543, including grants of $223,702

HANS HOFMANN, Painter and Educator  
1880–1966  
Renate Hofmann Charitable Trust  
NY. EIN 13-7102174  
Ruling Year 1997  
Creator: The artist’s surviving spouse, deceased  
Function: Grantmaking foundation supporting culture, education, and mental health  
URL: www.hanshofmann.org  
2005 Assets: $3,851,207  
2005 Charitable Purpose Disbursements: $174,860, including grants of $150,000  
2008 Assets: $3,423,224  
2008 Charitable Purpose Disbursements: $147,206, including grants of $113,000  
2010 Assets: $3,363,033  
2010 Charitable Purpose Disbursements: $141,626, including grants of $125,000

Renate, Hans and Maria Hofmann Trust  
NY. EIN 13-7102172  
Ruling Year 1997  
Creator: The artist’s surviving spouse, deceased  
Function: Grantmaking foundation supporting visual arts, arts education, and humanitarian programs, and providing support to a named institution (Association of German Dioceses, German Bishops’ Conference, Bonn, Germany)  
URL: www.hanshofmann.org  
2005 Assets: $38,627,476  
2005 Charitable Purpose Disbursements: $778,965, including grants of $467,940
CLAUS HOIE, Painter
1911–2007

HELEN HOIE, Painter
1911–2000

The Helen and Claus Hoie Charitable Foundation*
NY. EIN 26-3285804
Ruling Year 2008
Creator: Claus Hoie
Function: Estate distribution foundation making grants of artworks to arts organizations, historical societies, medical institutions, and educational institutions, and financial grants to assist community betterment projects
URL:
2008 Assets: $9,000,008
2008 Charitable Purpose Disbursements: $2,211,787, including grants of $2,194,460
2010 Assets: $7,767,983
2010 Charitable Purpose Disbursements: $386,667, including grants of $362,753

WILLIAM ADDISON IRELAND, Editorial Cartoonist
1880–1935

Elizabeth Ireland Graves Charitable Trust
VA. EIN 54-6421160
Ruling Year 1998
Creator: The artist's daughter, deceased
Function: Grantmaking foundation supporting animal welfare, arts, and community betterment, primarily in Virginia, as well as support to the Ohio State University Billy Ireland Cartoon Library and Museum
URL:
2005 Assets: $13,080,734
2005 Charitable Disbursements: $857,048, including grants of $839,645
2008 Assets: $11,348,765
2008 Charitable Purpose Disbursements: $1,007,223, including grants of $990,350
2010 Assets: $5,996,663
2010 Charitable Purpose Disbursements: $119,867, including grants of $94,941
JASPER JOHNS, Painter, Sculptor, and Printmaker
Born 1930
Low Road Foundation
CT. EIN 20-1737242
Ruling Year 2004
Creator: The artist
Function: Grantmaking foundation supporting culture, education, artist-support programs, and community betterment, primarily in the New York City region and Connecticut, including support to the Foundation for Contemporary Arts Inc., NY
URL:
2005 Assets: $967,267
2005 Charitable Purpose Disbursements: Grants of $127,700
2008 Assets: $1,218,286
2008 Charitable Purpose Disbursements: Grants of $336,000
2010 Assets: $2,122,906
2010 Charitable Purpose Disbursements: Grants of $62,750

J. SEWARD JOHNSON JR., Sculptor and Philanthropist
Born 1930
Atlantic Foundation
NJ. EIN 22-6054882
Ruling Year 1964
Creator: The artist's father, deceased
Function: Program foundation assisting charitable organizations associated with the artist's philanthropic interests, including support to Johnson Art and Education Foundation and the Sculpture Foundation Inc., both in NJ
URL:
2005 Assets: $159,370,767
2005 Charitable Purpose Disbursements: $2,172,379, including grants of $226,667
2008 Assets: $54,813,376
2008 Charitable Purpose Disbursements: $3,698,379, including grants of $655,855
2010 Assets: $61,777,063
2010 Charitable Purpose Disbursements: $2,952,560, including grants of $1,051,678

Johnson Art and Education Foundation Inc.
NJ. EIN 22-3808507
Ruling Year 2001
Creator: The artist
Function: Program foundation assisting charitable organizations associated with the artist's philanthropic interests, including support to the Sculpture Foundation Inc., NJ
URL:
2005 Assets: $144,121,184
2005 Charitable Purpose Disbursements: $2,695,268, including grants of $1,741,000
2008 Assets: $82,687,991
2008 Charitable Purpose Disbursements: $6,973,135, including grants of $3,649,729
2010 Assets: $75,799,979
2010 Charitable Purpose Disbursements: $8,437,267, including grants of $6,272,000

Sculpture Foundation Inc.
NJ. EIN 22-3694372
Ruling Year 2000
Creator: The artist
Function: Program foundation operating a sculpture collection and exhibition program
URL: www.sculpturefoundation.com
2005 Assets: $34,865,542
2005 Charitable Purpose Disbursements: $1,807,893, including grants of $50,000
2008 Assets: $41,905,185
2008 Charitable Purpose Disbursements: $3,497,214
2010 Assets: $57,028,415
2010 Charitable Purpose Disbursements: $3,901,670, including grants of $25

CHUCK JONES, Animator
1912–2002
Chuck Jones Center for Creativity
CA. EIN 33-6262849
Ruling Year 2001
Creator: The artist
Function: Program foundation operating a visual art education workshop program
URL: www.chuckjonescenter.org
2005 Assets: $4,044,621
2005 Charitable Purpose Disbursements: $89,264
2008 Assets: $3,944,891
2008 Charitable Purpose Disbursements: $80,421, including grants of $2,995
2010 Assets: $3,977,463
2010 Charitable Purpose Disbursements: $47,214

DONALD JUDD, Sculptor, Painter, and Author
1928–1994
Judd Foundation
TX, NY. EIN 74-2798673
Ruling Year 1997
Creator: The artist
Function: House museum foundation operating the artist’s residences, studios, archives, and libraries in New York and Texas
URL: www.juddfoundation.org
2005 Assets: $211,848,305
2005 Charitable Purpose Disbursements: $840,230
2008 Assets: $239,660,558
2008 Charitable Purpose Disbursements: $1,291,462
2010 Assets: $315,061,070
2010 Charitable Purpose Disbursements: $1,926,705

REUBEN KADISH, Sculptor, Painter, and Printmaker
1913–1992
The Reuben Kadish Art Foundation Inc.*
NY. EIN 31-1631167
Ruling Year 1999
Creator: The artist
Function: Study and exhibition foundation making grants of artworks to museums
URL: www.reubenkadish.org
2005 Assets: $612,166
2005 Charitable Purpose Disbursements: $27,100, including grants of $27,000
2008 Assets: $1,202,522
2008 Charitable Purpose Disbursements: $0
2010 Assets: $1,125,531
2010 Charitable Purpose Disbursements: $15,481

WOLF KAHN, Painter
Born 1927
EMILY MASON, Painter
Born 1932
Wolf Kahn and Emily Mason Foundation Inc.
NY, VT. EIN 13-4036532
Ruling Year 2000
Creator: The artists
Function: Grantmaking foundation supporting visual art education, artist-support programs, and community betterment, primarily in the New York City region and Vermont
URL: www.kahnmasonfoundation.org
2005 Assets: $3,397,517
2005 Charitable Purpose Disbursements: Grants of $163,876
2008 Assets: $3,518,783
2008 Charitable Purpose Disbursements: Grants of $160,000
2010 Assets: $2,484,607
2010 Charitable Purpose Disbursements: Grants of $175,000
HOWARD KANOVITZ, Painter
1929–2009
The Howard Kanovitz Foundation Inc.*
NY. EIN 13-3859430
Ruling Year 1996
Creator: The artist
Function: Study and exhibition foundation
URL:
2005 Assets: $191
2005 Charitable Purpose Disbursements: $525
2008 Assets: $225
2008 Charitable Purpose Disbursements: $249
2010 Assets: $1,549,943
2010 Charitable Purpose Disbursements: $6,152, including grants of $2,500

ALEX KATZ, Painter and Printmaker
Born 1927
Alex Katz Foundation Inc.
DE, NY. EIN 51-0529249
Ruling Year 2005
Creator: The artist
Function: Program foundation facilitating museums' acquisitions of works by artists, living and deceased
URL:
2005 Assets: $2,035,225
2005 Charitable Purpose Disbursements: Grants of $267,600
2008 Assets: $12,779,927
2008 Charitable Purpose Disbursements: $2,927,680, including grants of $2,969,548
2010 Assets: $18,385,059
2010 Charitable Purpose Disbursements: $910,265, including grants of $889,390

EZRA JACK KEATS, Children's Book Illustrator and Author
1916–1983
Ezra Jack Keats Foundation Inc.
NY. EIN 23-7072750
Ruling Year 1970
Creator: The artist
Function: Grantmaking foundation supporting public schools and libraries for children's literacy and creativity projects
URL: www.ezra-jack-keats.org
2005 Assets: $5,377,119
2005 Charitable Purpose Disbursements: $149,445, including grants of $100,000
ELLSWORTH KELLY, Painter and Sculptor
Born 1923
Ellsworth Kelly Foundation Inc.
NY. EIN 22-3132379
Ruling Year 1991
Creator: The artist
Function: Grantmaking foundation supporting arts education, environmental conservation, and community betterment, primarily in New York's Hudson Valley/Taconic region, and museum art conservation programs, nationally
URL:
2005 Assets: $22,858,174
2005 Charitable Purpose Disbursements: $827,731, including grants of $825,000
2008 Assets: $15,301,991
2008 Charitable Purpose Disbursements: $1,102,588, including grants of $1,100,000
2010 Assets: $20,197,211
2010 Charitable Purpose Disbursements: $808,108, including grants of $800,000

ANDRÉ KERTÉSZ, Photographer
1894–1985
The Andre and Elizabeth Kertesz Foundation Inc.
NY. EIN 133136378
Ruling Year 1983
Creator: The artist
Function: Grantmaking foundation supporting photography, visual art education, and community betterment, primarily in the New York City region
URL:
2005 Assets: $3,618,135
2005 Charitable Purpose Disbursements: $154,786, including grants of $101,037
2008 Assets: $4,005,327
2008 Charitable Purpose Disbursements: $153,605, including grants of $57,150
2010 Assets: $4,056,902
2010 Charitable Purpose Disbursements: $219,029, including grants of $117,202

KARL KNATHS, Painter
1891–1971
Karl O. and Helen W. Knaths Trust*
MA. EIN 04-6937814
Ruling Year 2001
Creator: The artist and his surviving spouse, deceased
Function: Grantmaking foundation providing support to named institutions (The Art Institute of Chicago, IL and The Phillips Collection, DC)
URL:
2005 Assets: $1,720,412
2005 Charitable Purpose Disbursements: $53,064, including grants of $37,167
2008 Assets: $2,299,652
2008 Charitable Purpose Disbursements: $88,392, including grants of $69,655
2010 Assets: $1,925,475
2010 Charitable Purpose Disbursements: $75,433, including grants of $65,958

KIKI KOGELNIK, Painter, Sculptor, and Designer
1935–1997
Kiki Kogelnik Foundation
NY. EIN 13-7101223
Ruling Year 1997
Creator: The artist
Function: Study and exhibition foundation
URL: www.kogelnikfoundation.org
2005 Assets: $8,814,386
2005 Charitable Purpose Disbursements: $127,081
2008 Assets: $12,849,573
2008 Charitable Purpose Disbursements: $88,394
2010 Assets: $12,784,921
2010 Charitable Purpose Disbursements: $191,500

RONALD KRUECK, Architect
Born 1946
Anstiss and Ronald Krueck Foundation
IL. EIN 36-3855553
Ruling Year 1993
Creator: The artist and his spouse
Function: Grantmaking foundation supporting culture, historic preservation, and community betterment, primarily in the Chicago region
URL:
2005 Assets: $1,240,046
2005 Charitable Purpose Disbursements: Grants of $329,064
2008 Assets: $286,896
2008 Charitable Purpose Disbursements: Grants of $57,660
2010 Assets: 1,023,310
2010 Charitable Purpose Disbursements: Grants of $39,155
GASTON LACHAISE, Sculptor
1882–1925

Lachaise Foundation
MA. EIN 04-6113196
Ruling Year 1964
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation
URL: www.lachaisefoundation.org
2005 Assets: $5,280,536
2005 Charitable Purpose Disbursements: $382,206, including grants of $19,020
2008 Assets: $3,943,738
2008 Charitable Purpose Disbursements: $270,130, including grants of $3,000
2010 Assets: $3,801,093
2010 Charitable Purpose Disbursements: $277,155

PETER A. LAIRD, Animator
Born 1954

Xeric Foundation
MA. EIN 22-3149258
Ruling Year 1992
Creator: The artist
Function: Grantmaking foundation supporting community betterment programs in western Massachusetts and self-publishing comic book artists in North America (grants to comic book artists ceased in 2012)
URL: www.xericfoundation.org
2005 Assets: $2,483,070
2005 Charitable Purpose Disbursements: $326,830, including grants of $298,194
2008 Assets: $2,503,482
2008 Charitable Purpose Disbursements: $200,815, including grants of $173,865
2010 Assets: $3,367,304
2010 Charitable Purpose Disbursements: $182,735, including grants of $143,085

CLAY LANCASTER, Illustrator and Architectural Historian
1917–2000

Warwick Foundation Inc.*
KY. EIN 91-2162110
Ruling Year 2002
Creator: The artist
Function: House museum foundation operating the Warwick Compound
URL: www.warwickfoundation.org
2005 Assets: $2,325,870
2005 Charitable Purpose Disbursements: $33,578, including grants of $2,600
2008 Assets: $2,142,160
2008 Charitable Purpose Disbursements: $54,890, including grants of $1,800
2010 Assets: $2,335,111
2010 Charitable Purpose Disbursements: $25,007, including grants of $1,000

WALTER LANTZ, Animator
1899–1994
Walter Lantz Foundation
CA. EIN 95-3994420
Ruling Year 1985
Creator: The artist
Function: Grantmaking foundation supporting visual art education, culture, and community betterment, primarily in southern California
URL:
2005 Assets: $13,752,882
2005 Charitable Purpose Disbursements: Grants of $752,579
2008 Assets: $7,682,251
2008 Charitable Purpose Disbursements: Grants of $1,101,628
2010 Assets: $7,894,409
2010 Charitable Purpose Disbursements: Grants of $805,423

JACOB LAWRENCE, Painter
1917–2000
GWENDOLYN KNIGHT LAWRENCE, Painter
1914–2005
Jacob and Gwendolyn Lawrence Foundation*
WA. EIN: 91-2015166
Ruling Year 2000
Creator: The artists
Function: Program foundation operating a website as a scholarly and educational resource and making grants to arts and educational organizations
URL: www.jacobandgwenlawrence.org
2005 Assets: $853,282
2005 Charitable Purpose Disbursements: $13,767
2008 Assets: $977,686
2008 Charitable Purpose Disbursements: $57,809, including grants of $50,000
2010 Assets: $1,051,708
2010 Charitable Purpose Disbursements: $65,310, including grants of $50,000
ABBY LEIGH, Painter
Born 1948
The Viola Fund (fka The Mandrake Fund)
NY. EIN 13-3398045
Ruling Year 1987
Creator: The artist and her spouse
Function: Grantmaking foundation supporting culture, education, humanitarian programs, and community betterment, primarily in the New York City region
URL:
2005 Assets: $11,816,409
2005 Charitable Purpose Disbursements: $769,313, including grants of $765,345
2008 Assets: $7,268,393
2008 Charitable Purpose Disbursements: Grants of $767,654
2010 Assets: $7,990,351
2010 Charitable Purpose Disbursements: $539,583, including grants of $539,583

ROY LICHTENSTEIN, Painter, Sculptor, and Printmaker
1923–1997
Roy Lichtenstein Foundation Inc.
DE, NY. EIN 91-1898350
Ruling Year 1998
Creator: The artist
Function: Study and exhibition foundation
URL: www.lichtensteinfoundation.org
2005 Assets: $32,805,703
2005 Charitable Purpose Disbursements: $1,021,500
2008 Assets: $58,668,767
2008 Charitable Purpose Disbursements: $1,628,921, including grants of $34,314
2010 Assets: $85,268,126
2010 Charitable Purpose Disbursements: $1,826,144, including grants of $16,500

SCHOMER FRANK LICHTNER, Painter and Printmaker
1905–2006
RUTH GROTENRATH, Painter
1912–1988
Lichtner-Grotenrath Foundation
WI. EIN 26-0580464
Creator: Schomer F. Lichtner
Function: Estate distribution foundation making grants of artworks to museums and educational institutions
URL:
2007 Assets: $1,695,896
2007 Charitable Purpose Disbursements: $37,989
2010 Assets: $133,716
2010 Charitable Purpose Disbursements: $78,417, including grants of $50,000

JACQUES LIPCHITZ, Sculptor
1891–1973

YULLA HALBERSTADT LIPCHITZ, Sculptor
1911–2003
Jacques and Yulla Lipchitz Foundation Inc.
NY. EIN 13-6151503
Ruling Year 1963
Creator: The artists
Function: Estate distribution foundation making grants of artworks to museums internationally
URL:
2005 Assets: $2,503,190
2005 Charitable Purpose Disbursements: Grants of $737,500
2008 Assets: $1,726,804
2008 Charitable Purpose Disbursements: $19,833, including grants of $11,000
2010 Assets: $1,462,317
2010 Charitable Purpose Disbursements: $93,734, including grants of $56,500

BORIS LURIE, Painter, Photographer, and Collagist
1924–2008
The Boris Lurie Art Foundation®
NY. EIN 98-0590515
Ruling Year 2009
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program and making grants to
   cultural and educational organizations and youth services programs; plans pending for grants to
   artists
URL: www.borislurieart.org
2010 Assets: $29,716,698
2010 Charitable Purpose Disbursements: $979,516, including grants of $65,500

EDITH LUTYENS, Costume Designer
1907–2002

NORMAN BEL GEDDES, Designer and Architect
1893–1958
Edith Lutyens and Norman Bel Geddes Foundation Inc.
NY. EIN 36-7429814
Ruling Year 2004
Creator: Edith Lutyens
Function: Grantmaking foundation supporting theater design primarily in the New York City region
URL:
2005 Assets: $817,123
2005 Charitable Purpose Disbursements: $36,755, including grants of $35,000
2008 Assets: $1,091,709
2008 Charitable Purpose Disbursements: $73,968, including grants of $70,000
2010 Assets: $1,377,765
2010 Charitable Purpose Disbursements: $5,013, including grants of $2,000

KASIMIR MALEVICH, Painter, Printmaker, and Theorist
1879–1935
The Malevich Society*
NY. EIN: 13-4181214
Ruling Year 2002
Creator: The artist's descendants
Function: Grantmaking foundation providing grants to scholars
URL: www.malevichsociety.org
2005 Assets: $767,424
2005 Charitable Purpose Disbursements: $44,301, including grants of $20,000
2008 Assets: $1,158,508
2008 Charitable Purpose Disbursements: $36,714, including grants of $14,690
2010 Assets: $1,025,078
2010 Charitable Purpose Disbursements: $89,032, including grants of $41,500

BEATRICE MANDELMAN, Painter
1912–1998
LOUIS RIBAK, Painter
1902–1979
Mandelman-Ribak Foundation
NM. EIN 86-0865222
Ruling Year 1998
Creator: Beatrice Mandelman
Function: Study and exhibition foundation
URL: www.mandelman-ribak.org
2005 Assets: $4,719,263
2005 Charitable Purpose Disbursements: $154,358, including grants of $5,000
2008 Assets: $4,332,337
2008 Charitable Purpose Disbursements: $195,043, including grants of $46,035
2010 Assets: $3,530,852
2010 Charitable Purpose Disbursements: $677,222, including grants of $292,838
ROBERT MAPPLETHORPE, Photographer  
1946–1989  
The Robert Mapplethorpe Foundation Inc.  
NY. EIN 13-3480472  
Ruling Year 1989  
Creator: The artist  
Function: Comprehensive foundation operating a study and exhibition program, and making grants  
supporting photography and HIV/AIDS research  
URL: www.mapplethorpe.org  
2005 Assets: $145,731,265  
2005 Charitable Purpose Disbursements: Grants of $512,490  
2008 Assets: $150,341,290  
2008 Charitable Purpose Disbursements: $2,034,036, including grants of $1,039,594  
2010 Assets: $149,075,551  
2010 Charitable Purpose Disbursements: $1,192,804, including grants of $627,000

JANINA MONKUTE MARKS, Textile Designer and Painter  
1923–2010  
Ira and Janina Marks Charitable Trust*  
IL. EIN 36-3620787  
Ruling Year 1989  
Creator: The artist and her spouse, deceased  
Function: Grantmaking foundation supporting the arts, education, community betterment, medical  
research, and social services, primarily in the Chicago, IL region  
URL:  
2005 Assets: $1,344,282  
2005 Charitable Purpose Disbursements: $85,677, including grants of $85,662  
2008 Assets: $865,507  
2008 Charitable Purpose Disbursements: $99,248, including grants of $94,248  
2010 Assets: $892,349  
2010 Charitable Purpose Disbursements: $79,136, including grants of $75,636

Janina Marks Charitable Foundation*  
IL. EIN 36-4312295  
Ruling Year 2000  
Creator: The artist  
Function: Grantmaking foundation providing single organization support (Janina Monkute Marks  
Museum, Kedainiai, Lithuania)  
URL:  
2005 Assets: $1,196,564  
2005 Charitable Purpose Disbursements: $97,757, including grants of $85,000
2008 Assets: $853,754
2008 Charitable Purpose Disbursements: $80,000, including grants of $75,000
2010 Assets: $865,501
2010 Charitable Purpose Disbursements: $77,187, including grants of $70,000

ROSALIE THORNE MCKENNA, Photographer
1919–2003
HARRIET V. S. THORNE, Photographer
1823–1926
   Rosalie Thorne McKenna Foundation*
   MA. EIN 05-6149225
   Ruling Year 2007
   Creator: Rosalie Thorne McKenna
   Function: Grantmaking foundation making grants of artworks to museums
   URL:
   2008 Assets: $1,333,243
   2008 Charitable Purpose Disbursements: $3,165
   2010 Assets: $1,201,180
   2010 Charitable Purpose Disbursements: $374,862, including grants of $353,694

RICHARD MEIER, Architect and Collagist
Born 1934
   Richard Meier Foundation
   NY. EIN 13-3978415
   Ruling Year 1998
   Creator: The artist
   Function: Grantmaking foundation supporting visual arts, culture, historic preservation, and
   community betterment, primarily in the New York City region
   URL:
   2005 Assets: $3,130,930
   2005 Charitable Purpose Disbursements: $74,395, including grants of $74,145
   2008 Assets: $3,030,674
   2008 Charitable Purpose Disbursements: $201,241, including grants of $200,991
   2010 Assets: $4,230,466
   2010 Charitable Purpose Disbursements: $249,750, including grants of $249,500

HENRY CHAPMAN MERCER, Sculptor, Scholar, and Anthropologist
1856–1930
   Trustees of the Mercer Fonthill Museum*
   PA. EIN 23-1976299
   Ruling Year 1975
   Creator: The artist
Function: House museum foundation operating Fonthill Castle and the Mercer Collection of pre-industrial American material culture

URL:
2005 Assets: $1,067,517
2005 Charitable Purpose Disbursements: $85,477
2008 Assets: $887,023
2008 Charitable Purpose Disbursements: $126,609
2010 Assets: $778,820
2010 Charitable Purpose Disbursements: $76,068

JOAN MITCHELL, Painter and Printmaker
1926–1992
Joan Mitchell Foundation Inc.
NY. EIN 11-3161054
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, art education classes, and artists’ residency program, and making grants to artists and artist-support programs
URL: www.joanmitchellfoundation.org
2005 Assets: $61,362,765
2005 Charitable Purpose Disbursements: $1,398,396, including grants of $744,500
2008 Assets: $123,671,527
2008 Charitable Purpose Disbursements: $4,402,770, including grants of $2,320,557
2010 Assets: $201,854,942
2010 Charitable Purpose Disbursements: $4,557,091, including grants of $1,616,741

CARL MORRIS, Painter
1911–1993
Hilda Morris, Sculptor
1911–1991
Carl and Hilda Morris Foundation
OR, NY. EIN 93-6285843
Ruling Year 1995
Creator: The artists
Function: Study and exhibition foundation
URL:
2005 Assets: $2,330,806
2005 Charitable Purpose Disbursements: $0
2008 Assets: $2,219,533
2008 Charitable Purpose Disbursements: $0
2010 Assets: $2,197,860
2010 Charitable Purpose Disbursements: $19,220
HELEN BALFOUR MORRISON, Photographer
1901–1984
Morrison-Shearer Foundation*
IL. EIN 36-3783438
Ruling Year 1992
Creator: The artist’s life partner, choreographer Sybil Shearer, deceased
Function: Study and exhibition foundation maintaining the artists’ home and studio
URL: www.morrisonshearer.org
2005 Assets: $18,063
2005 Charitable Purpose Disbursements: $0
2008 Assets: $4,879,231
2008 Charitable Purpose Disbursements: $227,238, including grants of $5,500
2010 Assets: $5,970,385
2010 Charitable Purpose Disbursements: $129,801, including grants of $2,500

ROBERT MOTHERWELL, Painter, Printmaker, and Author
1915–1991
The Dedalus Foundation Inc. (fka Robert Motherwell Foundation Inc.)
CT, NY. EIN 13-3091704
Ruling Year 1983
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, and making grants supporting artists and scholars and fine arts education, exhibitions, conservation, and publications
URL: www.dedalusfoundation.org
2005 Assets: $51,789,556
2005 Charitable Purpose Disbursements: $2,566,995, including grants of $564,497
2008 Assets: $51,867,915
2008 Charitable Purpose Disbursements: $3,510,099, including grants of $609,630
2010 Assets: $52,020,587
2010 Charitable Purpose Disbursements: $3,582,439, including grants of $613,150

ALBERT KETCHAM MURRAY, Portraitist and Combat Artist
1906–1992
The Albert K. Murray Fine Arts Educational Fund
OH. EIN 31-1404573
Ruling Year 1994
Creator: The artist
Function: Grantmaking foundation supporting scholarships for college art students
URL:
2005 Assets: $1,426,884
2005 Charitable Purpose Disbursements: Grants of $69,750
2008 Assets: $922,177
2008 Charitable Purpose Disbursements: Grants of $77,220
2010 Assets: $1,091,872
2010 Charitable Purpose Disbursements: Grants of $49,075

LEROY NEIMAN, Painter and Printmaker
1921-2012
LeRoy Neiman Foundation Inc.
NY. EIN 13-3385053
Ruling Year 1987
Creator: The artist and his surviving spouse
Function: Grantmaking foundation supporting visual art education and urban community art programs
URL: www.leroyneimanfoundation.org
2005 Assets: $7,135,579
2005 Charitable Purpose Disbursements: Grants of $390,000
2008 Assets: $11,521,101
2008 Charitable Purpose Disbursements: Grants of $748,334
2010 Assets: $11,839,490
2010 Charitable Purpose Disbursements: Grants of $860,000

NELTJE, Painter and Printmaker
Born 1934
Jentel Foundation
WY. EIN 83-0331644
Ruling Year 2000
Creator: The artist
Function: Program foundation operating an artists' and writers' residency program
URL: www.jentelarts.org
2005 Assets: $3,006,900
2005 Charitable Purpose Disbursements: $311,505
2008 Assets: $2,468,739
2008 Charitable Purpose Disbursements: $396,454
2010 Assets: $2,341,346
2010 Charitable Purpose Disbursements: $409,533

ARNOLD NEWMAN, Photographer
1918–2006
Arnold and Augusta Newman Foundation
MN. EIN: 36-4632880
Ruling Year 2009
Creator: The artist’s surviving spouse, deceased
Function: Comprehensive foundation operating a study and exhibition program, and making grants supporting photography
URL: www.arnoldnewmanarchive.com
2005 Assets: N/A
2005 Charitable Purpose Disbursements: N/A
2008 Assets: $6,156,236
2008 Charitable Purpose Disbursements: $0
2010 Assets: $6,123,457
2010 Charitable Purpose Disbursements: $71,883, including grants of $58,000

BARNETT NEWMAN, Painter
1905–1970
The Barnett Newman Foundation
NY. EIN 13-2989464
Ruling Year 1980
Creator: The artist’s surviving spouse, deceased
Function: Study and exhibition foundation
URL: www.barnettnewman.org
2005 Assets: $238,435
2005 Charitable Purpose Disbursements: $562,329
2008 Assets: $80,616
2008 Charitable Purpose Disbursements: $285,654
2010 Assets: $78,772
2010 Charitable Purpose Disbursements: $312,720

Barnett and Annalee Newman Foundation Trust
NY. EIN 13-7105549
Ruling Year 1997
Creator: The artist’s surviving spouse, deceased
Function: Grantmaking foundation supporting visual arts and community betterment and making grants to artists, primarily in the New York City region, and supporting the Barnett Newman Foundation, NY
URL:
2005 Assets: $32,539,036
2005 Charitable Purpose Disbursements: $1,023,335, including grants of $938,000
2008 Assets: $29,716,316
2008 Charitable Purpose Disbursements: $361,643, including grants of $310,000
2010 Assets: $32,996,243
2010 Charitable Purpose Disbursements: $948,186, including grants of $900,000
KENNETH NOLAND, Painter
1924–2010
The Kenneth Noland Foundation*
DE, ME. EIN 26-2817642
Ruling Year 2010
Creator: The artist
Function: Study and exhibition foundation
URL:
2010 Assets: $1,206,729
2010 Charitable Purpose Disbursements: $0

CHARLES Z. OFFIN, Illustrator, Printmaker, and Collector
1899–1989
Offin Charitable Trust
NY. EIN 13-6944122
Ruling Year 1991
Creator: The artist
Function: Grantmaking foundation supporting medical research
URL:
2005 Assets: $2,567,923
2005 Charitable Purpose Disbursements: $110,401, including grants of $95,000
2008 Assets: $2,017,208
2008 Charitable Purpose Disbursements: $117,624, including grants of $102,000
2010 Assets: $2,383,270
2010 Charitable Purpose Disbursements: $106,011, including grants of $90,000

GEORGIA O'KEEFFE, Painter
1887–1986
Georgia O'Keeffe Foundation
NM. EIN 85-0375930
Creator: Executors of the artist’s estate
Function: Estate distribution foundation operating a study and exhibition program, and making grants of artworks to museums
URL:
2005 Assets: $12,407,956
2005 Charitable Purpose Disbursements: $665,246
2008 Assets: $428,701
2008 Charitable Purpose Disbursements: $146,614, including grants of $100,000
MATTIE LOU O’KELLEY, Painter
1908–1997
Mattie Lou O’Kelley Trust*
GA. EIN 58-6386902
Ruling Year 2000
Creator: The artist
Function: Grantmaking foundation supporting named institutions (American Folk Art Museum, NY and The High Museum of Art, GA)
URL:
2005 Assets: $1,549,778
2005 Charitable Purpose Disbursements: Grants of $45,478
2008 Assets: $1,484,811
2008 Charitable Purpose Disbursements: $61,799, including grants of $50,095
2010 Assets: $1,781,022
2010 Charitable Purpose Disbursements: $45,208, including grants of $38,668

YOKO ONO, Sculptor and Conceptual Artist
Born 1933
JOHN LENNON, Musician, Songwriter, and Illustrator
1940–1980
Spirit Foundations Inc.
NY. EIN 13-2971714
Ruling Year 1979
Creator: The artists
Function: Grantmaking foundation supporting humanitarian programs, education, and youth services internationally
URL:
2005 Assets: $915,921
2005 Charitable Purpose Disbursements: Grants of $368,352
2008 Assets: $1,349,078
2008 Charitable Purpose Disbursements: Grants of $253,156
2010 Assets: $1,497,228
2010 Charitable Purpose Disbursements: Grants of $364,078

GORDON ONSLOW FORD, Painter, Author, and Collector
1912–2003
FARIBA BOGZARAN, Painter, Author, and Educator
Born 1958
Lucid Art Foundation
CA. EIN 94-3316074
Ruling Year 1999
Creator: The artists and others
Function: Program foundation operating a study and exhibition program, artists' residency program, and seminar program exploring the link between creativity, consciousness, and nature
URL: www.lucidart.org
2005 Assets: $80,563,909
2005 Charitable Purpose Disbursements: $341,372
2008 Assets: $78,512,650
2008 Charitable Purpose Disbursements: $358,297
2010 Assets: $63,994,947
2010 Charitable Purpose Disbursements: $411,193, including grants of $1,195

ALFONSO OSSORIO, Painter and Collector
1916–1990
Ossorio Foundation
DE, NY. EIN 11-3270671
Ruling Year 1996
Creator: The artist's beneficiary
Function: Study and exhibition foundation making grants of artworks to museums
URL: www.ossoriofoundation.org
2005 Assets: $2,909,870
2005 Charitable Purpose Disbursements: $93,051
2008 Assets: $2,275,827
2008 Charitable Purpose Disbursements: $288,999, including grants of $230,500
2010 Assets: $2,190,664
2010 Charitable Purpose Disbursements: $164,290, including grants of $108,000

GORDON PARKS, Photographer, Author, and Film Director
1912–2006
Gordon Parks Charitable Trust
NY. EIN 42-1703837
Creator: The artist
Function: Estate distribution foundation making grants to the Gordon Parks Foundation, a program of the Meserve-Kunhardt Foundation Inc., NY
URL:
2005 Assets: N/A
2005 Charitable Purpose Disbursements: N/A
2008 Assets: $14,364,137
2008 Charitable Purpose Disbursements: Grants of $5,892,873
2010 Assets: $14,394,595
2010 Charitable Purpose Disbursements: Grants of $10,000
IRVING PENN, Photographer
1917–2009

Irving Penn Foundation
DE, NY. EIN 20-2649118
Ruling Year 2005
Creator: The artist
Function: Study and exhibition foundation
URL: www.irvingpenn.org
2005 Assets: $894
2005 Charitable Purpose Disbursements: $10,649
2008 Assets: $1,510,176
2008 Charitable Purpose Disbursements: $8,609
2010 Assets: $3,457,010
2010 Charitable Purpose Disbursements: $558,580

Irving Penn Trust
NY. EIN 13-7081071
Ruling Year 1997
Creator: The artist
Function: Study and exhibition foundation
URL:
2005 Assets: $178,649
2005 Charitable Purpose Disbursements: $1,157
2008 Assets: $175,537
2008 Charitable Purpose Disbursements: $1,009
2010 Assets: $697,379
2010 Charitable Purpose Disbursements: $944

ALBIN POLASEK, Sculptor and Educator
1879–1965
RUTH SHERWOOD, Sculptor
1889–1953

Albin Polasek Foundation Inc. (dba Albin Polasek Museum and Sculpture Garden)
FL. EIN 59-1102352
Creator: Albin Polasek
Function: House museum foundation operating the Albin Polasek House and Garden
URL: www.polasek.org
2005 Assets: $4,022,128
2005 Charitable Purpose Disbursements: $292,884
2008 Assets: $3,408,109
2008 Charitable Purpose Disbursements: $428,572
JACKSON POLLOCK, Painter
1912–1956

LEE KRASNER, Painter
1908–1984

The Pollock-Krasner Foundation Inc.
DE, NY. EIN 13-3455693
Ruling Year 1985
Creator: Lee Krasner
Function: Grantmaking foundation making grants to artists internationally and to artist-support programs, and assisting the Pollock-Krasner House and Study Center, Stony Brook Foundation, NY
URL: www.pkf.org
2005 Assets: $60,720,134
2005 Charitable Purpose Disbursements: $3,769,810, including grants of $2,690,200
2008 Assets: $64,561,152
2008 Charitable Purpose Disbursements: $4,453,812, including grants of $3,273,500
2010 Assets: $54,990,965
2010 Charitable Purpose Disbursements: $3,327,243, including grants of $2,044,800

LESLEI POWELL, Painter
1906–1978

Leslie Powell Foundation Inc.
OK. EIN 73-1190206
Ruling Year 1983
Creator: The artist
Function: Program foundation operating a community art gallery and related public programs, and making grants to culture and education in southwestern Oklahoma
URL: www.lpgallery.org
2005 Assets: $1,166,321
2005 Charitable Purpose Disbursements: $93,115, including grants of $13,625
2008 Assets: $1,056,066
2008 Charitable Purpose Disbursements: $104,057, including grants of $20,280
2010 Assets: $1,171,535
2010 Charitable Purpose Disbursements: $54,230, including grants of $6,434

Leslie Powell Trust
OK. EIN 73-6206326
Ruling Year 1983
Creator: The artist
Function: Grantmaking foundation providing single organization support (Leslie Powell Foundation Inc., OK)
ROBERT RAUSCHENBERG, Painter, Sculptor, Photographer, and Printmaker
1925–2008
Robert Rauschenberg Foundation
DE, NY, FL. EIN 65-0200989
Ruling Year 1992
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, project space, and
artists’ residency program, and making grants to support arts organizations and social change
initiatives
URL: www.rauschenbergfoundation.org
2005 Assets: $11,583,705
2005 Charitable Purpose Disbursements: $253,987
2008 Assets: $15,712,679
2008 Charitable Purpose Disbursements: $291,776
2010 Assets: $14,914,620
2010 Charitable Purpose Disbursements: $785,905, including grants of $509,655

HILLA REBAY, Painter, Museum Director, and Collector
1890–1967
Hilla von Rebay Foundation
CT. EIN 23-7112973
Ruling Year 1971
Creator: The artist
Function: Grantmaking foundation supporting nonrepresentational visual arts, as well as museum
education programs of the Solomon R. Guggenheim Museum, NY
URL:
2005 Assets: $3,562,806
2005 Charitable Purpose Disbursements: $262,547, including grants of $235,000
2008 Assets: $3,054,788
2008 Charitable Purpose Disbursements: $156,349, including grants of $121,750
2010 Assets: $3,326,942
2010 Charitable Purpose Disbursements: $122,745, including grants of $110,000
HERB RITTS JR., Photographer
1952–2002
Herb Ritts Jr. Foundation (dba Herb Ritts Foundation)
CA. EIN 81-0593759
Ruling Year 2005
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program, and making grants supporting photography and HIV/AIDS services
URL: www.herbritts.com/foundation/
2005 Assets: $26,330,032
2005 Charitable Purpose Disbursements: $199,883, including grants of $133,500
2008 Assets: $35,384,646
2008 Charitable Purpose Disbursements: $1,103,612, including grants of $807,660
2010 Assets: $34,833,728
2010 Charitable Purpose Disbursements: $2,283,464, including grants of $897,000

LARRY RIVERS, Painter and Sculptor
1923–2002
Larry Rivers Foundation Inc.
DE, NY. EIN 11-3137296
Ruling Year 1993
Creator: The artist
Function: Study and exhibition foundation
URL: www.larryriversfoundation.org
2005 Assets: $732,307
2005 Charitable Purpose Disbursements: Grants of $2,500
2008 Assets: $1,933,450
2008 Charitable Purpose Disbursements: $0
2010 Assets: $1,927,359
2010 Charitable Purpose Disbursements: $98,445, including grants of $2,000

NORMAN ROCKWELL, Illustrator
1984–1978
Norman Rockwell Art Collection Trust
MA. EIN 04-6538205
Ruling Year 1973
Creator: The artist
Function: Study and exhibition foundation providing single institution support (Norman Rockwell Museum, MA)
URL:
2005 Asset: $43,570,000
GUY ROSE, Painter
1867–1925

Rose Art Foundation
CA. EIN 33-0863146
Ruling Year 1999
Creator: The artist's grand-nephew
Function: Study and exhibition foundation
URL:

2005 Assets: $1,228,898
2005 Charitable Purpose Disbursements: $0
2008 Assets: $1,849,960
2008 Charitable Purpose Disbursements: $0
2010 Assets: $2,149,058
2010 Charitable Purpose Disbursements: $802

ARTHUR ROTCH, Architect
1850–1894

BENJAMIN SMITH ROTCH, Landscape Painter
1817–1882

Rotch Travelling Scholarship Inc.
MA. EIN 04-6062249
Ruling Year 1942. Initial trust established 1883.
Creator: Arthur Rotch and his siblings, deceased
Function: Program foundation operating an architecture design competition awarding grants to young architects for travel and study abroad
URL: www.rotch.org

2005 Assets: $1,438,575
2005 Charitable Purpose Disbursements: $71,513, including grants of $37,000
2008 Assets: $1,204,276
2008 Charitable Purpose Disbursements: $60,330, including grants of $53,000
2010 Assets: $1,316,535
2010 Charitable Purpose Disbursements: $79,171, including grants of $49,500
JUDITH ROTHSCHILD, Painter and Collector
1922–1993
The Judith Rothschild Foundation Inc.
NY. EIN 13-3736320
Ruling Year 1993
Creator: The artist
Function: Estate distribution foundation operating a study and exhibition program, making grants of artworks to museums, and making grants supporting projects about works by deceased visual artists (grant program suspended in 2010)
URL: www.judithrothschildfdn.org
2005 Assets: $27,524,343
2005 Charitable Purpose Disbursements: $63,082,297, including grants of $60,855,837, of which $60,000,000 was a onetime grant of artworks
2008 Assets: $7,532,596
2008 Charitable Purpose Disbursements: $1,846,828, including grants of $521,325
2010 Assets: $7,000,360
2010 Charitable Purpose Disbursements: $229,189, including grants of $105,100

ROBERT RYMAN, Painter and Printmaker
Born 1930
Greenwich Collection LTD
NY. EIN 13-3354167
Ruling Year 1987
Creator: The artist and his spouse
Function: Grantmaking foundation supporting visual arts and artist-support programs, primarily in the New York City region
URL:
2005 Assets: $2,660,935
2005 Charitable Purpose Disbursements: $130,084, including grants of $126,000
2008 Assets: $2,181,741
2008 Charitable Purpose Disbursements: $62,786, including grants of $50,000
2010 Assets: $3,415,545
2010 Charitable Purpose Disbursements: $163,621, including grants of $135,000

NIKI DE SAINT-PHALLE, Sculptor, Writer, and Scenographer
1930–2002
Niki Charitable Art Foundation
CA, UT. EIN 47-6245971
Ruling Year 2002
Creator: The artist
Function: Study and exhibition foundation
URL: www.nikidesaintphalle.org
2005 Assets: $31,231,992
2005 Charitable Purpose Disbursements: $127,500, including grants of $25,000
2008 Assets: $83,467,387
2008 Charitable Purpose Disbursements: $598,236, including grants of $15,665
2010 Assets: $82,959,978
2010 Charitable Purpose Disbursements: $413,566, including grants of $500

CONSTANCE SALTONSTALL, Painter and Photographer
1944–1994
Constance Saltonstall Foundation for the Arts Inc.
NY. EIN 16-1481219
Ruling Year 1996
Creator: The artist
Function: Program foundation operating an artists' and writers' residency program
URL: www.saltonstall.org
2005 Assets: $4,836,871
2005 Charitable Purpose Disbursements: $206,353, including grants of $44,300
2008 Assets: $4,611,182
2008 Charitable Purpose Disbursements: $195,319, including grants of $41,500
2010 Assets: $4,896,741
2010 Charitable Purpose Disbursements: $174,501, including grants of $11,250

GORDON SAMSTAG, Painter and Educator
1906–1990
Gordon Samstag Fine Arts Trust
FL. EIN 65-6064217
Ruling Year 1992
Creator: The artist
Function: Grantmaking foundation supporting international study by Australian art students
URL: www.unisa.edu.au/samstag
2005 Assets: $10,159,346
2005 Charitable Purpose Disbursements: $606,259, including grants of $382,702
2008 Assets: $7,189,670
2008 Charitable Purpose Disbursements: $720,203, including grants of $428,816
2010 Assets: $8,910,692
2010 Charitable Purpose Disbursements: $281,836, including grants of $69,504

EMILIO SANCHEZ, Painter and Printmaker
1921–1999
Emilio Sanchez Foundation
NY. EIN 57-6215647
Ruling Year 2005
Creator: The artist
Function: Estate distribution foundation operating a study and exhibition program, making grants supporting medical research and artist-support programs, and making grants of artworks to museums and educational institutions
URL: www.emiliosanchezfoundation.org
2005 Assets: $3,955,129
2005 Charitable Purpose Disbursements: $260,376, including grants of $33,100
2008 Assets: $3,507,380
2008 Charitable Purpose Disbursements: $294,321, including grants of $38,325
2010 Assets: $2,131,207
2010 Charitable Purpose Disbursements: $1,480,973, including grants of $1,181,310

ELLEN R. SANDOR, Photographer
Born 1943
Richard and Ellen Sandor Art Foundation*
IL. EIN 27-1518774
Ruling Year 2008
Creator: The artist and her spouse
Function: Program foundation operating an art collection and exhibition program
URL:
2010 Assets: $1,235,354
2010 Charitable Purpose Disbursements: $5,227

MURIEL SAVIN, Designer
1909–2004
Reuben and Muriel Savin Foundation
CA, NJ. EIN 94-3399358
Ruling Year 2001
Creator: The artist
Function: Grantmaking foundation supporting visual arts, arts education, and community betterment, primarily in the Oakland, CA, region and in Iowa
URL:
2005 Assets: $6,612,307
2005 Charitable Purpose Disbursements: $290,773, including grants of $276,275
2008 Assets: $7,829,271
2008 Charitable Purpose Disbursements: $422,066, including grants of $368,026
2010 Assets: $5,572,582
2010 Charitable Purpose Disbursements: $342,503, including grants of $281,000
ITALO SCANGA, Sculptor
1932–2001
Italo Scanga Foundation*
CA. EIN 33-6311051
Ruling Year 2003
Creator: The artist
Function: Study and exhibition foundation making grants of artworks to museums and educational institutions and supporting visual art education scholarships
URL:
2005 Assets: $1,171,573
2005 Charitable Purpose Disbursements: $90,002, including grants of $63,250
2008 Assets: $796,381
2008 Charitable Purpose Disbursements: $148,806, including grants of $131,250
2010 Assets: $596,088
2010 Charitable Purpose Disbursements: $79,136, including grants of $75,636

BERNARD LEE SCHWARTZ, Photographer
1914–1978
Bernard Lee Schwartz Foundation*
NY. EIN 13-6096198
Ruling Year 1953
Creator: The artist
Function: Comprehensive foundation maintaining an exhibition collection and making grants to support photography programs, arts organizations, community betterment, education, and medical research
URL: www.bernschwartz.org
2005 Assets: $18,690,771
2005 Charitable Purpose Disbursements: $901,853, including grants of $853,978
2008 Assets: $17,292,740
2008 Charitable Purpose Disbursements: $760,579, including grants of $704,094
2010 Assets: $21,365,558
2010 Charitable Purpose Disbursements: $802,479, including grants of $780,195

JULIUS A. SCHWEINFURTH, Architect
1858–1931
Schweinfurth Memorial Art Center
NY. EIN 16-1097876
Ruling Year 1978
Creator: The artist
Function: Program foundation operating a community visual arts center
URL: www.schweinfurthartcenter.org
2005 Assets: $3,340,591
2005 Charitable Purpose Disbursements: $314,594
2008 Assets: $3,311,415
2008 Charitable Purpose Disbursements: $493,521
2010 Assets: $3,487,468
2010 Charitable Purpose Disbursements: $588,014

GEORGE SEGAL, Sculptor
1924–2000
George and Helen Segal Foundation Inc.
NJ. EIN 22-3744151
Ruling Year 2000
Creator: The artist and his surviving spouse
Function: Grantmaking foundation making grants biennially to artists in New Jersey, and making
grants of artworks biennially to museums nationally
URL: www.segalfoundation.org
2005 Assets: $15,007,274
2005 Charitable Purpose Disbursements: Grants of $713,000
2008 Assets: $19,352,531
2008 Charitable Purpose Disbursements: Grants of $1,755,000
2010 Assets: $17,106,321
2010 Charitable Purpose Disbursements: Grants of $1,175,000

MAURICE SENDAK, Illustrator and Author
1928–2012
Maurice Sendak Foundation Inc.*
DE, NY. EIN 13-3807627
Ruling Year 1995
Creator: The artist
Function: Grantmaking foundation supporting social services, animal welfare, community betterment,
and the Rosenbach Museum and Library, PA, which houses the Maurice Sendak Collection
URL:
2005 Assets: $251,399
2005 Charitable Purpose Disbursements: Grants of $59,032
2008 Assets: $170,042
2008 Charitable Purpose Disbursements: Grants of $5,000
2010 Assets: $2,637,335
2010 Charitable Purpose Disbursements: Grants of $150,000
JOEL SHAPIRO, Sculptor
Born 1941
Joel Shapiro Foundation Inc.
NY. EIN 13-3923000
Ruling Year 1998
Creator: The artist
Function: Grantmaking foundation supporting culture, education, and community betterment, primarily in New York City region
URL:
2005 Assets: $1,785,959
2005 Charitable Purpose Disbursements: Grants of $22,300
2008 Assets: $849,056
2008 Charitable Purpose Disbursements: Grants of $6,500
2010 Assets: $992,102
2010 Charitable Purpose Disbursements: $30,250, including grants of $26,800

AARON SISKIND, Photographer
1903–1991
Aaron Siskind Foundation*
NY. EIN 52-1359961
Ruling Year 1984
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program and making grants to photographers
URL: www.aaronsiskind.org
2005 Assets: $82,951
2005 Charitable Purpose Disbursements: Grants of $25,750
2008 Assets: $208,085
2008 Charitable Purpose Disbursements: Grants of $30,000
2010 Assets: $8,107,941
2010 Charitable Purpose Disbursements: $152,897, including grants of $50,000

ESPHYR SLOBODKINA, Painter, Illustrator, and Textile Designer
1908–2002
Slobodkina Foundation Inc.
NY. EIN 11-3549979
Ruling Year 2002
Creator: The artist
Function: House museum foundation operating the Slobodkina House and Studio
URL: www.slobodkina.org
2005 Assets: $1,706,008
2005 Charitable Purpose Disbursements: Grants of $12,000
2008 Assets: $1,545,722
2008 Charitable Purpose Disbursements: $0
2010 Assets: 2,147,954
2010 Charitable Purpose Disbursements: $436,798

LEON POLK SMITH, Painter and Sculptor
1906–1996
Leon Polk Smith Foundation Trust
NY. EIN 13-7147740
Ruling Year 1998
Creator: The artist
Function: Study and exhibition foundation
URL: www.leonpolksmithfoundation.org
2005 Assets: $8,267,926
2005 Charitable Purpose Disbursements: $66,815
2008 Assets: $8,579,378
2008 Charitable Purpose Disbursements: $106,834, including grants of $1,500
2010 Assets: $8,452,384
2010 Charitable Purpose Disbursements: $109,144

The Leon Polk Smith Foundation Inc.
NY. EIN 45-4110224
Ruling Year 2012
Creator: N/A
Function: N/A
URL:

FREDERICK SOMMER, Photographer and Collagist
1905–1999
Frederick and Frances Sommer Foundation
AZ. EIN 86-0745338
Ruling Year 1994
Creator: The artist and his spouse, deceased
Function: Study and exhibition foundation
URL: www.fredericksommer.org
2005 Assets: $6,613,101
2005 Charitable Purpose Disbursements: $165,807
2008 Assets: $6,577,162
2008 Charitable Purpose Disbursements: $63,533
2010 Assets: $6,367,178
2010 Charitable Purpose Disbursements: $61,068
POLLY THAYER STARR, Painter
1904–2006
Polly Thayer Starr Charitable Trust
MA. EIN 22-2756435
Ruling Year 1987
Creator: The artist
Function: Grantmaking foundation supporting art museums and educational organizations
URL: www.pollythayerstarr.org
2005 Assets: $5,384
2005 Charitable Purpose Disbursements: $15,340, including grants of $15,000
2008 Assets: $5,631,289
2008 Charitable Purpose Disbursements: $1,562
2010 Assets: $5,944,330
2010 Charitable Purpose Disbursements: $276,010, including grants of $250,000

SAUL STEINBERG, Illustrator and Painter
1913–1999
The Saul Steinberg Foundation Inc.
DE, NY. EIN 13-4115047
Ruling Year 2000
Creator: The artist
Function: Study and exhibition foundation
URL: www.saulsteinbergfoundation.org
2005 Assets: $8,420,214
2005 Charitable Purpose Disbursements: $60,408
2008 Assets: $8,451,740
2008 Charitable Purpose Disbursements: $91,683
2010 Assets: $8,380,460
2010 Charitable Purpose Disbursements: $160,586

ARY STILLMAN, Painter
1891–1967
The Stillman-Lack Foundation
TX, GA. EIN 74-6120167
Creator: The artist's surviving spouse, deceased
Function: Study and exhibition foundation making grants to educational institutions
URL: www.stillmanlack.org
2005 Assets: $2,194,883
2005 Charitable Purpose Disbursements: $109,256, including grants of $15,000
2008 Assets: $1,212,202
2008 Charitable Purpose Disbursements: $349,789, including grants of $2,500
2010 Assets: $90,485
2010 Charitable Purpose Disbursements: $864,376, including grants of $800,000

GEORGE SUGARMAN, Sculptor
1912–1999
The George Sugarman Foundation Inc.
NY, CA. EIN 13-4147012
Ruling Year 2001
Creator: The artist
Function: Estate distribution foundation that, prior to 2009, made grants to artists, and as of 2009, makes grants of artworks to museums and charitable organizations
URL: www.georgesugarman.com
2005 Assets: $1,234,912
2005 Charitable Purpose Disbursements: $47,055
2008 Assets: $325,647
2008 Charitable Purpose Disbursements: $557,153, including grants of $508,950
2010 Assets: $107,309
2010 Charitable Purpose Disbursements: $156,022, including grants of $146,950

LENORE G. TAWNEY, Sculptor and Fiber Artist
1907–2007
LGT Foundation (dba Lenore G. Tawney Foundation)*
DE, NY. EIN 06-1281494
Ruling Year 1991
Creator: The artist
Function: Comprehensive foundation operating a study and exhibition program and making grants to support visual art education
URL: www.lenoretawney.org
2005 Assets: $595,215
2005 Charitable Purpose Disbursements: Grants of $30,000
2008 Assets: $568,002
2008 Charitable Purpose Disbursements: Grants of $31,000
2010 Assets: $5,734,876
2010 Charitable Purpose Disbursements: Grants of $25,000

FLORENCE THOMAS, Painter and Educator
1909–2007
The Paul and Florence Thomas Memorial Art School Inc.
NC. EIN 20-8899047
Ruling Year 2009
Creator: The artist
Function: Program foundation operating a community visual art education center
URL: www.florencethomas.org
2005 Assets: N/A
2005 Charitable Purpose Disbursements: N/A
2008 Assets: $2,505,378
2008 Charitable Purpose Disbursements: $141,596
2010 Assets: $2,274,561
2010 Charitable Purpose Disbursements: $107,968

LOUIS COMFORT TIFFANY, Painter, Designer, and Philanthropist
1848–1933
Louis Comfort Tiffany Foundation
NY. EIN 13-1689389
Ruling Year 1938. Initial entity established 1918.
Creator: The artist
Function: Grantmaking foundation supporting artists and designers biennially. (Initially it was a
program foundation operating an artists' and designers' residency program in a house museum
setting.)
URL: www.louiscomforttiffanyfoundation.org
2005 Assets: $7,757,797
2005 Charitable Purpose Disbursements: $662,250, including grants of $600,000
2008 Assets: $5,911,905
2008 Charitable Purpose Disbursements: $98,702
2010 Assets: $6,030,632
2010 Charitable Purpose Disbursements: $111,040, including grants of $20,000

JAMES TURRELL, Sculptor
Born 1943
Skystone Foundation Inc.
AZ. EIN 94-2842873
Ruling Year 1999
Creator: The artist
Function: Program foundation operating an earth art installation project
URL:
2005 Assets: $12,740,224
2005 Charitable Purpose Disbursements: $146,280
2008 Assets: $14,973,121
2008 Charitable Purpose Disbursements: $476,944
2010 Assets: $15,054,136
2010 Charitable Purpose Disbursements: $1,509,649
CY TWOMBLY, Painter, Printmaker, and Sculptor
1928-2011
Cy Twombly Foundation
DE, NY. EIN 20-2572529
Ruling Year 2005
Creator: The artist
Function: Grantmaking foundation supporting humanitarian and artist-support programs
URL:
2005 Assets: $258,443
2005 Charitable Purpose Disbursements: $0
2008 Assets: $3,091,036
2008 Charitable Purpose Disbursements: Grants of $100,000
2010 Assets: $4,448,692
2010 Charitable Purpose Disbursements: Grants of $200,000

ESTEBAN VICENTE, Painter
1903–2001
The Harriet and Esteban Vicente Foundation Inc.
NY. EIN 13-4182614
Ruling Year 2001
Creator: The artist and his surviving spouse, deceased
Function: Grantmaking foundation supporting humanitarian programs, culture, and education,
including support to Museo de Arte Contemporáneo Esteban Vicente, Barcelona, Spain
URL:
2005 Assets: $366,061
2005 Charitable Purpose Disbursements: $272,766, including grants of $263,671
2008 Assets: $1,075,435
2008 Charitable Purpose Disbursements: $788,214, including grants of $777,099
2010 Assets: $28,980,084
2010 Charitable Purpose Disbursements: $6,043,661, including grants of $5,440,074

ANDY WARHOL, Painter, Printmaker, and Filmmaker
1928–1987
The Andy Warhol Foundation for the Visual Arts Inc.
NY. EIN 13-3410749
Ruling Year 1988
Creator: The artist
Function: Grantmaking foundation supporting contemporary visual arts, artist-support programs,
and freedom of artistic expression, as well as support to the Andy Warhol Museum, Carnegie
Museums of Pittsburgh, PA; Andy Warhol Nature Preserve, the Nature Conservancy, NY; and
Creative Capital Foundation, NY
The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations

AGNES WEINRICH, Painter
1873–1946
Helen W. Knaths and Agnes Weinrich Trust*
MA. EIN 04-6937816
Ruling Year 2001
Creator: The artist's surviving sibling, deceased
Function: Grantmaking foundation providing support to named institutions (The Art Institute of Chicago, IL and The Phillips Collection, DC)
URL:
2005 Assets: $1,268,881
2005 Charitable Purpose Disbursements: $38,180, including grants of $26,952
2008 Assets: $1,676,943
2008 Charitable Purpose Disbursements: $62,830, including grants of $49,166
2010 Assets: $1,338,332
2010 Charitable Purpose Disbursements: $54,924, including grants of $46,782

HAROLD WESTON, Painter
1894–1972
Harold Weston Foundation
NY. EIN 11-3559712
Ruling Year 2001
Creator: The artist's children
Function: Study and exhibition foundation
URL: www.haroldweston.org
2005 Assets: $2,627,658
2005 Charitable Purpose Disbursements: $12,931
2008 Assets: $2,569,825
2008 Charitable Purpose Disbursements: $70,314
2010 Assets: $2,427,241
2010 Charitable Purpose Disbursements: $10,677
FREDERIC WHITAKER, Painter and Author
1891–1980

EILEEN MONAGHAN WHITAKER, Painter
1911–2005

The Frederic Whitaker and Eileen Monaghan Whitaker Foundation
CA, CO. EIN 33-0265872
Ruling Year 2001
Creator: Eileen Monaghan Whitaker
Function: Study and exhibition foundation
URL: www.whitakerwatercolors.org

2005 Assets: $102,416
2005 Charitable Purpose Disbursements: $202,174, including grants of $5,350
2008 Assets: $1,665,522
2008 Charitable Purpose Disbursements: Grants of $5,350
2010 Assets: $1,358,741
2010 Charitable Purpose Disbursements: $62,366

ANDREW WYETH, Painter
1917–2009

Andrew and Betsy Wyeth Foundation for American Art
DE. EIN 06-1662503
Ruling Year 2003
Creator: The artist and his surviving spouse
Function: Grantmaking foundation supporting visual arts, historic preservation, and art history fellowships, including support to Brandywine River Museum, PA, for its online N. C. Wyeth, A Catalogue Raisonné of Paintings
URL:

2005 Assets: $1,986,834
2005 Charitable Purpose Disbursements: $136,508, including grants of $129,665
2008 Assets: $2,776,766
2008 Charitable Purpose Disbursements: $653,437, including grants of $621,400
2010 Assets: $3,224,330
2010 Charitable Purpose Disbursements: $408,067, including grants of $383,336

Up East Inc.
DE, PA, ME. EIN 51-0367586
Ruling Year 1997
Creator: The artist and his surviving spouse
Function: Program foundation supporting island-based research on marine livelihoods in Maine
URL:

2005 Assets: $14,331,067
Wyeth Endowment for American Art
MA, PA. EIN 04-6191579
Creator: The artist and his surviving spouse
Function: Grantmaking foundation supporting visual arts and art history scholarship
URL:
2005 Assets: $469,571
2005 Charitable Purpose Disbursements: $270,183, including grants of $257,875
2008 Assets: $1,054
2008 Charitable Purpose Disbursements: $40,153, including grants of $40,000

JAMES BROWNING WYETH, Painter
Born 1946
Wyeth Foundation
DE, PA. EIN 26-0002833
Ruling Year 2002
Creator: The artist
Function: Grantmaking foundation supporting culture, education, and environmental conservation, primarily in Maine
URL:
2005 Assets: $9,799,257
2005 Charitable Purpose Disbursements: $166,942, including grants of $150,741
2008 Assets: $8,274,830
2008 Charitable Purpose Disbursements: $344,590, including grants of $333,210
2010 Assets: $9,194,354
2010 Charitable Purpose Disbursements: $341,730, including grants of $330,250

JOHN CHIN YOUNG, Painter and Collector
1909–1997
John Chin Young Foundation
HI. EIN 99-6081402
Ruling year 1998
Creator: The artist
Function: Grantmaking foundation supporting culture, education, and scholarships for college art students, primarily in Hawai‘i, as well as support to the John Young Museum of Art, University
of Hawai‘i at Manoa Outreach College, endowed with the artist's Asian art collection as its founding gift.

URL:

2005 Assets: $4,979,907
2005 Charitable Purpose Disbursements: Grants of $191,596
2008 Assets: $4,126,628
2008 Charitable Purpose Disbursements: Grants of $251,942
2010 Assets: $4,776,425
2010 Charitable Purpose Disbursements: $236,315, including grants of $228,315

1 If multiple foundations are associated with an artist, all foundations of any asset scale have been included.

2 See Volume 1, Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field.

3 Trends in the scale of assets held by foundations are discussed in Volume 1, Part A. Chapter 2.1 The Artist-Endowed Foundation Field: Scope, Scale, and Development.

4 The lack of fine art filmmakers, new media artists, and conceptual artists or performance artists possibly reflects the fact that larger numbers of artists with primary roles creating in these forms are only beginning to enter their seventh decades, the point at which the Study's findings indicate artists typically create their foundations.
### Identified Artist-Endowed Foundations - Updated

For the purpose of this research, artist-endowed foundations are tax-exempt, private foundations created or endowed by a visual artist, the artist's surviving spouse, or other heirs or beneficiaries, to own the artist's assets for use in furthering exempt charitable and educational activities serving a public benefit.

<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>13-6053133</td>
<td>ABBEY MEMORIAL SCHOLARSHIPS TRUST (Initial entity established 1926)</td>
<td>1982</td>
<td></td>
<td>Abbey, Edwin Austin</td>
<td>Painter</td>
<td>1852</td>
<td>1911</td>
</tr>
<tr>
<td>11-3506582</td>
<td>TEE AND CHARLES ADDAMS FOUNDATION</td>
<td>2000</td>
<td></td>
<td>Addams, Charles</td>
<td>Cartoonist</td>
<td>1912</td>
<td>1988</td>
</tr>
<tr>
<td>23-7104223</td>
<td>JOSEF ALBERS FOUNDATION INC. (dba Josef and Anni Albers Foundation)</td>
<td>1972</td>
<td></td>
<td>Albers, Josef</td>
<td>Painter</td>
<td>1888</td>
<td>1976</td>
</tr>
<tr>
<td>30-0377654</td>
<td>HERMAN J. ALBRECHT LIBRARY OF HISTORICAL ARCHITECTURE INC.</td>
<td>2008</td>
<td></td>
<td>Albrecht, Herman J.</td>
<td>Architect</td>
<td>1896</td>
<td>1961</td>
</tr>
<tr>
<td>23-2727140</td>
<td>LEEWAY FOUNDATION</td>
<td>1994</td>
<td></td>
<td>Alter, Linda Lee</td>
<td>Painter</td>
<td>1939</td>
<td></td>
</tr>
<tr>
<td>26-3554414</td>
<td>CARL ANDRE AND MELISSA L. KRETSCHMER FOUNDATION</td>
<td>2009</td>
<td></td>
<td>Andre, Carl</td>
<td>Sculptor</td>
<td>1935</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Kretschmer, Melissa L.</td>
<td>Sculptor</td>
<td>1962</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Humphrey, Nene</td>
<td>Sculptor</td>
<td>1947</td>
<td></td>
</tr>
<tr>
<td>45-1534468</td>
<td>THE ANTONAKOS FOUNDATION</td>
<td>2011</td>
<td></td>
<td>Antonakos, Stephen</td>
<td>Sculptor</td>
<td>1926</td>
<td>2013</td>
</tr>
<tr>
<td>13-4123083</td>
<td>THE ALEXANDER ARCHIPENKO FOUNDATION INC. (dba Archipenko Foundation)</td>
<td>2000</td>
<td></td>
<td>Archipenko, Alexander</td>
<td>Sculptor</td>
<td>1887</td>
<td>1964</td>
</tr>
<tr>
<td>06-1442201</td>
<td>SARAH G. AUSTIN FOUNDATION INC.</td>
<td>1996</td>
<td></td>
<td>Austin, Sarah G.</td>
<td>Sculptor</td>
<td>1935</td>
<td>1994</td>
</tr>
<tr>
<td>20-1275443</td>
<td>THE RICHARD AVEDON FOUNDATION</td>
<td>2004</td>
<td></td>
<td>Avedon, Richard</td>
<td>Photographer</td>
<td>1923</td>
<td>2004</td>
</tr>
<tr>
<td>13-3093638</td>
<td>MILTON AND SALLY AVERY ARTS FOUNDATION INC.</td>
<td>1983</td>
<td></td>
<td>Avery, Milton</td>
<td>Painter</td>
<td>1885</td>
<td>1965</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Avery, Sally Michel</td>
<td>Painter</td>
<td>1902</td>
<td>2003</td>
</tr>
<tr>
<td>45-2280518</td>
<td>WILL AND ELENA BARNET FOUNDATION INC.</td>
<td>2011</td>
<td></td>
<td>Barnet, Will</td>
<td>Painter</td>
<td>1911</td>
<td>2012</td>
</tr>
</tbody>
</table>

For the purpose of this research, artist-endowed foundations are tax-exempt, private foundations created or endowed by a visual artist, the artist's surviving spouse, or other heirs or beneficiaries, to own the artist's assets for use in furthering exempt charitable and educational activities serving a public benefit.
<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>ROMARE BEARDEN FOUNDATION INC. (PC)</td>
<td>1989</td>
<td>2003</td>
<td>Bearden, Romare</td>
<td>Painter</td>
<td>1911</td>
<td>1988</td>
</tr>
<tr>
<td>19</td>
<td>ROSEMARIE BECK FOUNDATION</td>
<td>2006</td>
<td></td>
<td>Beck, Rosemarie</td>
<td>Painter</td>
<td>1923</td>
<td>2003</td>
</tr>
<tr>
<td>20</td>
<td>THE GERSHON BENJAMIN FOUNDATION INC.</td>
<td>1993</td>
<td></td>
<td>Benjamin, Gershon</td>
<td>Painter</td>
<td>1899</td>
<td>1985</td>
</tr>
<tr>
<td>21</td>
<td>THE STAN BERENSTAIN MEMORIAL FUND</td>
<td>2006</td>
<td>2008</td>
<td>Berenstain, Stan</td>
<td>Illustrator</td>
<td>1923</td>
<td>2005</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Berenstain, Jan</td>
<td>Illustrator</td>
<td>1923</td>
<td>2012</td>
</tr>
<tr>
<td>22</td>
<td>ELEANORE BERMAN ART FOUNDATION</td>
<td>2005</td>
<td></td>
<td>Berman, Eleanore</td>
<td>Painter</td>
<td>1929</td>
<td>2004</td>
</tr>
<tr>
<td>24</td>
<td>THE THERESA BERNSTEIN AND WILLIAM MEYEROWITZ FOUNDATION</td>
<td>1983</td>
<td></td>
<td>Bernstein, Theresa</td>
<td>Painter</td>
<td>1890</td>
<td>2002</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Meyerowitz, William</td>
<td>Painter</td>
<td>1887</td>
<td>1981</td>
</tr>
<tr>
<td>26</td>
<td>BLAKEMORE FOUNDATION</td>
<td>1996</td>
<td></td>
<td>Blakemore, Frances</td>
<td>Painter</td>
<td>1906</td>
<td>1997</td>
</tr>
<tr>
<td>27</td>
<td>ALBERT BLOCH FOUNDATION</td>
<td>2003</td>
<td></td>
<td>Bloch, Albert</td>
<td>Painter</td>
<td>1882</td>
<td>1961</td>
</tr>
<tr>
<td>28</td>
<td>THE HERB BLOCK FOUNDATION</td>
<td>2002</td>
<td></td>
<td>Block, Herb</td>
<td>Cartoonist</td>
<td>1909</td>
<td>2001</td>
</tr>
<tr>
<td>29</td>
<td>EDITH C. BLUM FOUNDATION INC. (Successor to 1976 charitable trust)</td>
<td>1990</td>
<td></td>
<td>Blum, Edith C.</td>
<td>Painter</td>
<td>1892</td>
<td>1976</td>
</tr>
<tr>
<td>31</td>
<td>THE EASTON FOUNDATION INC.</td>
<td>1984</td>
<td></td>
<td>Bourgeois, Louise</td>
<td>Sculptor</td>
<td>1911</td>
<td>2010</td>
</tr>
<tr>
<td>32</td>
<td>SASCHA BRASTOFF FOUNDATION</td>
<td>1994</td>
<td></td>
<td>Brastoff, Sascha</td>
<td>Designer</td>
<td>1918</td>
<td>1993</td>
</tr>
<tr>
<td>34</td>
<td>ROY BREIMON ART FUND INC.</td>
<td>2007</td>
<td>2011</td>
<td>Breimon, Roy</td>
<td>Painter</td>
<td>1950</td>
<td>2004</td>
</tr>
<tr>
<td>35</td>
<td>JAMES BROOKS AND CHARLOTTE PARK BROOKS FOUNDATION</td>
<td>2000</td>
<td></td>
<td>Brooks, James</td>
<td>Painter</td>
<td>1906</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Park, Charlotte</td>
<td>Painter</td>
<td>1918</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wonner, Paul</td>
<td>Painter</td>
<td>1920</td>
<td>2008</td>
</tr>
<tr>
<td>38</td>
<td>COLLEEN BROWNING WAGNER TRUST</td>
<td>2008</td>
<td>2010</td>
<td>Browning, Colleen</td>
<td>Painter</td>
<td>1918</td>
<td>2003</td>
</tr>
<tr>
<td>39</td>
<td>V. I. A. ART INC.</td>
<td>1995</td>
<td></td>
<td>Bunts, Frank</td>
<td>Painter</td>
<td>1932</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>CHARLES E. BURCHFIELD FOUNDATION INC.</td>
<td>1967</td>
<td></td>
<td>Burchfield, Charles Ephraim</td>
<td>Painter</td>
<td>1893</td>
<td>1967</td>
</tr>
</tbody>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013
<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>13-3466986</td>
<td>CALDER FOUNDATION (fka Alexander and Louisa Calder Foundation Inc.)</td>
<td>1991</td>
<td></td>
<td>Calder, Alexander</td>
<td>Sculptor</td>
<td>1898</td>
<td>1976</td>
</tr>
<tr>
<td>04-3296725</td>
<td>THE ERIC AND BARBARA CARLE FOUNDATION</td>
<td>1997</td>
<td></td>
<td>Carle, Eric</td>
<td>Illustrator</td>
<td>1929</td>
<td></td>
</tr>
<tr>
<td>91-2125950</td>
<td>MUSEO EDUARDO CARRILLO</td>
<td>2002</td>
<td></td>
<td>Carrillo, Eduardo</td>
<td>Painter</td>
<td>1937</td>
<td>1997</td>
</tr>
<tr>
<td>13-3324068</td>
<td>CHEN CHI FOUNDATION INC.</td>
<td>1987</td>
<td>2011</td>
<td>Chi, Chen</td>
<td>Painter</td>
<td>1912</td>
<td>2005</td>
</tr>
<tr>
<td>27-0771638</td>
<td>THE DALE AND LESLIE CHIHULY FOUNDATION</td>
<td>2009</td>
<td></td>
<td>Chihuly, Dale</td>
<td>Sculptor</td>
<td>1941</td>
<td></td>
</tr>
<tr>
<td>13-5638284</td>
<td>LA NAPOULE ART FOUNDATION-HENRY CLEWS MEMORIAL (PC)</td>
<td>1952</td>
<td>N/A</td>
<td>Clews, Henry</td>
<td>Painter</td>
<td>1876</td>
<td>1937</td>
</tr>
<tr>
<td>54-2066856</td>
<td>CHUCK CLOSE FOUNDATION</td>
<td>2003</td>
<td></td>
<td>Close, Chuck</td>
<td>Painter</td>
<td>1940</td>
<td></td>
</tr>
<tr>
<td>04-6094293</td>
<td>BLANCHE E. COLMAN TRUST</td>
<td>1962</td>
<td></td>
<td>Colman, Blanche Emily</td>
<td>Designer</td>
<td>1874</td>
<td>1959</td>
</tr>
<tr>
<td>N/A</td>
<td>C AND B (CORNELL AND BENTON) FOUNDATION TRUST</td>
<td>1976</td>
<td>1980</td>
<td>Cornell, Joseph</td>
<td>Sculptor</td>
<td>1903</td>
<td>1972</td>
</tr>
<tr>
<td>13-3097502</td>
<td>THE JOSEPH AND ROBERT CORNELL MEMORIAL FOUNDATION</td>
<td>1984</td>
<td></td>
<td>Cornell, Joseph</td>
<td>Sculptor</td>
<td>1903</td>
<td>1972</td>
</tr>
<tr>
<td>04-6460555</td>
<td>MARY J. COULTER CLARK TRUST</td>
<td>1967</td>
<td></td>
<td>Coulter, Mary Jencques</td>
<td>Painter</td>
<td>1880</td>
<td>1966</td>
</tr>
<tr>
<td>45-3796756</td>
<td>COURTRIGHT-ROMEDA FOUNDATION</td>
<td>2012</td>
<td></td>
<td>Courtright, Robert Romeda, Bruno</td>
<td>Painter</td>
<td>1926</td>
<td>2012</td>
</tr>
<tr>
<td>06-0972155</td>
<td>NEWINGTON-CROPSEY FOUNDATION</td>
<td>1978</td>
<td></td>
<td>Cropsey, Jasper Francis</td>
<td>Painter</td>
<td>1823</td>
<td>1900</td>
</tr>
<tr>
<td>52-6860481</td>
<td>BERNICE CROSS TRUST</td>
<td>1997</td>
<td></td>
<td>Cross, Bernice</td>
<td>Painter</td>
<td>1912</td>
<td>1996</td>
</tr>
<tr>
<td>55-0841750</td>
<td>BRIGITTE AND WILLIAM CROVELLO FOUNDATION INC.</td>
<td>2004</td>
<td></td>
<td>Crovello, William</td>
<td>Sculptor</td>
<td>1929</td>
<td></td>
</tr>
<tr>
<td>91-2094316</td>
<td>PHILIP C. CURTIS CHARITABLE TRUST FOR THE ENCOURAGEMENT OF ART</td>
<td>2002</td>
<td></td>
<td>Curtis, Philip Campbell</td>
<td>Painter</td>
<td>1907</td>
<td>2000</td>
</tr>
<tr>
<td>EIN</td>
<td>FOUNDATION NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>---------</td>
<td>------------------------------------------------------------------</td>
<td>------</td>
<td>------</td>
<td>------------------------------</td>
<td>----------------------------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>62</td>
<td>ELSIE DE WOLFE FOUNDATION INC.</td>
<td>1964</td>
<td></td>
<td>De Wolfe, Elsie</td>
<td>Designer</td>
<td>1865</td>
<td>1950</td>
</tr>
<tr>
<td>63</td>
<td>ROY AND SHERRY DECARAVA FOUNDATION</td>
<td>1999</td>
<td></td>
<td>DeCarava, Roy</td>
<td>Photographer</td>
<td>1919</td>
<td>2009</td>
</tr>
<tr>
<td>64</td>
<td>THE JAY DEFEO TRUST</td>
<td>1998</td>
<td></td>
<td>DeFeo, Jay</td>
<td>Painter</td>
<td>1929</td>
<td>1989</td>
</tr>
<tr>
<td>65</td>
<td>DEGRAZIA ART AND CULTURAL FOUNDATION INC.</td>
<td>1979</td>
<td></td>
<td>DeGrazia, Ettore</td>
<td>Painter</td>
<td>1909</td>
<td>1982</td>
</tr>
<tr>
<td>66</td>
<td>ADOLF AND VIRGINIA DEHN FOUNDATION</td>
<td>2005</td>
<td></td>
<td>Dehn, Adolf</td>
<td>Painter</td>
<td>1895</td>
<td>1968</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Dehn, Virginia Engelman</td>
<td>Painter</td>
<td>1922</td>
<td>2005</td>
</tr>
<tr>
<td>67</td>
<td>DOROTHY DEHNER FOUNDATION FOR THE VISUAL ARTS INC.</td>
<td>1995</td>
<td></td>
<td>Dehner, Dorothy</td>
<td>Sculptor</td>
<td>1901</td>
<td>1994</td>
</tr>
<tr>
<td>68</td>
<td>THE RICHARD DIEBENKORN FOUNDATION</td>
<td>2009</td>
<td></td>
<td>Diebenkorn, Richard</td>
<td>Painter</td>
<td>1922</td>
<td>1993</td>
</tr>
<tr>
<td>69</td>
<td>ATHENA FOUNDATION INC.</td>
<td>1978</td>
<td></td>
<td>Di Suvero, Mark</td>
<td>Sculptor</td>
<td>1933</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>ALDEN AND VADA DOW FUND</td>
<td>1962</td>
<td></td>
<td>Dow, Alden Ball</td>
<td>Architect</td>
<td>1904</td>
<td>1983</td>
</tr>
<tr>
<td>73</td>
<td>ANTHONY AND ELIZABETH DUQUETTE FOUNDATION FOR THE LIVING ARTS</td>
<td>2010</td>
<td></td>
<td>Duquette, Anthony</td>
<td>Designer</td>
<td>1914</td>
<td>1999</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Duquette, Elizabeth J.</td>
<td>Painter</td>
<td>1918</td>
<td>1995</td>
</tr>
<tr>
<td>74</td>
<td>PAUL DYCK FOUNDATION RESEARCH INSTITUTION OF AMERICAN INDIAN CULTURE</td>
<td>1981</td>
<td></td>
<td>Dyck, Paul</td>
<td>Painter</td>
<td>1917</td>
<td>2006</td>
</tr>
<tr>
<td>75</td>
<td>CHARLES AND RAY EAMES HOUSE PRESERVATION FOUNDATION INC.</td>
<td>2004</td>
<td></td>
<td>Eames, Charles</td>
<td>Architect</td>
<td>1907</td>
<td>1978</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Eames, Ray</td>
<td>Designer</td>
<td>1916</td>
<td>1988</td>
</tr>
<tr>
<td>76</td>
<td>WORDS AND PICTURES</td>
<td>1992</td>
<td>2011</td>
<td>Eastman, Kevin B.</td>
<td>Animator</td>
<td>1962</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>WILL AND ANN EISNER FAMILY FOUNDATION INC.</td>
<td>1992</td>
<td></td>
<td>Eisner, Will</td>
<td>Cartoonist</td>
<td>1917</td>
<td>2005</td>
</tr>
<tr>
<td>78</td>
<td>LARRY ELSNER ART FOUNDATION</td>
<td>1992</td>
<td></td>
<td>Elsner, Larry</td>
<td>Designer</td>
<td>1930</td>
<td>1990</td>
</tr>
<tr>
<td>79</td>
<td>WHARTON EShERRICK FOUNDATION</td>
<td>1986</td>
<td></td>
<td>Esherick, Wharton</td>
<td>Designer</td>
<td>1887</td>
<td>1970</td>
</tr>
<tr>
<td>80</td>
<td>ACADIA FOUNDATION</td>
<td>2009</td>
<td></td>
<td>Estes, Richard</td>
<td>Painter</td>
<td>1932</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>FALKENSTEIN FOUNDATION</td>
<td>1999</td>
<td></td>
<td>Falkenstein, Claire</td>
<td>Sculptor</td>
<td>1908</td>
<td>1997</td>
</tr>
<tr>
<td>82</td>
<td>ROBERT D. FARBER FOUNDATION</td>
<td>1994</td>
<td>2003</td>
<td>Farber, Robert</td>
<td>Painter</td>
<td>1948</td>
<td>1995</td>
</tr>
<tr>
<td>83</td>
<td>LORSER FEITELSON AND HELEN LUNDEBERG FEITELSON ARTS FOUNDATION</td>
<td>1980</td>
<td></td>
<td>Feitelson, Lorser</td>
<td>Painter</td>
<td>1898</td>
<td>1978</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lundeberg, Helen</td>
<td>Painter</td>
<td>1908</td>
<td>1999</td>
</tr>
</tbody>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013
<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>FISCHL GORNIK FAMILY FOUNDATION INC.</td>
<td>2009</td>
<td></td>
<td>Fischl, Eric</td>
<td>Painter</td>
<td>1948</td>
<td>1953</td>
</tr>
<tr>
<td>86</td>
<td>DAN FLAVIN ART FOUNDATION INC.</td>
<td>1992</td>
<td></td>
<td>Flavin, Dan</td>
<td>Sculptor</td>
<td>1933</td>
<td>1996</td>
</tr>
<tr>
<td>87</td>
<td>LILLIAN H. FLORSHEIM FOUNDATION FOR FINE ARTS</td>
<td>1966</td>
<td></td>
<td>Florsheim, Lillian</td>
<td>Sculptor</td>
<td>1896</td>
<td>1989</td>
</tr>
<tr>
<td>89</td>
<td>LISA FONSSAGRIVES-PENN TRUST</td>
<td>1994</td>
<td></td>
<td>Fonssagrives-Penn, Lisa</td>
<td>Sculptor</td>
<td>1911</td>
<td>1992</td>
</tr>
<tr>
<td>90</td>
<td>THE KATHERINE FOREST CRAFTS FOUNDATION INC.</td>
<td>1985</td>
<td></td>
<td>Forest, Katherine</td>
<td>Painter</td>
<td>1883</td>
<td>1952</td>
</tr>
<tr>
<td>91</td>
<td>VERITAS FOUNDATION</td>
<td>2000</td>
<td></td>
<td>Foster, Edward</td>
<td>Photographer</td>
<td>1940</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>SAM FRANCIS FOUNDATION INC.</td>
<td>1995</td>
<td></td>
<td>Francis, Sam</td>
<td>Painter</td>
<td>1923</td>
<td>1994</td>
</tr>
<tr>
<td>93</td>
<td>THE ANDREA FRANK FOUNDATION INC.</td>
<td>1996</td>
<td></td>
<td>Frank, Robert</td>
<td>Painter</td>
<td>1924</td>
<td>1929</td>
</tr>
<tr>
<td>94</td>
<td>HELEN FRANKENTHALER FOUNDATION INC.</td>
<td>1985</td>
<td></td>
<td>Frankenthaler, Helen</td>
<td>Painter</td>
<td>1928</td>
<td>2011</td>
</tr>
<tr>
<td>95</td>
<td>MARSHALL FREDERICKS FOUNDATION</td>
<td>1965</td>
<td></td>
<td>Fredericks, Marshall M.</td>
<td>Sculptor</td>
<td>1908</td>
<td>1998</td>
</tr>
<tr>
<td>96</td>
<td>FRELINGHUYSEN MORRIS FOUNDATION</td>
<td>1988</td>
<td></td>
<td>Frelinghuysen, Suzy Morris</td>
<td>Painter</td>
<td>1912</td>
<td>1988</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>George Lovett Kingsland</td>
<td>Painter</td>
<td>1905</td>
<td>1975</td>
</tr>
<tr>
<td>97</td>
<td>ARTISTS' LEGACY FOUNDATION</td>
<td>2001</td>
<td></td>
<td>Frey, Viola</td>
<td>Sculptor</td>
<td>1933</td>
<td>2004</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Carmwath, Squeak</td>
<td>Painter</td>
<td>1947</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>LEE AND MARIA FRIEDLANDER FAMILY FOUNDATION</td>
<td>2006</td>
<td></td>
<td>Friedlander, Lee</td>
<td>Photographer</td>
<td>1934</td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>THE GABARRON FOUNDATION INC.</td>
<td>2002</td>
<td></td>
<td>Gabarron, Cristobal</td>
<td>Painter</td>
<td>1945</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>DR. SEUSS FOUNDATION</td>
<td>1960</td>
<td></td>
<td>Geisel, Theodore Seuss</td>
<td>Illustrator</td>
<td>1904</td>
<td>1991</td>
</tr>
<tr>
<td>102</td>
<td>DESIGN INSIGHT FOUNDATION</td>
<td>1985</td>
<td></td>
<td>Gersin, Robert P.</td>
<td>Designer</td>
<td>1929</td>
<td>1989</td>
</tr>
<tr>
<td>103</td>
<td>DOROTHY M. GILLESPIE FOUNDATION INC.</td>
<td>2001</td>
<td></td>
<td>Gillespie, Dorothy Merle</td>
<td>Painter</td>
<td>1920</td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>GIRARD FOUNDATION</td>
<td>1962</td>
<td>1998</td>
<td>Girard, Alexander Hayden</td>
<td>Designer</td>
<td>1907</td>
<td>1993</td>
</tr>
<tr>
<td>105</td>
<td>SANSOM FOUNDATION INC.</td>
<td>1959</td>
<td></td>
<td>Glackens, William James Glackens, Edith Dimock</td>
<td>Painter</td>
<td>1870</td>
<td>1938</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Painter</td>
<td>1876</td>
<td>1955</td>
</tr>
</tbody>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013 117
<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>106</td>
<td>MILTON AND SHIRLEY GLASER FOUNDATION INC.</td>
<td>1994</td>
<td>Glaser, Milton</td>
<td>Designer</td>
<td>1929</td>
<td></td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>FELIX GONZALEZ-TORRES FOUNDATION</td>
<td>2003</td>
<td>Gonzalez-Torres, Felix</td>
<td>Sculptor</td>
<td>1957 1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>ARSHILE GORKY FOUNDATION</td>
<td>2006</td>
<td>Gorky, Arshile</td>
<td>Painter</td>
<td>1904 1948</td>
<td></td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>R. C. GORMAN FOUNDATION</td>
<td>1987</td>
<td>Gorman, Rudolph Carl</td>
<td>Painter</td>
<td>1932 2005</td>
<td></td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>THE ADOLPH AND ESTHER GOTTLIEB FOUNDATION INC.</td>
<td>1976</td>
<td>Gottlieb, Adolph</td>
<td>Painter</td>
<td>1903 1974</td>
<td></td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>GRAHAM FOUNDATION FOR ADVANCED STUDIES IN THE FINE ARTS (fka American School of Fine Arts)</td>
<td>1959</td>
<td>Graham, Ernest R.</td>
<td>Architect</td>
<td>1866 1936</td>
<td></td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>MORRIS GRAVES FOUNDATION</td>
<td>2000</td>
<td>Graves, Morris</td>
<td>Painter</td>
<td>1910 2001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>NANCY GRAVES FOUNDATION INC.</td>
<td>1997</td>
<td>Graves, Nancy</td>
<td>Sculptor</td>
<td>1939 1995</td>
<td></td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>CLEVE GRAY FOUNDATION</td>
<td>2006</td>
<td>Gray, Cleve</td>
<td>Painter</td>
<td>1918 2004</td>
<td></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>THE STEPHEN GREENE FOUNDATION</td>
<td>2001</td>
<td>Greene, Stephen</td>
<td>Painter</td>
<td>1918 1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>ARTHUR GRIFFIN CENTER FOR PHOTOGRAPHIC ART (PC)</td>
<td>1991</td>
<td>Griffin, Arthur</td>
<td>Photographer</td>
<td>1903 2001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>ARTHUR GRIFFIN FAMILY FOUNDATION</td>
<td>2002</td>
<td>Griffin, Arthur</td>
<td>Photographer</td>
<td>1903 2001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>OWEN J GROMME FOUNDATION</td>
<td>1993</td>
<td>Gromme, Owen J.</td>
<td>Painter</td>
<td>1896 1991</td>
<td></td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>CHAIM GROSS MUSEUM</td>
<td>1990</td>
<td>Gross, Chaim</td>
<td>Sculptor</td>
<td>1904 1991</td>
<td></td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>GUND ART FOUNDATION</td>
<td>1980</td>
<td>Gund, Graham</td>
<td>Architect</td>
<td>1922</td>
<td></td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>GRAHAM GUND CHARITABLE TRUST</td>
<td>1976</td>
<td>Gund, Graham</td>
<td>Architect</td>
<td>1922</td>
<td></td>
<td></td>
</tr>
<tr>
<td>125</td>
<td>GUSTON FOUNDATION</td>
<td>2013</td>
<td>Guston, Philip</td>
<td>Painter</td>
<td>1913 1980</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Guston, Musa McKim</td>
<td>Painter</td>
<td>1908 1992</td>
<td></td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>RAOUl HAGUE FOUNDATION INC.</td>
<td>1994</td>
<td>Hague, Raoul</td>
<td>Sculptor</td>
<td>1905 1993</td>
<td></td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>FREDERICK HAMMERSLEY FOUNDATION</td>
<td>2009</td>
<td>Hammersley, Frederick</td>
<td>Painter</td>
<td>1919 2009</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EIN</td>
<td>FOUNDATION NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------------------------------------------------</td>
<td>-----</td>
<td>-----</td>
<td>---------------------------</td>
<td>-----------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>130</td>
<td>KEITH HARING FOUNDATION INC.</td>
<td>1991</td>
<td></td>
<td>Haring, Keith</td>
<td>Painter</td>
<td>1958</td>
<td>1990</td>
</tr>
<tr>
<td>131</td>
<td>FRED HARMAN ART MUSEUM</td>
<td>1981</td>
<td></td>
<td>Harman, Fred</td>
<td>Cartoonist</td>
<td>1902</td>
<td>1982</td>
</tr>
<tr>
<td>133</td>
<td>THE FREDERICK HART FOUNDATION</td>
<td>2010</td>
<td></td>
<td>Hart, Frederick</td>
<td>Sculptor</td>
<td>1943</td>
<td>1999</td>
</tr>
<tr>
<td>134</td>
<td>JOHN BURTON HARTER FOUNDATION CHARITABLE TRUST</td>
<td>2004</td>
<td></td>
<td>Harter, John Burton</td>
<td>Painter</td>
<td>1940</td>
<td>2002</td>
</tr>
<tr>
<td>135</td>
<td>HON CHEW HEE ESTATE FOUNDATION</td>
<td>1996</td>
<td></td>
<td>Hee, Hon-Chee</td>
<td>Painter</td>
<td>1906</td>
<td>1992</td>
</tr>
<tr>
<td>137</td>
<td>AL HELD FOUNDATION INC.</td>
<td>1991</td>
<td></td>
<td>Held, Al</td>
<td>Painter</td>
<td>1928</td>
<td>2005</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LaHotan, Robert L.</td>
<td>Painter</td>
<td>1927</td>
<td>2002</td>
</tr>
<tr>
<td>139</td>
<td>HEMENWAY FOUNDATION</td>
<td>2006</td>
<td>2011</td>
<td>Hemenway, Nancy</td>
<td>Sculptor</td>
<td>1921</td>
<td>2008</td>
</tr>
<tr>
<td>140</td>
<td>TEXTILE ARTS FOUNDATION</td>
<td>1981</td>
<td>1994</td>
<td>Hemenway, Nancy</td>
<td>Sculptor</td>
<td>1921</td>
<td>2008</td>
</tr>
<tr>
<td>141</td>
<td>HENRY HENSCHER FOUNDATION</td>
<td>2000</td>
<td>2011</td>
<td>Hensche, Henry</td>
<td>Painter</td>
<td>1901</td>
<td>1992</td>
</tr>
<tr>
<td>142</td>
<td>JOHN A. HERMANN JR MEMORIAL ART MUSEUM</td>
<td>1944</td>
<td></td>
<td>Hermann, John A.</td>
<td>Painter</td>
<td>1858</td>
<td>1942</td>
</tr>
<tr>
<td>143</td>
<td>HERMANN MEMORIAL ART MUSEUM TRUST NO 2</td>
<td>1970</td>
<td></td>
<td>Hermann, John A.</td>
<td>Painter</td>
<td>1858</td>
<td>1942</td>
</tr>
<tr>
<td>144</td>
<td>HERMANN MEMORIAL ART MUSEUM TRUST</td>
<td>1973</td>
<td></td>
<td>Hermann, John A.</td>
<td>Painter</td>
<td>1858</td>
<td>1942</td>
</tr>
<tr>
<td>145</td>
<td>THE CLINTON HILL-ALLEN TRAN FOUNDATION</td>
<td>2006</td>
<td></td>
<td>Hill, Clinton</td>
<td>Painter</td>
<td>1922</td>
<td>2003</td>
</tr>
<tr>
<td>146</td>
<td>CAMARGO FOUNDATION</td>
<td>1968</td>
<td></td>
<td>Hill, Jerome</td>
<td>Painter</td>
<td>1905</td>
<td>1972</td>
</tr>
<tr>
<td>147</td>
<td>JEROME FOUNDATION INC. (fka Avon Foundation)</td>
<td>1964</td>
<td></td>
<td>Hill, Jerome</td>
<td>Painter</td>
<td>1905</td>
<td>1972</td>
</tr>
<tr>
<td>148</td>
<td>AL HIRSCHFELD FOUNDATION</td>
<td>2004</td>
<td></td>
<td>Hirschfeld, Al</td>
<td>Caricaturist</td>
<td>1903</td>
<td>2003</td>
</tr>
<tr>
<td>149</td>
<td>DAVID HOCKNEY FOUNDATION INC.</td>
<td>2010</td>
<td></td>
<td>Hockney, David</td>
<td>Painter</td>
<td>1937</td>
<td></td>
</tr>
<tr>
<td>150</td>
<td>RENATE HOFMANN CHARITABLE TRUST</td>
<td>1997</td>
<td></td>
<td>Hofmann, Hans</td>
<td>Painter</td>
<td>1880</td>
<td>1966</td>
</tr>
<tr>
<td>151</td>
<td>RENATE, HANS AND MARIA HOFMANN TRUST</td>
<td>1997</td>
<td></td>
<td>Hofmann, Hans</td>
<td>Painter</td>
<td>1880</td>
<td>1966</td>
</tr>
<tr>
<td>152</td>
<td>THE HELEN AND CLAUS HOIE CHARITABLE FOUNDATION</td>
<td>2008</td>
<td></td>
<td>Hoie, Claus</td>
<td>Painter</td>
<td>1911</td>
<td>2007</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Hoie, Helen</td>
<td>Painter</td>
<td>1911</td>
<td>2000</td>
</tr>
</tbody>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013
<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>154</td>
<td>THE ALLAN HOUSER FOUNDATION</td>
<td>1998</td>
<td></td>
<td>Houser, Allan</td>
<td>Sculptor</td>
<td>1914</td>
<td>1994</td>
</tr>
<tr>
<td>155</td>
<td>THE ALEXIS GRITCHENKO FOUNDATION INC.</td>
<td>1963</td>
<td></td>
<td>Hryshchenko, Oleksa</td>
<td>Painter</td>
<td>1893</td>
<td>1977</td>
</tr>
<tr>
<td>156</td>
<td>500 CAPP STREET FOUNDATION</td>
<td>2009</td>
<td></td>
<td>Ireland, David</td>
<td>Sculptor</td>
<td>1930</td>
<td>2009</td>
</tr>
<tr>
<td>157</td>
<td>ELIZABETH IRELAND GRAVES CHARITABLE TRUST</td>
<td>1998</td>
<td></td>
<td>Ireland, William Add</td>
<td>Cartoonist</td>
<td>1880</td>
<td>1935</td>
</tr>
<tr>
<td>158</td>
<td>JAHN FOUNDATION</td>
<td>2009</td>
<td></td>
<td>Jahn, Helmut</td>
<td>Architect</td>
<td>1940</td>
<td></td>
</tr>
<tr>
<td>159</td>
<td>LONG MARCH FOUNDATION</td>
<td>2001</td>
<td></td>
<td>Jie, Lu</td>
<td>Sculptor</td>
<td>1964</td>
<td></td>
</tr>
<tr>
<td>160</td>
<td>LOW ROAD FOUNDATION</td>
<td>2004</td>
<td></td>
<td>Johns, Jasper</td>
<td>Painter</td>
<td>1930</td>
<td></td>
</tr>
<tr>
<td>162</td>
<td>JOHNSON ART AND EDUCATION FOUNDATION</td>
<td>2001</td>
<td></td>
<td>Johnson, J. Seward Jr.</td>
<td>Sculptor</td>
<td>1930</td>
<td></td>
</tr>
<tr>
<td>165</td>
<td>CHUCK JONES CENTER FOR CREATIVITY (fka Chuck Jones Foundation)</td>
<td>2001</td>
<td></td>
<td>Jones, Chuck</td>
<td>Animator</td>
<td>1912</td>
<td>2002</td>
</tr>
<tr>
<td>166</td>
<td>JUDD FOUNDATION</td>
<td>1997</td>
<td></td>
<td>Judd, Donald</td>
<td>Sculptor</td>
<td>1928</td>
<td>1994</td>
</tr>
<tr>
<td>167</td>
<td>ROBERT KABAK FOUNDATION</td>
<td>2004</td>
<td>2011</td>
<td>Kabak, Robert</td>
<td>Painter</td>
<td>1930</td>
<td></td>
</tr>
<tr>
<td>168</td>
<td>ILYA AND EMILIA KABAKOV FOUNDATION</td>
<td>2012</td>
<td></td>
<td>Kabakov, Ilya</td>
<td>Sculptor</td>
<td>1933</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Kabakov, Emilia</td>
<td>Sculptor</td>
<td>1945</td>
<td></td>
</tr>
<tr>
<td>170</td>
<td>MARGERY FLORENCE KAHN CHARITABLE TRUST</td>
<td>1997</td>
<td></td>
<td>Kahn, Margery Florence</td>
<td>Sculptor</td>
<td>1916</td>
<td>1995</td>
</tr>
<tr>
<td>171</td>
<td>WOLF KAHN AND EMILY MASON FOUNDATION INC.</td>
<td>2000</td>
<td></td>
<td>Kahn, Wolf Mason, Emily</td>
<td>Painter</td>
<td>1927</td>
<td>1932</td>
</tr>
<tr>
<td>172</td>
<td>HOWARD KANOVITZ FOUNDATION INC.</td>
<td>1996</td>
<td></td>
<td>Kanovitz, Howard</td>
<td>Painter</td>
<td>1929</td>
<td>2009</td>
</tr>
<tr>
<td>173</td>
<td>ALEX KATZ FOUNDATION INC.</td>
<td>2005</td>
<td></td>
<td>Katz, Alex</td>
<td>Painter</td>
<td>1927</td>
<td></td>
</tr>
<tr>
<td>175</td>
<td>THE MIKE KELLEY FOUNDATION FOR THE ARTS</td>
<td>2008</td>
<td></td>
<td>Kelley, Mike</td>
<td>Sculptor</td>
<td>1954</td>
<td>2012</td>
</tr>
<tr>
<td>176</td>
<td>ELLSWORTH KELLY FOUNDATION INC.</td>
<td>1991</td>
<td></td>
<td>Kelly, Elsworth</td>
<td>Painter</td>
<td>1923</td>
<td></td>
</tr>
<tr>
<td>177</td>
<td>THE ANDRE AND ELIZABETH KERTESZ FOUNDATION INC.</td>
<td>1983</td>
<td></td>
<td>Kertész, André</td>
<td>Photographer</td>
<td>1894</td>
<td>1985</td>
</tr>
</tbody>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013
<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Kienholz, Nancy Reddin</td>
<td>Sculptor</td>
<td>1943</td>
<td></td>
</tr>
<tr>
<td>179</td>
<td>KIRKLAND MUSEUM OF FINE AND DECORATIVE ART</td>
<td>1996</td>
<td></td>
<td>Kirkland, Vance Hall</td>
<td>Painter</td>
<td>1904</td>
<td>1981</td>
</tr>
<tr>
<td>181</td>
<td>KARL O. AND HELEN W. KNATHS TRUST</td>
<td>2001</td>
<td></td>
<td>Knaths, Karl</td>
<td>Painter</td>
<td>1891</td>
<td>1971</td>
</tr>
<tr>
<td>183</td>
<td>KONI FOUNDATION INC.</td>
<td>2001</td>
<td></td>
<td>Koni, Nikolaus</td>
<td>Sculptor</td>
<td>1911</td>
<td>2000</td>
</tr>
<tr>
<td>184</td>
<td>HOWARD KOTTLE TESTAMENTARY TRUST</td>
<td>1989</td>
<td></td>
<td>Kottler, Howard</td>
<td>Sculptor</td>
<td>1930</td>
<td>1989</td>
</tr>
<tr>
<td>185</td>
<td>ANSTISS AND RONALD KREUCK FOUNDATION</td>
<td>1993</td>
<td></td>
<td>Krueck, Ronald A.</td>
<td>Architect</td>
<td>1946</td>
<td></td>
</tr>
<tr>
<td>186</td>
<td>YASUO KUNIYOSHI FUND INC.</td>
<td>1953</td>
<td>2007</td>
<td>Kuniyoshi, Yasuo</td>
<td>Painter</td>
<td>1889</td>
<td>1953</td>
</tr>
<tr>
<td>187</td>
<td>SARA AND YASUO KUNIYOSHI FOUNDATION</td>
<td>2007</td>
<td></td>
<td>Kuniyoshi, Yasuo</td>
<td>Painter</td>
<td>1889</td>
<td>1953</td>
</tr>
<tr>
<td>188</td>
<td>LACHAISE FOUNDATION</td>
<td>1964</td>
<td></td>
<td>Lachaise, Gaston</td>
<td>Sculptor</td>
<td>1882</td>
<td>1935</td>
</tr>
<tr>
<td>189</td>
<td>AMERICAN FOUNDATION FOR THE VISUAL ARTS INC.</td>
<td>1995</td>
<td>2006</td>
<td>Laikin, Adam</td>
<td>Illustrator</td>
<td>1962</td>
<td></td>
</tr>
<tr>
<td>190</td>
<td>XERIC FOUNDATION</td>
<td>1992</td>
<td></td>
<td>Laird, Peter</td>
<td>Animator</td>
<td>1954</td>
<td></td>
</tr>
<tr>
<td>191</td>
<td>WARWICK FOUNDATION INC.</td>
<td>2002</td>
<td></td>
<td>Lancaster, Clay</td>
<td>Illustrator</td>
<td>1917</td>
<td>2000</td>
</tr>
<tr>
<td>192</td>
<td>WALTER LANTZ FOUNDATION</td>
<td>1985</td>
<td></td>
<td>Lantz, Walter</td>
<td>Animator</td>
<td>1899</td>
<td>1994</td>
</tr>
<tr>
<td>193</td>
<td>LASSAW FOUNDATION INC.</td>
<td>2006</td>
<td>2010</td>
<td>Lassaw, Ibram</td>
<td>Sculptor</td>
<td>1913</td>
<td>2003</td>
</tr>
<tr>
<td>194</td>
<td>JACOB AND GWENDOLYN LAWRENCE FOUNDATION</td>
<td>2000</td>
<td></td>
<td>Lawrence, Jacob</td>
<td>Painter</td>
<td>1917</td>
<td>2000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lawrence, Gwendolyn Knight</td>
<td>Painter</td>
<td>1914</td>
<td>2005</td>
</tr>
<tr>
<td>195</td>
<td>GERSON AND JUDITH LEIBER FOUNDATION INC.</td>
<td>1994</td>
<td></td>
<td>Leiber, Gerson A.</td>
<td>Painter</td>
<td>1921</td>
<td>1921</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Leiber, Judith</td>
<td>Designer</td>
<td>1921</td>
<td></td>
</tr>
<tr>
<td>196</td>
<td>JUDITH AND GERSON LEIBER FOUNDATION INC.</td>
<td>2002</td>
<td></td>
<td>Leiber, Gerson A.</td>
<td>Painter</td>
<td>1921</td>
<td>1921</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Leiber, Judith</td>
<td>Designer</td>
<td>1921</td>
<td></td>
</tr>
<tr>
<td>197</td>
<td>THE VIOLA FUND (fka The Mandrake Fund)</td>
<td>1987</td>
<td></td>
<td>Leigh, Abby</td>
<td>Painter</td>
<td>1948</td>
<td></td>
</tr>
<tr>
<td>198</td>
<td>CHARLES H. LEISSER CHARITABLE TRUST</td>
<td>1942</td>
<td></td>
<td>Leisser, Martin</td>
<td>Painter</td>
<td>1846</td>
<td>1940</td>
</tr>
<tr>
<td>199</td>
<td>MARTIN B. LEISSER TRUST</td>
<td>1942</td>
<td></td>
<td>Leisser, Martin</td>
<td>Painter</td>
<td>1846</td>
<td>1940</td>
</tr>
<tr>
<td>200</td>
<td>MARTIN B LEISSER ART FUND</td>
<td>1942</td>
<td></td>
<td>Leisser, Martin</td>
<td>Painter</td>
<td>1845</td>
<td>1940</td>
</tr>
</tbody>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013
<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>201</td>
<td>HARPO FOUNDATION INC.</td>
<td>2006</td>
<td></td>
<td>Levine, Edward M.</td>
<td>Sculptor</td>
<td></td>
<td>1935</td>
</tr>
<tr>
<td>202</td>
<td>HELEN LEVITT CHARITABLE TRUST</td>
<td>1998</td>
<td></td>
<td>Levitt, Helen</td>
<td>Photographer</td>
<td>1913</td>
<td>2009</td>
</tr>
<tr>
<td>203</td>
<td>ROY LICHTENSTEIN FOUNDATION</td>
<td>1998</td>
<td></td>
<td>Lichtenstein, Roy</td>
<td>Painter</td>
<td>1923</td>
<td>1997</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Grotenrath, Ruth</td>
<td>Painter</td>
<td>1912</td>
<td>1988</td>
</tr>
<tr>
<td>205</td>
<td>JACQUES AND YULLA LIPCHITZ FOUNDATION INC.</td>
<td>1963</td>
<td></td>
<td>Lipchitz, Jacques</td>
<td>Sculptor</td>
<td>1891</td>
<td>1973</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lipchitz, Yulla Halberstadt</td>
<td>Sculptor</td>
<td>1911</td>
<td>2003</td>
</tr>
<tr>
<td>207</td>
<td>MORRIS LOUIS CONSERVATION FUND INC.</td>
<td>2002</td>
<td></td>
<td>Louis, Morris</td>
<td>Painter</td>
<td>1912</td>
<td>1962</td>
</tr>
<tr>
<td>208</td>
<td>THE BORIS LURIE ART FOUNDATION</td>
<td>2009</td>
<td></td>
<td>Lurie, Boris</td>
<td>Painter</td>
<td>1924</td>
<td>2008</td>
</tr>
<tr>
<td>209</td>
<td>EDITH LUTYENS AND NORMAN BEL GEDDES FOUNDATION INC.</td>
<td>2004</td>
<td></td>
<td>Lutyens, Edith</td>
<td>Designer</td>
<td>1907</td>
<td>2002</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Bel Geddes, Norman</td>
<td>Designer</td>
<td>1893</td>
<td>1958</td>
</tr>
<tr>
<td>210</td>
<td>CORNUDAS MOUNTAIN FOUNDATION</td>
<td>1990</td>
<td></td>
<td>Magee, James R.</td>
<td>Sculptor</td>
<td>1948</td>
<td></td>
</tr>
<tr>
<td>211</td>
<td>THE MALEVICH SOCIETY</td>
<td>2002</td>
<td></td>
<td>Malevich, Kazimir</td>
<td>Painter</td>
<td>1879</td>
<td>1935</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ribak, Louis</td>
<td>Painter</td>
<td>1902</td>
<td>1979</td>
</tr>
<tr>
<td>213</td>
<td>THE ROBERT MAPPLETHORPE FOUNDATION INC.</td>
<td>1989</td>
<td></td>
<td>Mapplethorpe, Robert</td>
<td>Photographer</td>
<td>1946</td>
<td>1989</td>
</tr>
<tr>
<td>214</td>
<td>HERMAN MARIL FOUNDATION INC.</td>
<td>2007</td>
<td></td>
<td>Maril, Herman</td>
<td>Painter</td>
<td>1908</td>
<td>1986</td>
</tr>
<tr>
<td>215</td>
<td>NORMA MARIN FOUNDATION FOR THE ARTS</td>
<td>1997</td>
<td>2011</td>
<td>Marin, John</td>
<td>Painter</td>
<td>1870</td>
<td>1953</td>
</tr>
<tr>
<td>216</td>
<td>IRA AND JANINA MARKS CHARITABLE TRUST</td>
<td>1989</td>
<td></td>
<td>Marks, Janina Monkute</td>
<td>Designer</td>
<td>1923</td>
<td>2010</td>
</tr>
<tr>
<td>217</td>
<td>JANINA MARKS CHARITABLE FOUNDATION</td>
<td>2000</td>
<td></td>
<td>Marks, Janina Monkute</td>
<td>Designer</td>
<td>1923</td>
<td>2010</td>
</tr>
<tr>
<td>218</td>
<td>AGNES MARTIN FOUNDATION</td>
<td>2000</td>
<td>2004</td>
<td>Martin, Agnes</td>
<td>Painter</td>
<td>1912</td>
<td>2004</td>
</tr>
<tr>
<td>221</td>
<td>ROSALIE THORNE MCKENNA FOUNDATION</td>
<td>2007</td>
<td></td>
<td>McKenna, Rosalie Thorne</td>
<td>Photographer</td>
<td>1919</td>
<td>2003</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Thorne, Harriet V.S.</td>
<td>Photographer</td>
<td>1823</td>
<td>1926</td>
</tr>
<tr>
<td>EIN</td>
<td>FOUNDATION NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>---------</td>
<td>----------------------------------------------------------------------------------</td>
<td>-----</td>
<td>---------</td>
<td>---------------------------</td>
<td>------------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>20-6955131</td>
<td>CLEMENT MEADMORE 2002 TRUST (dba Clement Meadmore Foundation)</td>
<td>2008</td>
<td>Meadmore, Clement</td>
<td>Sculptor</td>
<td>1929</td>
<td>2005</td>
<td></td>
</tr>
<tr>
<td>13-3591085</td>
<td>LISETTE MODEL FOUNDATION INC.</td>
<td>1996</td>
<td>Model, Lisette</td>
<td>Photographer</td>
<td>1901</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>77-0612896</td>
<td>MOHOLY-NAGY FOUNDATION</td>
<td>2004</td>
<td>Moholy-Nagy, Laszlo</td>
<td>Photographer</td>
<td>1894</td>
<td>1946</td>
<td></td>
</tr>
<tr>
<td>20-3245678</td>
<td>INGE MORATH FOUNDATION</td>
<td>2006</td>
<td>Morath, Inge</td>
<td>Photographer</td>
<td>1923</td>
<td>2002</td>
<td></td>
</tr>
<tr>
<td>93-6285843</td>
<td>CARL AND HILDA MORRIS FOUNDATION</td>
<td>1995</td>
<td>Morris, Carl</td>
<td>Painter</td>
<td>1911</td>
<td>1993</td>
<td></td>
</tr>
<tr>
<td>36-3783438</td>
<td>MORRISON-SHEARER FOUNDATION</td>
<td>1992</td>
<td>Morrison, Helen Balfour</td>
<td>Photographer</td>
<td>1901</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>31-1404573</td>
<td>ALBERT K MURRAY FINE ARTS EDUCATIONAL FUND</td>
<td>1994</td>
<td>Murray, Albert Ketcham</td>
<td>Painter</td>
<td>1906</td>
<td>1992</td>
<td></td>
</tr>
<tr>
<td>83-0331644</td>
<td>JENTEL FOUNDATION</td>
<td>2000</td>
<td>Neltje</td>
<td>Painter</td>
<td>1934</td>
<td></td>
<td></td>
</tr>
<tr>
<td>65-1170235</td>
<td>NIMOY FOUNDATION</td>
<td>2004</td>
<td>Nimoy, Leonard</td>
<td>Photographer</td>
<td>1931</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26-2817642</td>
<td>THE KENNETH NOLAND FOUNDATION</td>
<td>2010</td>
<td>Noland, Kenneth</td>
<td>Painter</td>
<td>1924</td>
<td>2010</td>
<td></td>
</tr>
<tr>
<td>EIN</td>
<td>FOUNDATION NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------------------------------------------</td>
<td>-----</td>
<td>------</td>
<td>------------------------------</td>
<td>---------------</td>
<td>------</td>
<td>-------</td>
</tr>
<tr>
<td>245</td>
<td>OFFIN CHARITABLE TRUST</td>
<td>1991</td>
<td></td>
<td>Offin, Charles Z.</td>
<td>Illustrator</td>
<td>1899</td>
<td>1989</td>
</tr>
<tr>
<td>246</td>
<td>GEORGIA O'KEEFFE FOUNDATION</td>
<td>1989</td>
<td>2009</td>
<td>O'Keeffe, Georgia</td>
<td>Painter</td>
<td>1887</td>
<td>1986</td>
</tr>
<tr>
<td>247</td>
<td>MATTIE LO'KELLEY TRUST</td>
<td>2000</td>
<td></td>
<td>O'Kelley, Mattie Lou</td>
<td>Painter</td>
<td>1908</td>
<td>1997</td>
</tr>
<tr>
<td>248</td>
<td>OLDBERG VAN BRUGGEN FOUNDATION</td>
<td>2000</td>
<td></td>
<td>Oldenburg, Claes van Bruggen, Coosje</td>
<td>Sculptor</td>
<td>1929</td>
<td>2009</td>
</tr>
<tr>
<td>249</td>
<td>SPIRIT FOUNDATIONS INC.</td>
<td>1979</td>
<td></td>
<td>Ono, Yoko Lennon, John</td>
<td>Sculptor, Illustrator</td>
<td>1933</td>
<td>1940</td>
</tr>
<tr>
<td>252</td>
<td>OSSORIO FOUNDATION</td>
<td>1996</td>
<td></td>
<td>Ossorio, Alfonso</td>
<td>Painter</td>
<td>1916</td>
<td>1990</td>
</tr>
<tr>
<td>254</td>
<td>BETTY PARSONS FOUNDATION</td>
<td>1984</td>
<td></td>
<td>Parsons, Betty</td>
<td>Painter</td>
<td>1900</td>
<td>1982</td>
</tr>
<tr>
<td>255</td>
<td>IRVING PENN FOUNDATION INC.</td>
<td>2005</td>
<td></td>
<td>Penn, Irving</td>
<td>Photographer</td>
<td>1917</td>
<td>2009</td>
</tr>
<tr>
<td>256</td>
<td>IRVING PENN TRUST</td>
<td>1997</td>
<td></td>
<td>Penn, Irving</td>
<td>Photographer</td>
<td>1917</td>
<td>2009</td>
</tr>
<tr>
<td>257</td>
<td>PERPETUA FOUNDATION</td>
<td>2008</td>
<td></td>
<td>Phelan, Ellen</td>
<td>Painter</td>
<td>1943</td>
<td></td>
</tr>
<tr>
<td>258</td>
<td>WILLIAM DAVID AND MARY W PHILLIPS FOUNDATION</td>
<td>2001</td>
<td></td>
<td>Phillips, Mary Walker</td>
<td>Designer</td>
<td>1923</td>
<td>2007</td>
</tr>
<tr>
<td>259</td>
<td>CARLO PITTORE FOUNDATION FOR THE FIGURATIVE ARTS</td>
<td>2006</td>
<td></td>
<td>Pittore, Carlo</td>
<td>Painter</td>
<td>1943</td>
<td>2005</td>
</tr>
<tr>
<td>260</td>
<td>ALBIN POLASEK FOUNDATION INC. (PC)</td>
<td>1966</td>
<td>2009</td>
<td>Polasek, Albin Sherwood, Ruth</td>
<td>Sculptor, Sculptor</td>
<td>1879</td>
<td>1965</td>
</tr>
<tr>
<td>261</td>
<td>THE POLLOCK-KRASNER FOUNDATION INC.</td>
<td>1985</td>
<td></td>
<td>Pollock, Jackson Krasner, Lee</td>
<td>Painter, Painter</td>
<td>1912</td>
<td>1956</td>
</tr>
<tr>
<td>262</td>
<td>ANNE E. C. PORTER CHARITABLE TRUST</td>
<td>N/A</td>
<td>N/A</td>
<td>Porter, Fairfield</td>
<td>Painter</td>
<td>1907</td>
<td>1975</td>
</tr>
<tr>
<td>EIN</td>
<td>FOUNDATION NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>-----------</td>
<td>---------------------------------------------------------------------</td>
<td>-----</td>
<td>--------------------------</td>
<td>--------------------------</td>
<td>-------------</td>
<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>267 N/A</td>
<td>EUGENIE PRENDERGAST FOUNDATION</td>
<td>1970</td>
<td>Prendergast, Maurice Braz</td>
<td>Prendergast, Charles</td>
<td>Painter 1858 1924</td>
<td></td>
<td></td>
</tr>
<tr>
<td>268 95-4768744</td>
<td>NOAH PURIFOY FOUNDATION</td>
<td>1999</td>
<td>Purifoy, Noah</td>
<td>Sculptor</td>
<td>1917 2004</td>
<td></td>
<td></td>
</tr>
<tr>
<td>269 65-0860681</td>
<td>FLORENCE PUTTERMAN FOUNDATION INC.</td>
<td>1998</td>
<td>Putterman, Florence</td>
<td>Painter</td>
<td>1927</td>
<td></td>
<td></td>
</tr>
<tr>
<td>270 13-4091650</td>
<td>THE DOROTHEA AND LEO RABKIN FOUNDATION</td>
<td>2000</td>
<td>Rabkin, Leo</td>
<td>Painter</td>
<td>1919</td>
<td></td>
<td></td>
</tr>
<tr>
<td>272 23-7112973</td>
<td>HILLA VON REBAY FOUNDATION</td>
<td>1971</td>
<td>Rebay, Hilla</td>
<td>Painter</td>
<td>1890 1967</td>
<td></td>
<td></td>
</tr>
<tr>
<td>273 45-6420217</td>
<td>DEBORAH REMINGTON CHARITABLE TRUST FOR THE VISUAL ARTS</td>
<td>2012</td>
<td>Remington, Deborah</td>
<td>Painter</td>
<td>1930 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>274 14-1768291</td>
<td>GEORGE RICKEY FOUNDATION INC.</td>
<td>1994</td>
<td>Rickey, George</td>
<td>Sculptor</td>
<td>1907 2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>275 22-3762980</td>
<td>THE ANYONE CAN FLY FOUNDATION INC.</td>
<td>2002</td>
<td>Ringgold, Faith</td>
<td>Painter</td>
<td>1930</td>
<td></td>
<td></td>
</tr>
<tr>
<td>276 81-0593759</td>
<td>HERB RITTS, JR. FOUNDATION (dba Herb Ritts Foundation)</td>
<td>2005</td>
<td>Ritts, Herb</td>
<td>Photographer</td>
<td>1952 2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>277 27-1154200</td>
<td>MANUEL RIVERA-ORTIZ FOUNDATION FOR INTERNATIONAL PHOTOGRAPH</td>
<td>2011</td>
<td>Rivera-Ortiz, Manuel</td>
<td>Photographer</td>
<td>1968</td>
<td></td>
<td></td>
</tr>
<tr>
<td>278 11-3137296</td>
<td>LARRY RIVERS FOUNDATION INC.</td>
<td>1993</td>
<td>Rivers, Larry</td>
<td>Painter</td>
<td>1923 2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>279 04-6538205</td>
<td>NORMAN ROCKWELL ART COLLECTION TRUST</td>
<td>1973</td>
<td>Rockwell, Norman</td>
<td>Illustrator</td>
<td>1894 1978</td>
<td></td>
<td></td>
</tr>
<tr>
<td>280 45-2483492</td>
<td>JAMES ROSENQUIST FOUNDATION INC.</td>
<td>2011</td>
<td>Rosenquist, James</td>
<td>Painter</td>
<td>1933</td>
<td></td>
<td></td>
</tr>
<tr>
<td>281 33-0863146</td>
<td>ROSE ART FOUNDATION</td>
<td>1999</td>
<td>Rose, Guy</td>
<td>Painter</td>
<td>1867 1925</td>
<td></td>
<td></td>
</tr>
<tr>
<td>282 20-4263527</td>
<td>LAND LIGHT FOUNDATION</td>
<td>2006</td>
<td>Ross, Charles</td>
<td>Sculptor</td>
<td>1937</td>
<td></td>
<td></td>
</tr>
<tr>
<td>285 04-6062249</td>
<td>ROTCH TRAVELLING SCHOLARSHIP INC. (Initial entity established 1883)</td>
<td>1942</td>
<td>Rotch, Arthur</td>
<td>Architect</td>
<td>1850 1894</td>
<td></td>
<td></td>
</tr>
<tr>
<td>286 23-7106604</td>
<td>THE MARK ROTHKO FOUNDATION INC.</td>
<td>1971</td>
<td>Rothko, Mark</td>
<td>Painter</td>
<td>1903 1970</td>
<td></td>
<td></td>
</tr>
<tr>
<td>287 13-3736320</td>
<td>THE JUDITH ROTHCHILD FOUNDATION INC.</td>
<td>1993</td>
<td>Rothschild, Judith</td>
<td>Painter</td>
<td>1921 1993</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EIN</td>
<td>FOUNDATION NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------------------------------------------------</td>
<td>-----</td>
<td>------</td>
<td>---------------------</td>
<td>--------------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>289</td>
<td>GREENWICH COLLECTION, LTD.</td>
<td>1987</td>
<td></td>
<td>Ryman, Robert</td>
<td>Painter</td>
<td>1930</td>
<td></td>
</tr>
<tr>
<td>290</td>
<td>NIKI CHARITABLE ART FOUNDATION</td>
<td>2002</td>
<td></td>
<td>Saint Phalle, Niki de</td>
<td>Sculptor</td>
<td>1930</td>
<td>2002</td>
</tr>
<tr>
<td>293</td>
<td>NATHANIEL SALTONSTALL ARTS FUND</td>
<td>1961</td>
<td></td>
<td>Saltonstall, Nathaniel</td>
<td>Architect</td>
<td>1903</td>
<td>1968</td>
</tr>
<tr>
<td>295</td>
<td>EMILIO SANCHEZ FOUNDATION</td>
<td>2005</td>
<td></td>
<td>Sanchez, Emilio</td>
<td>Painter</td>
<td>1921</td>
<td>1999</td>
</tr>
<tr>
<td>296</td>
<td>FRED SANDBACK ARCHIVE</td>
<td>2007</td>
<td></td>
<td>Sandback, Fred</td>
<td>Sculptor</td>
<td>1943</td>
<td>2003</td>
</tr>
<tr>
<td>297</td>
<td>RICHARD AND ELLEN SANDOR ART FOUNDATION</td>
<td>2010</td>
<td></td>
<td>Sandor, Ellen R.</td>
<td>Photographer</td>
<td>1943</td>
<td></td>
</tr>
<tr>
<td>298</td>
<td>REUBEN AND MURIEL SAVIN FOUNDATION</td>
<td>2001</td>
<td></td>
<td>Savin, Muriel</td>
<td>Designer</td>
<td>1909</td>
<td>2004</td>
</tr>
<tr>
<td>299</td>
<td>ITALO SCANGA FOUNDATION</td>
<td>2003</td>
<td></td>
<td>Scanga, Italo</td>
<td>Sculptor</td>
<td>1932</td>
<td>2001</td>
</tr>
<tr>
<td>300</td>
<td>THE FRANCESCO SCAVULLO FOUNDATION INC.</td>
<td>2001</td>
<td></td>
<td>Scavullo, Francesco</td>
<td>Photographer</td>
<td>1921</td>
<td>2004</td>
</tr>
<tr>
<td>301</td>
<td>EDWIN SCHLOSSBERG FOUNDATION</td>
<td>1982</td>
<td></td>
<td>Schlossberg, Edwin I.</td>
<td>Designer</td>
<td>1945</td>
<td></td>
</tr>
<tr>
<td>302</td>
<td>CHARLES M. SCHULZ FOUNDATION</td>
<td>1981</td>
<td></td>
<td>Schulz, Charles</td>
<td>Cartoonist</td>
<td>1922</td>
<td>2000</td>
</tr>
<tr>
<td>303</td>
<td>BERNARD LEE SCHWARTZ FOUNDATION</td>
<td>1953</td>
<td></td>
<td>Schwartz, Bernard Lee</td>
<td>Photographer</td>
<td>1914</td>
<td>1978</td>
</tr>
<tr>
<td>304</td>
<td>SCHWEINFURTH MEMORIAL ART CENTER</td>
<td>1978</td>
<td></td>
<td>Schweinfurth, Julius A.</td>
<td>Architect</td>
<td>1858</td>
<td>1931</td>
</tr>
<tr>
<td>305</td>
<td>GEORGE AND HELEN SEGAL FOUNDATION INC.</td>
<td>2000</td>
<td></td>
<td>Segal, George</td>
<td>Sculptor</td>
<td>1924</td>
<td>2000</td>
</tr>
<tr>
<td>306</td>
<td>MAURICE SENDAK FOUNDATION INC.</td>
<td>1995</td>
<td></td>
<td>Sendak, Maurice Bernard</td>
<td>Illustrator</td>
<td>1928</td>
<td>2012</td>
</tr>
<tr>
<td>307</td>
<td>JOEL SHAPIRO FOUNDATION INC.</td>
<td>1998</td>
<td></td>
<td>Shapiro, Joel</td>
<td>Sculptor</td>
<td>1941</td>
<td></td>
</tr>
<tr>
<td>308</td>
<td>MAXIMILLAN SHAYE ART FOUNDATION</td>
<td>1990</td>
<td>2011</td>
<td>Shaye, Max</td>
<td>Painter</td>
<td>1912</td>
<td>2004</td>
</tr>
<tr>
<td>309</td>
<td>PHILIP SIMMONS FOUNDATION (PC)</td>
<td>1992</td>
<td>2009</td>
<td>Simmons, Philip</td>
<td>Designer</td>
<td>1912</td>
<td>2009</td>
</tr>
<tr>
<td>310</td>
<td>AARON SISKIND FOUNDATION</td>
<td>1984</td>
<td></td>
<td>Siskind, Aaron</td>
<td>Photographer</td>
<td>1903</td>
<td>1991</td>
</tr>
<tr>
<td>311</td>
<td>JOHN SLOAN MEMORIAL FOUNDATION INC.</td>
<td>1980</td>
<td>1996</td>
<td>Sloan, John</td>
<td>Painter</td>
<td>1871</td>
<td>1951</td>
</tr>
<tr>
<td>312</td>
<td>SLOBODKINA FOUNDATION</td>
<td>2002</td>
<td></td>
<td>Slobodkina, Esphyr</td>
<td>Painter</td>
<td>1908</td>
<td>2002</td>
</tr>
<tr>
<td>313</td>
<td>LEON POLK SMITH FOUNDATION TRUST</td>
<td>1998</td>
<td></td>
<td>Smith, Leon Polk</td>
<td>Painter</td>
<td>1906</td>
<td>1996</td>
</tr>
</tbody>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013
<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>314</td>
<td>THE LEON POLK SMITH FOUNDATION INC.</td>
<td>2012</td>
<td></td>
<td>Smith, Leon Polk</td>
<td>Painter</td>
<td>1906</td>
<td>1996</td>
</tr>
<tr>
<td>316</td>
<td>SASSON SOFFER FOUNDATION INC.</td>
<td>1999</td>
<td></td>
<td>Soffer, Sasson</td>
<td>Sculptor</td>
<td>1925</td>
<td>2009</td>
</tr>
<tr>
<td>317</td>
<td>FREDERICK AND FRANCES SOMMER FOUNDATION</td>
<td>1994</td>
<td></td>
<td>Sommer, Frederick</td>
<td>Photographer</td>
<td>1905</td>
<td>1999</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Golub, Leon Albert</td>
<td>Painter</td>
<td>1922</td>
<td>2004</td>
</tr>
<tr>
<td>319</td>
<td>POLLY THAYER STARR CHARITABLE TRUST</td>
<td>1987</td>
<td></td>
<td>Starr, Polly Thayer</td>
<td>Painter</td>
<td>1904</td>
<td>2006</td>
</tr>
<tr>
<td>320</td>
<td>THE SAUL STEINBERG FOUNDATION INC.</td>
<td>2000</td>
<td></td>
<td>Steinberg, Saul</td>
<td>Illustrator</td>
<td>1914</td>
<td>1999</td>
</tr>
<tr>
<td>321</td>
<td>BERT STERN FOUNDATION FOR THE VISUAL ARTS INC.</td>
<td>2000</td>
<td></td>
<td>Stern, Bert</td>
<td>Photographer</td>
<td>1929</td>
<td></td>
</tr>
<tr>
<td>322</td>
<td>THE HEDDA STERNE FOUNDATION INC.</td>
<td>2013</td>
<td></td>
<td>Steer, Hedda</td>
<td>Painter</td>
<td>1910</td>
<td>2011</td>
</tr>
<tr>
<td>323</td>
<td>THE STILLMAN-LACK FOUNDATION</td>
<td>1971</td>
<td>2012</td>
<td>Stillman, Ary</td>
<td>Painter</td>
<td>1891</td>
<td>1967</td>
</tr>
<tr>
<td>324</td>
<td>THE PAUL STRAND FOUNDATION INC.</td>
<td>1977</td>
<td>1982</td>
<td>Strand, Paul</td>
<td>Photographer</td>
<td>1890</td>
<td>1976</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Strand, Hazel Kingsbury</td>
<td>Photographer</td>
<td>1907</td>
<td>1982</td>
</tr>
<tr>
<td>326</td>
<td>THE JAN STUSSY FOUNDATION</td>
<td>1990</td>
<td>2008</td>
<td>Stussey, Jan</td>
<td>Painter</td>
<td>1921</td>
<td>1990</td>
</tr>
<tr>
<td>327</td>
<td>THE GEORGE SUGARMAN FOUNDATION INC.</td>
<td>2001</td>
<td></td>
<td>Sugarman, George</td>
<td>Sculptor</td>
<td>1912</td>
<td>1999</td>
</tr>
<tr>
<td>328</td>
<td>TOSHIKO TAKAEZU CHARITABLE FOUNDATION</td>
<td>2006</td>
<td></td>
<td>Takaezu, Toshiko</td>
<td>Sculptor</td>
<td>1922</td>
<td>2011</td>
</tr>
<tr>
<td>329</td>
<td>THE DOROTHEA TANNING FOUNDATION INC.</td>
<td>1997</td>
<td></td>
<td>Tanning, Dorothea</td>
<td>Painter</td>
<td>1910</td>
<td>2012</td>
</tr>
<tr>
<td>331</td>
<td>TENNENT ART FOUNDATION</td>
<td>1955</td>
<td>INAC</td>
<td>Tennent, Madeline G.</td>
<td>Painter</td>
<td>1889</td>
<td>1972</td>
</tr>
<tr>
<td>333</td>
<td>LOUIS COMFORT TIFFANY FOUNDATION (Initial entity established 1918)</td>
<td>1938</td>
<td></td>
<td>Tiffany, Louis Comfort</td>
<td>Designer</td>
<td>1848</td>
<td>1933</td>
</tr>
<tr>
<td>334</td>
<td>TIGERMAN MCCURRY FAMILY FOUNDATION</td>
<td>2007</td>
<td></td>
<td>Tigerman, Stanley</td>
<td>Architect</td>
<td>1930</td>
<td>1941</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>McCurry, Margaret</td>
<td>Architect</td>
<td></td>
<td></td>
</tr>
<tr>
<td>335</td>
<td>BOB AND KAY TIMBERLAKE FOUNDATION</td>
<td>1995</td>
<td></td>
<td>Timberlake, Bob</td>
<td>Painter</td>
<td>1937</td>
<td></td>
</tr>
<tr>
<td>EIN</td>
<td>FOUNDATION NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>-----------</td>
<td>------------------------------------------------------</td>
<td>-----</td>
<td>-------</td>
<td>------------------------------</td>
<td>-----------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>94-2842873</td>
<td>SKYSTONE FOUNDATION INC.</td>
<td>1999</td>
<td></td>
<td>Turrell, James</td>
<td>Sculptor</td>
<td>1943</td>
<td></td>
</tr>
<tr>
<td>20-2572529</td>
<td>CY TWOMBLY FOUNDATION</td>
<td>2005</td>
<td></td>
<td>Twombly, Cy</td>
<td>Painter</td>
<td>1928</td>
<td>2011</td>
</tr>
<tr>
<td>13-4182614</td>
<td>THE HARRIET AND ESTEBAN VICEFTE FOUNDATION INC.</td>
<td>2001</td>
<td></td>
<td>Vicente, Esteban</td>
<td>Painter</td>
<td>1903</td>
<td>2001</td>
</tr>
<tr>
<td>94-6696632</td>
<td>LAURA VOLKERDING CHARITABLE TRUST</td>
<td>1996</td>
<td></td>
<td>Volkering, Laura</td>
<td>Photographer</td>
<td>1939</td>
<td>1996</td>
</tr>
<tr>
<td>56-6638252</td>
<td>WAITZKIN MEMORIAL LIBRARY TRUST</td>
<td>2004</td>
<td></td>
<td>Waitzkin, Stella</td>
<td>Sculptor</td>
<td>1920</td>
<td>2003</td>
</tr>
<tr>
<td>03-0562344</td>
<td>SYLVIA WALD AND PO KIM ART GALLERY</td>
<td>2006</td>
<td></td>
<td>Wald, Sylvia</td>
<td>Painter</td>
<td>1915</td>
<td>1917</td>
</tr>
<tr>
<td>45-0533589</td>
<td>WOODSON FOUNDATION</td>
<td>2004</td>
<td></td>
<td>Watts, Joan</td>
<td>Painter</td>
<td>1939</td>
<td></td>
</tr>
<tr>
<td>31-1525332</td>
<td>BRUCE WEBER NAN BUSH FOUNDATION INC.</td>
<td>1997</td>
<td></td>
<td>Weber, Bruce</td>
<td>Photographer</td>
<td>1946</td>
<td></td>
</tr>
<tr>
<td>13-3878893</td>
<td>WILLIAM WEGMAN FOUNDATION INC.</td>
<td>1996</td>
<td></td>
<td>Wegman, William</td>
<td>Photographer</td>
<td>1943</td>
<td></td>
</tr>
<tr>
<td>20-5125654</td>
<td>SUSAN WEIL KIRSCHENBAUM AND BERNARD E. KIRSHENBAUM FOUNDATION</td>
<td>2006</td>
<td></td>
<td>Weil, Susan</td>
<td>Painter</td>
<td>1930</td>
<td>1924</td>
</tr>
<tr>
<td>22-3711311</td>
<td>WEININGER FOUNDATION INC.</td>
<td>2000</td>
<td></td>
<td>Weininger, Andor</td>
<td>Painter</td>
<td>1899</td>
<td>1986</td>
</tr>
<tr>
<td>04-6937816</td>
<td>HELEN W. KNATHS AND AGNES WEINRICH TRUST</td>
<td>2001</td>
<td></td>
<td>Weinrich, Agnes</td>
<td>Designer</td>
<td>1873</td>
<td>2007</td>
</tr>
<tr>
<td>24-1414860</td>
<td>JOYCE WEINSTEIN AND STANLEY BOXER FOUNDATION</td>
<td>2008</td>
<td>2011</td>
<td>Weinstein, Joyce</td>
<td>Painter</td>
<td>1931</td>
<td>2000</td>
</tr>
<tr>
<td>11-3559712</td>
<td>HAROLD WESTON FOUNDATION</td>
<td>2001</td>
<td></td>
<td>Weston, Harold</td>
<td>Painter</td>
<td>1894</td>
<td>1972</td>
</tr>
<tr>
<td>33-0265872</td>
<td>FREDERIC WHITAKER AND EILEEN MONAGHAN WHITAKER FOUNDATION</td>
<td>1988</td>
<td></td>
<td>Whitaker, Frederic</td>
<td>Painter</td>
<td>1891</td>
<td>1980</td>
</tr>
<tr>
<td>31-1813545</td>
<td>BEVERLY WILLIS ARCHITECTURE FOUNDATION INC.</td>
<td>2002</td>
<td></td>
<td>Willis, Beverly</td>
<td>Architect</td>
<td>1928</td>
<td></td>
</tr>
<tr>
<td>91-2160877</td>
<td>THE MARTIN WONG FOUNDATION</td>
<td>2002</td>
<td></td>
<td>Wong, Martin</td>
<td>Painter</td>
<td>1946</td>
<td>1999</td>
</tr>
<tr>
<td>EIN</td>
<td>FOUNDATION NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>-------</td>
<td>---------------------------------------------</td>
<td>-----</td>
<td>------</td>
<td>----------------------</td>
<td>----------</td>
<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>357</td>
<td>WOODMAN FAMILY FOUNDATION</td>
<td>1994</td>
<td></td>
<td>Woodman, Betty</td>
<td>Sculptor</td>
<td>1930</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Woodman, George</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>358</td>
<td>ANDREW AND BETSY WYETH FOUNDATION FOR</td>
<td>2003</td>
<td></td>
<td>Wyeth, Andrew</td>
<td>Painter</td>
<td>1917</td>
<td>2009</td>
</tr>
<tr>
<td></td>
<td>AMERICAN ART</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>359</td>
<td>UP EAST INC.</td>
<td>1997</td>
<td></td>
<td>Wyeth, Andrew</td>
<td>Painter</td>
<td>1917</td>
<td>2009</td>
</tr>
<tr>
<td>360</td>
<td>WYETH ENDOWMENT FOR AMERICAN ART</td>
<td>1968</td>
<td>2009</td>
<td>Wyeth, Andrew</td>
<td>Painter</td>
<td>1917</td>
<td>2009</td>
</tr>
<tr>
<td>361</td>
<td>WYETH FOUNDATION</td>
<td>2002</td>
<td></td>
<td>Wyeth, James Browning</td>
<td>Painter</td>
<td>1946</td>
<td></td>
</tr>
<tr>
<td>363</td>
<td>JOHN CHIN YOUNG FOUNDATION</td>
<td>1998</td>
<td></td>
<td>Young, John Chin</td>
<td>Painter</td>
<td>1909</td>
<td>1997</td>
</tr>
</tbody>
</table>

INAC  No reports filed for three or more years (N=4)
TYR   Termination Year (N=66)
(PC)  Converted to public charity status (N=8)
<table>
<thead>
<tr>
<th>EIN</th>
<th>FOUNDATION NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013
C. Artist-Endowed Public Charities Identified During Research

Public charities are tax-exempt entities supported by the general public, unlike private foundations which have a single source of support.

For the purpose of this research, artist-endowed public charities are those created or endowed by a visual artist, the artist's surviving spouse, or other heirs or beneficiaries, to own the artist's assets for use in exempt charitable and educational activities serving a public benefit. An artist-endowed foundation, as an artists' beneficiary, might create or endow a public charity.

<table>
<thead>
<tr>
<th>EIN</th>
<th>PUBLIC CHARITY NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ARTISTS' RESOURCE TRUST (Berkshire-Taconic Community Foundation)</td>
<td></td>
<td></td>
<td>Anonymous Artist</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>2</td>
<td>BROTHER THOMAS FUND² (Boston Foundation)</td>
<td>Bezanson, Charles</td>
<td>Designer</td>
<td>1929</td>
<td>2007</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>JOHN GUTMANN PHOTOGRAPHY FELLOWSHIP TRUST (San Francisco Foundation)</td>
<td>Gutmann, John</td>
<td>Photographer</td>
<td>1905</td>
<td>1998</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>VICTOR THOMAS JACOBY FUND (Humboldt Area Foundation)</td>
<td>Jacoby, Victor Thomas</td>
<td>Designer</td>
<td>1944</td>
<td>1997</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>MACCOLL JOHNSON FELLOWSHIP FUND (Rhode Island Foundation)</td>
<td>Johnson, Robert M.</td>
<td>Designer</td>
<td>1916</td>
<td>1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>THELMA MATHIAS FUND (New Mexico Community Foundation)</td>
<td>Mathias, Thelma</td>
<td>Sculptor</td>
<td>1947</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>MARY L. NOHL FUND (Greater Milwaukee Foundation Inc.)</td>
<td>Nohl, Mary L.</td>
<td>Sculptor</td>
<td>1914</td>
<td>2001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>BOSCHEN FUND FOR ARTISTS² (Berkshire-Taconic Community Foundation)</td>
<td>Porter, Martha Boschen</td>
<td>Photographer</td>
<td>1915</td>
<td>2011</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EIN</td>
<td>PUBLIC CHARITY NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------</td>
<td>-----</td>
<td>-----</td>
<td>-------------</td>
<td>------</td>
<td>-----</td>
<td>-----</td>
</tr>
</tbody>
</table>
| 9   | BENNY ANDREWS COLLECTION  
|     | Humphrey, Nene | | | | Sculptor | | 1947 |
| 10  | ROGER BROWN STUDY COLLECTION  
(School of the Art Institute of Chicago) | Brown, Roger | Painter | 1941 | 1997 |
| 11  | COLLEEN BROWNING COLLECTION²  
(Southern Alleghenies Museum of Art) | Browning, Colleen | Painter | 1918 | 2003 |
| 12  | RANDALL DAVEY AUDUBON CENTER AND SANCTUARY  
(National Audubon Society) | Davey, Randall | Painter | 1887 | 1964 |
| 13  | DAVID C. DRISKELL CENTER  
(University of Maryland College Park) | Driskell, David Clyde | Painter | 1931 | |
| 14  | MARSHALL M. FREDERICKS SCULPTURE MUSEUM  
(Saginaw Valley State University) | Fredericks, Marshall M. | Sculptor | 1908 | 1998 |
| 15  | PHILIP JOHNSON GLASS HOUSE  
(National Trust for Historic Preservation) | Johnson, Philip | Architect | 1906 | 2005 |
| 16  | ALEX KATZ COLLECTION AND ARCHIVE  
(Colby College Museum of Art) | Katz, Alex | Painter | 1927 | |
| 17  | THE KOONS FAMILY INSTITUTE ON INTERNATIONAL LAW & POLICY  
(International Center for Missing and Exploited Children) | Koons, Jeff | Sculptor | 1954 | |
| 18  | GARI MELCHERS HOME AND STUDIO AT BELMONT  
(University of Mary Washington) | Melchers, Gari | Painter | 1860 | 1932 |
|     | Melchers, Corinne Mackall | Printer | 1880 | 1955 |
| 19  | GEORGE MONTGOMERY/NRA YOUTH WILDLIFE ART CONTEST²  
(National Rifle Association of America) | Montgomery, George | Sculptor | 1916 | 2000 |
| 20  | THE OKUBO COLLECTION  
(Riverside Community College) | Okubo, Miné | Painter | 1912 | 2001 |
| 21  | THE LILLIAN ORLOWSKY AND WILLIAM FREED FOUNDATION GRANT²  
(Provincetown Art Association and Museum Inc.) | Orlowsky, Lillian | Painter | 1914 | 2004 |
|     | Freed, William | Painter | 1902 | 1984 |
| 22  | GORDON PARKS FOUNDATION²  
(Meserve-Kunhardt Foundation) | Parks, Gordon | Photographer | 1912 | 2006 |
<table>
<thead>
<tr>
<th>EIN</th>
<th>PUBLIC CHARITY NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>PAUL L. PENCZNER RESEARCH FUND (University of Tennessee Health Science Center)</td>
<td></td>
<td></td>
<td>Penczner, Paul L.</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1916</td>
<td>2010</td>
</tr>
<tr>
<td>24</td>
<td>POLLOCK-KRASNER HOUSE AND STUDY CENTER (Stony Brook Foundation)</td>
<td></td>
<td></td>
<td>Pollock, Jackson</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Krasner, Lee</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1912</td>
<td>1956</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1908</td>
<td>1984</td>
</tr>
<tr>
<td>25</td>
<td>RANGER PURCHASE FUND (National Academy of Design)</td>
<td></td>
<td></td>
<td>Ranger, Henry Ward</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1858</td>
<td>1916</td>
</tr>
<tr>
<td>26</td>
<td>GLORIA F. ROSS TAPESTRY PROGRAM² (Arizona State Museum, University of Arizona)</td>
<td></td>
<td></td>
<td>Ross, Gloria F.</td>
<td>Designer</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1923</td>
<td>1998</td>
</tr>
<tr>
<td>27</td>
<td>HELEN FARR SLOAN LIBRARY² (Delaware Art Museum)</td>
<td></td>
<td></td>
<td>Sloan, John</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Sloan, Helen Farr</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1871</td>
<td>1951</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1911</td>
<td>2005</td>
</tr>
<tr>
<td>28</td>
<td>PAUL STRAND ARCHIVE² (Aperture Foundation)</td>
<td></td>
<td></td>
<td>Strand, Paul</td>
<td>Photographer</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Strand, Hazel</td>
<td>Photographer</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1890</td>
<td>1976</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>N/A</td>
<td>1983</td>
</tr>
<tr>
<td>29</td>
<td>JAN STUSSY FOUNDATION ARCHIVES² (Woodbury University)</td>
<td></td>
<td></td>
<td>Stussy, Jan</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1921</td>
<td>1990</td>
</tr>
<tr>
<td>30</td>
<td>TWINING HUMBER AWARD (Artist Trust)</td>
<td></td>
<td></td>
<td>Twining Humber, Yvonne</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1907</td>
<td>2004</td>
</tr>
<tr>
<td>31</td>
<td>ANDY WARHOL MUSEUM (Carnegie Museums of Pittsburgh)</td>
<td></td>
<td></td>
<td>Warhol, Andy</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1928</td>
<td>1987</td>
</tr>
<tr>
<td>32</td>
<td>ANDY WARHOL PRESERVE (Nature Conservancy)</td>
<td></td>
<td></td>
<td>Warhol, Andy</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1928</td>
<td>1987</td>
</tr>
<tr>
<td>33</td>
<td>JOHN YOUNG MUSEUM (University of Hawaii Foundation)</td>
<td></td>
<td></td>
<td>Young, John Chin</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1909</td>
<td>1997</td>
</tr>
</tbody>
</table>

**Public Charities: Museums**

<table>
<thead>
<tr>
<th>EIN</th>
<th>PUBLIC CHARITY NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>BURCHFIELD PENNEY ART CENTER (Buffalo State College)</td>
<td></td>
<td></td>
<td>Burchfield, Charles Ephraim</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1893</td>
<td>1967</td>
</tr>
<tr>
<td>35</td>
<td>CARLE MUSEUM OF PICTURE BOOK ART INC.</td>
<td></td>
<td></td>
<td>Carle, Eric</td>
<td>Illustrator</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1929</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>LA NAPOULE ART FOUNDATION-HENRY CLEWS MEMORIAL¹</td>
<td></td>
<td></td>
<td>Clews, Henry</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1876</td>
<td>1937</td>
</tr>
<tr>
<td>37</td>
<td>COUSE FOUNDATION</td>
<td></td>
<td></td>
<td>Couse, Eanger Irving</td>
<td>Painter</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1866</td>
<td>1936</td>
</tr>
<tr>
<td>38</td>
<td>PAUL DICKERSON STUDIO ART MUSEUM</td>
<td></td>
<td></td>
<td>Dickerson, Paul</td>
<td>Sculptor</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1961</td>
<td>1997</td>
</tr>
</tbody>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013 133
<table>
<thead>
<tr>
<th>EIN</th>
<th>PUBLIC CHARITY NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>Socrates Sculpture Park Inc.</td>
<td>1992</td>
<td></td>
<td>Di Suvero, Mark</td>
<td>Sculptor</td>
<td>1933</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>Wharton Esherick Museum</td>
<td>1973</td>
<td></td>
<td>Esherick, Wharton</td>
<td>Designer</td>
<td>1887</td>
<td>1970</td>
</tr>
<tr>
<td>42</td>
<td>The Fechin Institute</td>
<td>1981</td>
<td>2011</td>
<td>Fechin, Nikolay</td>
<td>Sculptor</td>
<td>1881</td>
<td>1955</td>
</tr>
<tr>
<td>43</td>
<td>Strawberry Lane Foundation Inc. (dba Edward Gorey House)</td>
<td>2004</td>
<td></td>
<td>Gorey, Edward</td>
<td>Illustrator</td>
<td>1925</td>
<td>2000</td>
</tr>
<tr>
<td>44</td>
<td>Arthur Griffin Museum of Photography¹</td>
<td>2001</td>
<td></td>
<td>Griffin, Arthur</td>
<td>Photographer</td>
<td>1903</td>
<td>2001</td>
</tr>
<tr>
<td>45</td>
<td>Triple Aught Foundation</td>
<td>1998</td>
<td></td>
<td>Heizer, Michael</td>
<td>Sculptor</td>
<td>1944</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Harry Jackson Museum</td>
<td>2001</td>
<td></td>
<td>Jackson, Harry</td>
<td>Painter</td>
<td>1924</td>
<td>2011</td>
</tr>
<tr>
<td>47</td>
<td>Grounds for Sculpture Inc.¹</td>
<td>2000</td>
<td></td>
<td>Johnson, J. Seward Jr.</td>
<td>Sculptor</td>
<td>1930</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Chinati Foundation</td>
<td>1985</td>
<td></td>
<td>Judd, Donald</td>
<td>Sculptor</td>
<td>1928</td>
<td>1994</td>
</tr>
<tr>
<td>49</td>
<td>Eliphante Ltd.</td>
<td>1988</td>
<td></td>
<td>Kahn, Michael</td>
<td>Sculptor</td>
<td>1936</td>
<td>2007</td>
</tr>
<tr>
<td>50</td>
<td>Jun Kaneko Museum</td>
<td>1999</td>
<td></td>
<td>Kaneko, Jun</td>
<td>Sculptor</td>
<td>1942</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>Longhouse Reserve Ltd.</td>
<td>2004</td>
<td></td>
<td>Larsen, Jack Lenor</td>
<td>Designer</td>
<td>1927</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>Sam and Alfreda Maloof Foundation for Arts and Crafts</td>
<td>1995</td>
<td></td>
<td>Maloof, Sam</td>
<td>Designer</td>
<td>1916</td>
<td>2009</td>
</tr>
<tr>
<td>54</td>
<td>Isamu Noguchi Foundation and Garden Museum¹</td>
<td>2004</td>
<td></td>
<td>Noguchi, Isamu</td>
<td>Sculptor</td>
<td>1904</td>
<td>1988</td>
</tr>
<tr>
<td>55</td>
<td>Violet Oakley Memorial Foundation</td>
<td>1964</td>
<td>1986</td>
<td>Oakley, Violet</td>
<td>Painter</td>
<td>1874</td>
<td>1961</td>
</tr>
<tr>
<td>56</td>
<td>Georgia O'Keeffe Museum²</td>
<td>1996</td>
<td></td>
<td>O'Keeffe, Georgia</td>
<td>Painter</td>
<td>1887</td>
<td>1986</td>
</tr>
<tr>
<td>57</td>
<td>Albin Polasek Foundation Inc.¹</td>
<td>2009</td>
<td></td>
<td>Polasek, Albin</td>
<td>Sculptor</td>
<td>1879</td>
<td>1965</td>
</tr>
<tr>
<td>58</td>
<td>Redlin Art Center¹</td>
<td>1997</td>
<td></td>
<td>Redlin, Terry</td>
<td>Painter</td>
<td>1937</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Norman Rockwell Museum at Stockbridge Inc</td>
<td>1969</td>
<td></td>
<td>Rockwell, Norman</td>
<td>Illustrator</td>
<td>1894</td>
<td>1978</td>
</tr>
<tr>
<td>61</td>
<td>Birger Sandzen Memorial Foundation</td>
<td>1958</td>
<td></td>
<td>Sandzen, Birger</td>
<td>Painter</td>
<td>1871</td>
<td>1954</td>
</tr>
</tbody>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013 134
<table>
<thead>
<tr>
<th>EIN</th>
<th>PUBLIC CHARITY NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>CHARLES M. SCHULZ MUSEUM AND RESEARCH CENTER</td>
<td>1999</td>
<td></td>
<td>Schulz, Charles</td>
<td>Cartoonist</td>
<td>1922</td>
<td>2000</td>
</tr>
<tr>
<td>63</td>
<td>PHILIP SIMMONS FOUNDATION</td>
<td>2009</td>
<td></td>
<td>Simmons, Philip</td>
<td>Designer</td>
<td>1912</td>
<td>2009</td>
</tr>
<tr>
<td>64</td>
<td>COSANTI FOUNDATION</td>
<td>1993</td>
<td></td>
<td>Soleri, Paolo</td>
<td>Architect</td>
<td>1919</td>
<td>2013</td>
</tr>
<tr>
<td>65</td>
<td>CLYFFORD STILL MUSEUM</td>
<td>2006</td>
<td></td>
<td>Still, Clyfford</td>
<td>Painter</td>
<td>1904</td>
<td>1980</td>
</tr>
<tr>
<td>66</td>
<td>TASHA TUDOR MUSEUM</td>
<td>2007</td>
<td></td>
<td>Tudor, Tasha</td>
<td>Illustrator</td>
<td>1915</td>
<td>2008</td>
</tr>
<tr>
<td>67</td>
<td>TURRELL ART FOUNDATION</td>
<td>2009</td>
<td></td>
<td>Turrell, James</td>
<td>Sculptor</td>
<td>1943</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>STEFFEN THOMAS MUSEUM AND ARCHIVE INC.</td>
<td>1999</td>
<td></td>
<td>Thomas, Steffen</td>
<td>Sculptor</td>
<td>1906</td>
<td>1990</td>
</tr>
<tr>
<td>69</td>
<td>DR. JAMES W. WASHINGTON JR. AND MRS. JANIE ROGELLA</td>
<td>1999</td>
<td></td>
<td>Washington, James W., Jr.</td>
<td>Sculptor</td>
<td>1909</td>
<td>2000</td>
</tr>
<tr>
<td>70</td>
<td>BYRD HOFFMAN FOUNDATION</td>
<td>1970</td>
<td>2000</td>
<td>Wilson, Robert</td>
<td>Designer</td>
<td>1941</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>BYRD HOFFMAN WATERMILL FOUNDATION</td>
<td>2001</td>
<td></td>
<td>Wilson, Robert</td>
<td>Designer</td>
<td>1941</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>FRANK LLOYD WRIGHT FOUNDATION</td>
<td>1983</td>
<td></td>
<td>Wright, Frank Lloyd</td>
<td>Architect</td>
<td>1867</td>
<td>1959</td>
</tr>
<tr>
<td>73</td>
<td>MANITOGA INC./THE RUSSEL WRIGHT DESIGN CENTER</td>
<td>1984</td>
<td></td>
<td>Wright, Russel</td>
<td>Designer</td>
<td>1904</td>
<td>1976</td>
</tr>
<tr>
<td>74</td>
<td>MARINA ABRAMOVIC INSTITUTE FOR PRESERVATION OF</td>
<td>2011</td>
<td></td>
<td>Abramovic, Marina</td>
<td>Performance Art</td>
<td>1946</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PERFORMANCE ART</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>ARCHITECTURAL BODY RESEARCH FOUNDATION INC. (DBA</td>
<td>1988</td>
<td></td>
<td>Arakawa, Shusaku</td>
<td>Architect</td>
<td>1936</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Reversible Destiny Foundation)</td>
<td></td>
<td></td>
<td>Gines, Madeline</td>
<td></td>
<td>1941</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>RUTH ASAWA FUND</td>
<td>1995</td>
<td></td>
<td>Asawa, Ruth</td>
<td>Sculptor</td>
<td>1926</td>
<td>2013</td>
</tr>
<tr>
<td>77</td>
<td>ROMARE BEARDEN FOUNDATION</td>
<td>2004</td>
<td></td>
<td>Bearden, Romare</td>
<td>Painter</td>
<td>1911</td>
<td>1988</td>
</tr>
<tr>
<td>78</td>
<td>JAMES AND CHARLOTTE BROOKS FOUNDATION INC.</td>
<td>2012</td>
<td></td>
<td>Brooks, James Park, Charlotte</td>
<td>Painter</td>
<td>1906</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1918</td>
<td>2011</td>
</tr>
<tr>
<td>79</td>
<td>FRANCIS CHAPIN ART FOUNDATION</td>
<td>1997</td>
<td></td>
<td>Chapin, Francis</td>
<td>Painter</td>
<td>1899</td>
<td>1965</td>
</tr>
<tr>
<td>80</td>
<td>JEAN CHARLOT FOUNDATION</td>
<td>1973</td>
<td></td>
<td>Charlot, Jean</td>
<td>Painter</td>
<td>1898</td>
<td>1979</td>
</tr>
<tr>
<td>81</td>
<td>THROUGH THE FLOWER CORP.</td>
<td>1979</td>
<td></td>
<td>Chicago, Judy</td>
<td>Painter</td>
<td>1939</td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>CHIHULY CHARITABLE ORGANIZATION</td>
<td>2000</td>
<td>2002</td>
<td>Chihuly, Dale</td>
<td>Sculptor</td>
<td>1941</td>
<td></td>
</tr>
<tr>
<td>EIN</td>
<td>PUBLIC CHARITY NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------------------------------------</td>
<td>-----</td>
<td>-------</td>
<td>-------------------</td>
<td>---------</td>
<td>-----</td>
<td>------</td>
</tr>
<tr>
<td>83</td>
<td>BERNICE AND DAVID E. DAVIS ART FOUNDATION</td>
<td>2000</td>
<td></td>
<td>Davis, David Ensos</td>
<td>Sculptor</td>
<td>1920</td>
<td>2002</td>
</tr>
<tr>
<td>85</td>
<td>AGUSTIN FERNANDEZ FOUNDATION</td>
<td>2007</td>
<td></td>
<td>Fernandez, Agustin</td>
<td>Painter</td>
<td>1928</td>
<td>2006</td>
</tr>
<tr>
<td>86</td>
<td>PERLE FINE RESTROSPECTIVE</td>
<td>2007</td>
<td></td>
<td>Fine, Perle</td>
<td>Painter</td>
<td>1905</td>
<td>1988</td>
</tr>
<tr>
<td>87</td>
<td>THE REBUILD FOUNDATION</td>
<td>2011</td>
<td></td>
<td>Gates, Theaster</td>
<td>Sculptor</td>
<td>1973</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>FOUNDATION FOR CONTEMPORARY ARTS INC.</td>
<td>1999</td>
<td></td>
<td>Johns, Jasper</td>
<td>Painter</td>
<td>1930</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>JOHN LAUTNER FOUNDATION</td>
<td>1998</td>
<td></td>
<td>Lautner, John</td>
<td>Architect</td>
<td>1911</td>
<td>1994</td>
</tr>
<tr>
<td>90</td>
<td>LAWRENCE CENTER FOR THE VISUAL ARTS</td>
<td>2001</td>
<td>2005</td>
<td>Lawrence, Jacob</td>
<td>Painter</td>
<td>1917</td>
<td>2000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lawrence, GwendolynKnight</td>
<td>Painter</td>
<td>1914</td>
<td>2005</td>
</tr>
<tr>
<td>91</td>
<td>MARGARET LEFRANC ART FOUNDATION INC.</td>
<td>1996</td>
<td></td>
<td>LeFranc, Margaret</td>
<td>Painter</td>
<td>1907</td>
<td>1988</td>
</tr>
<tr>
<td>92</td>
<td>NAKASHIMA FOUNDATION FOR PEACE</td>
<td>1986</td>
<td></td>
<td>Nakashima, George</td>
<td>Designer</td>
<td>1905</td>
<td>1990</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nakashima, Mira</td>
<td>Designer</td>
<td>1942</td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>LOUISE NEVELSON FOUNDATION INC.</td>
<td>2006</td>
<td></td>
<td>Nevelson, Louise</td>
<td>Sculptor</td>
<td>1899</td>
<td>1988</td>
</tr>
<tr>
<td>94</td>
<td>ED PASCHKE FOUNDATION</td>
<td>2006</td>
<td></td>
<td>Paschke, Ed</td>
<td>Painter</td>
<td>1939</td>
<td>2004</td>
</tr>
<tr>
<td>95</td>
<td>ANTHONY QUINN FOUNDATION</td>
<td>2007</td>
<td></td>
<td>Quinn, Anthony</td>
<td>Sculptor</td>
<td>1915</td>
<td>2001</td>
</tr>
<tr>
<td>96</td>
<td>CHANGE INC.</td>
<td>1970</td>
<td></td>
<td>Rauschenberg, Robert</td>
<td>Painter</td>
<td>1925</td>
<td>2008</td>
</tr>
<tr>
<td>97</td>
<td>AD REINHARDT FOUNDATION INC.</td>
<td>2010</td>
<td></td>
<td>Reinhardt, Ad</td>
<td>Painter</td>
<td>1913</td>
<td>1967</td>
</tr>
<tr>
<td>98</td>
<td>RYMAN-CARROLL FOUNDATION\</td>
<td>2000</td>
<td></td>
<td>Ryman, Herbert Dickens</td>
<td>Illustrator</td>
<td>1910</td>
<td>1989</td>
</tr>
<tr>
<td></td>
<td>(dba Ryman Arts)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>FRANK E. SCOONOVER FUND INC.</td>
<td>2000</td>
<td></td>
<td>Schoonover, Frank Earle</td>
<td>Illustrator</td>
<td>1877</td>
<td>1972</td>
</tr>
<tr>
<td>100</td>
<td>HARRY SMITH ARCHIVES INC.</td>
<td>1998</td>
<td></td>
<td>Smith, Harry</td>
<td>Filmmaker</td>
<td>1923</td>
<td>1991</td>
</tr>
<tr>
<td>102</td>
<td>CREATIVE CAPITAL FOUNDATION</td>
<td>1998</td>
<td></td>
<td>Warhol, Andy</td>
<td>Painter</td>
<td>1928</td>
<td>1987</td>
</tr>
<tr>
<td>EIN</td>
<td>PUBLIC CHARITY NAME</td>
<td>RYR</td>
<td>TYR</td>
<td>ARTIST NAME</td>
<td>ROLE</td>
<td>YOB</td>
<td>YOD</td>
</tr>
<tr>
<td>---------</td>
<td>----------------------------------------------------------</td>
<td>-----</td>
<td>------</td>
<td>---------------------</td>
<td>--------------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>103</td>
<td>ABBEY MURAL SCHOLARSHIP FUND TRUST (S/O National Academy of Design)</td>
<td>1972</td>
<td></td>
<td>Abbey, Edwin Austin</td>
<td>Painter</td>
<td>1852</td>
<td>1911</td>
</tr>
<tr>
<td>105</td>
<td>THE FLOW CHART FOUNDATION (S/O Bard College and Harvard University)</td>
<td>1991</td>
<td></td>
<td>Humphrey, Nene</td>
<td>Sculptor</td>
<td>1947</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>JOHN CAGE TRUST (S/O Cunningham Dance Foundation Inc.)</td>
<td>1994</td>
<td></td>
<td>Ashbery, John</td>
<td>Painter, Poet</td>
<td>1927</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>EUGENIE PRENDERGAST TRUST (S/O Williams College Museum of Art)</td>
<td>1995</td>
<td></td>
<td>Prendergast, Maurice</td>
<td>Painter</td>
<td>1858</td>
<td>1924</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Prendergast, Charles</td>
<td>Painter</td>
<td>1863</td>
<td>1948</td>
</tr>
</tbody>
</table>

¹ Former private foundation that has converted to public charity
² Public charity that received assets of a terminated private
³ Public charity that has reverted to private foundation status (N=1)
<table>
<thead>
<tr>
<th>EIN</th>
<th>PUBLIC CHARITY NAME</th>
<th>RYR</th>
<th>TYR</th>
<th>ARTIST NAME</th>
<th>ROLE</th>
<th>YOB</th>
<th>YOD</th>
</tr>
</thead>
</table>

Appendix A.3 Quantitative Profile of the Artist-Endowed Foundation Field - Study Report Supplement 2013
the artist as philanthropist
strengthening the next generation of artist-endowed foundations

a study of the emerging artist-endowed foundation field in the US

study report supplement 2013
SUPPLEMENTS TO VOLUME II

Part B.
CONSIDERATIONS IN FOUNDATION PRACTICE

Part C.
COLLECTED BRIEFING PAPERS
PART B.
CONSIDERATIONS IN FOUNDATION PRACTICE

Appendix B.
FOUNDATION PRACTICE – SUPPLEMENTAL

E. The Literature of Estate Planning As It Pertains to the Interests of Visual Artists

The report of the Aspen Institute's National Study of Artist-Endowed Foundations, published November 2010 and available online at www.aspeninstitute.org/psi/a-ef-report, addresses the establishment and administration of private foundations created and endowed by visual artists and their heirs and beneficiaries. The Study's focus was the opportunity to strengthen the viability of new artist-endowed foundations in realizing their charitable purposes. Recognizing that a foundation's viability is determined in many instances by choices made during the estate planning process, critical factors in that process were given specific attention in the Study Report and its briefing papers. Volume 11. Appendix B. C. Artist-Endowed Foundations in the Literature of Estate Planning notes that connection. This bibliography supplements that attention.

An ever-increasing number of publications written for specialists, as well as for the general public, is available on the topic of estate planning generally, reflecting in part the many changes to law and regulation in this arena in recent years at both the federal and state levels. A smaller body of literature addresses the estate planning interests of visual artists. The bibliography provided here is a descriptive survey of select texts published for the most part within the past ten years that aim to assist artists and/or their legal advisors in the estate planning process. This is supplemented with a few texts from the estate planning field generally.

These publications do not reflect tax legislation, regulation, and case law beyond their publication dates. Few of them reflect the most significant recent development, which is the American Tax Payer Relief Act of 2012, approved by Congress on January 1, 2013. The choice to include publications without this information is based on the value of their discussions on nontechnical topics; in all instances, up-to-date information should be sought from expert estate planning counsel.

Artists have special needs and opportunities in estate planning. In all cases, they should undertake this process with the guidance of expert estate planning counsel knowledgeable also about the special concerns of artists. For example, given the increase in the use of will substitutes, such as revocable
trusts, it is important that artists be advised by counsel knowledgeable in how these techniques interact with other bodies of law, such as copyright law.

Likewise, if an artist’s estate plan will provide for the posthumous creation or funding of a private foundation, an attorney who is expert in private foundation law should review the estate plan to ensure that the assets and insiders planned for the foundation comply with regulations for private foundations generally, as well as for charitable nonprofit organizations in the particular state.

As with the Study Report and its associated publications, the information in this bibliography is general and solely educational and nothing in the bibliography is intended as legal advice.

I. Publications Addressing Artists’ Interests in Estate Planning


This publication takes as its audience estate planning professionals familiar with estate planning concepts generally, but seeking focused information on the issues and rules that are particularly relevant to authors and artists (“creators”). It offers an introductory overview of key estate planning issues for creators in light of the particular nature of creative assets, the character of creative careers, and the various potential intentions of creators for their works. Among other topics, sections address creators’ copyright interests, including copyright termination rights; income taxation of the creator, the creator’s estate, and beneficiaries; and estate and gift taxation of creators, noting factors that favor lifetime gifts to beneficiaries and those that favor testamentary transfers. The authors discuss criteria by which the time frame for paying the estate tax may be extended for substantially nonliquid estates. The use of trusts is reviewed and the gift tax deduction and estate tax marital deduction are discussed, including treatment of the non-US citizen spouse. Charitable transfers eligible for deductions to the income, gift, and estate tax are discussed, noting special concerns for contributions of copyrighted property; split-interest trusts with both charitable and noncharitable beneficiaries are included in this. A section on valuation for tax purposes addresses intellectual property, as well as artworks. The authors comment on other practical concerns, including the inventory of an artist’s works, what it should comprise, and its use in estate administration; appointment of an art or literary executor or advisor; and estate administration, including specific steps in administering the estate of an artist. The publication’s technical updates reflect the most recent tax legislation as of its publication date, noting among other matters the basic estate tax exclusion amount of $5 million per person indexed for inflation, per the American Tax Payer Relief Act of 2012. The next edition of the publication, pending, is expected to address issues that arise when estate plans include bequests of creators’ corporations to creators’ private foundations.

Written for visual artists, this publication addresses the legal aspects of the business of art specifically from the perspective of creators. The chapter on artists’ estate plans is a survey that aims to alert artists to matters of importance in the estate planning process so that they will be more effective participants as they work with legal counsel. The author flags risks in posthumous stewardship of artists’ works, such as failure to protect the physical integrity of art, unauthorized reproductions, violation of restrictions in charitable bequests to museums, and precipitous sales of works. A general discussion reviews considerations in selecting executors and explains basics of estate taxes, trusts, valuation, calculation of the gross and taxable estate (including charitable gifts and bequests), the federal estate tax marital deduction, lifetime gifts and the federal gift tax deduction, and the use of life insurance to achieve estate liquidity.


This two-volume treatise addresses laws and regulations governing the creation and business of art in the US and abroad from the perspective of key actors, including artists and their legal advisors. Within this larger work, the chapter on tax and estate planning for artists comments on artists’ willingness to undertake estate planning in light of their potential views about such matters as the value of their art, the fairness of the tax code, and the trustworthiness of legal advisement. The publication reviews estate valuation for tax purposes, including blockage discount and penalties for understatement. The authors discuss charitable transfers of artworks during artists’ lives and posthumously, including the role of trusts and how copyright interests influence these, as well as outright bequests to charitable organizations. They comment on procedures to protect the charitable deduction for a charitable bequest conditioned on prior discretionary bequests to friends and family. Noncharitable transfers during artists’ lives and posthumously are reviewed, noting the federal gift and estate tax marital deduction; the role of trusts and how copyright interests influence these is discussed. The use of lifetime gifts to remove works from an estate is highlighted. The authors outline criteria for executors of substantially nonliquid estates to elect payment of the estate tax by installment.


Written specifically for visual artists and their advisors, these two publications are focused on the topic of estate planning for visual artists. Drawing on the proceedings of a conference of artists and professional advisors, the first section of the initial publication highlights questions frequently asked by artists about estate planning, including considerations in estate planning generally, as well as how to choose an attorney, accountant, and an executor. The second section offers a legal analysis of
pertinent issues from members of the Committee on Art Law of the Association of the Bar of the City of New York. Among other topics, this includes an explanatory overview of tax and estate planning, commentary on the role of artists’ spouses/partners and issues of liquidity for small estates, a discussion of art valuation for tax purposes with an overview of the appraisal process, an outline of considerations in making charitable and noncharitable gifts of art (including the importance of artists maintaining an up-to-date inventory of their works), a checklist for executors and estate administrators, an introduction to private foundations, highlights of intellectual property considerations in estate planning, a discussion of conflict of interest issues in estate planning noting considerations in selecting an attorney to prepare an estate plan and selecting an executor, and a glossary of terms used in estate planning and administration. Among other topics, the 2008 publication updates issues and expands sections presented in the initial publication and also includes a supplemental discussion of considerations in placing artists’ archival materials in institutional repositories.


This edited collection of chapters by art law practitioners offers guidance on legal and business issues central to art transactions for a broad audience, including artists and their legal advisors. The chapter on trusts and estates provides an overview of laws affecting the transfer of property during life or at death, noting that whether or not an artist’s assets will be worth less than the estate tax threshold, their posthumous disposition must be considered. Among other matters, the chapter reviews the process by which wills are probated and discusses administration of the estate. This includes considerations in selecting an executor and commentary on the multiple potentials for conflict of interest in estate administration. The review of transfer taxes discusses, among various topics, federal gift and estate taxes, income tax, and the impact of state taxes. With respect to tax planning, the chapter addresses such matters as the relationship among estates of married artists, including noncitizen spouses, the role of trusts, life insurance, valuation of artworks, and charitable gifts and bequests.

2. Publications Addressing Aspects of Artists’ Interests in Estate Planning


Based on the report of the Aspen Institute’s National Study of Artist-Endowed Foundations, this publication is designed to facilitate use of the Study Report by artists and the family members who are supporting their exploration of private foundation creation as one option for posthumous philanthropy.

This reference book addressing all aspects of artists’ careers includes a section offering observations on factors that influence valuation of an artists’ estate, among these being valuation for estate tax purposes.


Offering analysis and commentary on case law, this publication includes a chapter discussing transfer tax on artists’ estates, with a general discussion addressing major issues in planning artists’ estates.


Among other topics, the publication emphasizes the importance of artists maintaining an inventory of their works and developing a plan for posthumous distribution and stewardship of those works.


This brochure describes the considerations and procedures for placing archival materials in institutional repositories, including archives, special collection libraries, museums, and historical societies.


The publication aims to provide guidance to museums and donors on the donation process, current standards, and best practices. It notes considerations for artists as donors and discusses promised gifts and bequests.


The author provides an in-depth analysis of the statutory copyright termination right as it might interact, in some cases unexpectedly, with trust-based estate planning practices increasingly in use for artists and authors.

3. **Publications on Estate Planning and Administration Generally**


Among other topics, the author takes up matters pertaining to lifetime and posthumous transfer of property absent benefit of provisions afforded spouses whose marriages are recognized for purposes of estate and gift taxation.

Issued annually, this publication, written for persons in charge of administering estates, outlines requirements and procedures for filing federal tax returns and paying taxes owed by an estate. It provides a basic explanation of how much money or property a taxpayer can give away during their lifetime or leave to their heirs at their death before any tax will be owed. Among many other matters, it discusses the provisions of the estate tax that generally exclude a portion of an estate’s value below a specified minimum amount, noting the current basic exclusion amount, approximately $5 million per person as of 2012, to be indexed for inflation in subsequent years, and explaining computation of the amount.


This comprehensive treatise on the topic of estate planning is the eighth edition of a long-standing reference, written for an audience of legal practitioners. The authors note that estate planners must have a working knowledge of many fields of law to solve problems related to increasingly complex considerations in estate planning, and this fact makes the willingness and ability to refer matters and consult with other specialists an important part of the estate planner’s arsenal. The publication treats all dimensions of its topic fully. Among many aspects, it reviews wealth taxes generally, including the federal gift tax, federal estate tax, generation-skipping transfer tax, state wealth transfer taxes, and income taxes, including the federal income tax on individuals and corporations and state income taxes. The authors discuss intestacy as estate planning by state law, wills and trusts as estate planning instruments, income taxation of trusts, estates, grantors, and beneficiaries, inter vivos (lifetime) transfers of property and associated wealth transfer taxation, life insurance and retirement benefits as transfers not subject to probate, considerations in concurrent property interests and future interests, marital deduction planning, charitable deduction planning, and estate administration and compliance.
PART C.
COLLECTED BRIEFING PAPERS

9. BRIEFING PAPERS – SUPPLEMENTAL

9.8 PLANNING IN LIGHT OF TRENDS

9.8.1 Foreword to Supplemental Briefing Papers

9.8.2 Authors’ Affiliations

9.8.3 Incorporating in New York State: Forming Charitable Organizations with Cultural and Philanthropic Purposes
   (James J. Fishman)

9.8.4 Artist-Endowed Foundations Holding Stock in Artists’ Corporations: A Costly Arrangement
   (Jill S. Manny)

9.8.5 Statutory Copyright Termination and Artist-Endowed Foundations
   (Lee-Ford Tritt)
9.8.1 Foreword to Supplemental Briefing Papers

The aim of the Aspen Institute’s National Study of Artist-Endowed Foundations is to help the next generation of artist-endowed foundations make the most of its donors’ generosity in service to a charitable purpose. During the course of the Study’s research, a variety of issues were identified that bear on the prospects of this emerging field broadly and potentially influence new artist-endowed foundations specifically. A number of these issues have not yet been addressed in the established literature of relevant fields with respect to their potential impact on the unique characteristics of artist-endowed foundations. It is the purpose of the briefing papers prepared for the Study to take up these subjects, add to the relevant literature, and seed a process to broaden the conversation and enhance the information context for new artist-endowed foundations.

The collected briefing papers featured in the Study Report published in 2010 address a range of topics, including: the public benefit requirement of private foundations as it derives from tax exemption; the private foundation prohibition on self-dealing as it applies to artist-endowed foundations and their distinctive characteristics and activities; and the significant transformation inherent in the shift from private ownership of artworks by an artist or artist’s heirs to ownership by a tax-exempt, private foundation. The supplemental briefing papers presented here should be read within the context of those published in 2010.

For this publication—Study Report Supplement 2013—three authors recognized as authorities in their respective fields were invited to address particular issues that have come to the fore since publication of the Study Report in 2010 and could have an impact on new artist-endowed foundations. These authors include specialists in New York nonprofit law and practice, private foundation law, and estate planning and copyright law. The papers are based on authors’ presentations made as panelists during the Seminar for Artist-Endowed Foundation Leaders: Issues in Practice and Policy, which took place November 16 and 17, 2012, hosted by the Milano Management Programs, Milano School of International Affairs, Management, and Urban Policy, the New School for Public Engagement, in collaboration with the Aspen Institute’s National Study of Artist-Endowed Foundations.

Briefing papers were reviewed in draft by the Study’s scholarly advisors, whose comments were provided to authors prior to each paper’s finalization, however the papers represent the opinion of their individual authors exclusively. In all cases, the briefing papers are solely informational and educational in purpose; they are not intended as legal advice and cannot take the place of advice from qualified legal counsel.

Authors of briefing papers prepared for the study are encouraged to continue developing and disseminating their papers as opportunities arise with a view to broadening discussion about artist-endowed foundations in multiple fields. Finally, authors hold copyrights to their respective papers and publication requires approval of that individual author. Papers should be cited by author and title as
Planning in Light of Trends

Since publication of the Study Report in November 2010, the artist-endowed foundation field has continued to grow apace. With the emergence of new foundations, three critical trends have become evident, as follows:

Incorporating in New York State: Artist-endowed foundations increasingly deploy their art assets in direct charitable activities, such as study centers and exhibition programs. Those foundations forming in New York may find that their process of incorporation could fall under the purview of the state’s regulatory system for collection-owning charitable organizations, which views such entities as educational institutions (as are museums) and their art assets as educational collections, potentially subject to limits on deaccessioning. Artist-donors generally intend their art in part to be sold by their foundations in order to fund operations and endow philanthropic programs and therefore don’t intend their foundations’ art assets to be accessioned. Such intentions are likely to be at odds with the state’s system.

Artists’ Corporations: Beginning in the 1970s, artists in some cases were advised to incorporate their studio practice, rather than operate as a sole proprietor. Some artists took this advice. They established a corporation in which they retained ownership of all shares and then contributed to this entity their extant inventory of artworks, intellectual property, and in some cases studios and facilities, subsequently producing art works that were owned, along with the rights in those works, by the corporation. As a result, a growing number of artist-endowed foundations are receiving bequests that include a controlling interest in the artist’s corporation and the governing bodies of these foundations are discovering the expensive nature of this situation arising from limits by law on the business holdings of private foundations.

Statutory Copyright Termination: Reflecting advances in estate planning practices, artists’ estate plans increasingly are prepared using will substitutes, such as trusts. Although 60 percent of larger artist-endowed foundations are associated with artists who had no lineal descendants, those formed in recent years are increasingly more likely to be associated with artists with children. On a technical basis, there remain questions as to whether transfer of copyrights by will substitute, as opposed to by will, leaves in place the statutory rights of family heirs to take possession of artists’ copyrights at a later date, potentially presenting a challenge for those artists who intend to bequeath their copyrights permanently to a foundation.

The authors of three briefing papers presented here address these issues:

James J. Fishman outlines the process of incorporation for nonprofit entities in New York State and discusses how this process intersects with that state’s regulation of collection-owning charitable organizations as educational institutions. Fishman points to considerations raised by this regulatory
perspective, designed to serve the museum field, when applied to artist-endowed foundations and their art assets.

Jill S. Manny discusses issues that arise when shares in an artist’s corporation are bequeathed to a private foundation, noting the limitations under federal tax law on private foundations’ ownership of interests in business entities. Manny outlines considerations in foundation planning presented by these limitations and highlights potential decisions to be made by artists and the governing bodies of their foundations.

Lee-Ford Tritt reviews the interplay of copyright law and modern estate planning practices, exploring how these practices in some cases might serve to frustrate artists’ intentions for permanent disposition of their copyrights other than to family heirs, for example to a foundation. Tritt notes considerations in estate planning with respect to artists’ intellectual property and discusses potential steps to avoid such problems.
9.8.2 Authors’ Affiliations


JILL S. MANNY, Adjunct Professor, New York University School of Law, and Executive Director, National Center on Philanthropy and the Law

LEE-FORD TRITT, Professor of Law, University of Florida College of Law, and Director, The Center for Estate Planning
9.8.3 Incorporating in New York State: Forming Charitable Organizations with Cultural and Philanthropic Purposes

JAMES J. FISHMAN

Because New York State is such an important center for the arts, many charitable organizations with cultural and philanthropic purposes are formed or seek to do business there. In most states, incorporation of charitable organizations is virtually automatic upon compliance with certain formalities. In contrast, New York has a unique and cumbersome incorporation process involving approvals and consents from various state agencies, all of this choreographed in a time-consuming process notable for fussy rules and arbitrary administrative decision-making. Aside from the time incorporation takes and the frustration generated, New York is among the most restrictive of states in reviewing incorporation papers. To top it off, the process is comprehensive—it bears on charitable organizations incorporating within the state as well as those formed in other states that seek approval to conduct business in New York.

This paper, prepared for the Aspen Institute’s National Study of Artist-Endowed Foundations, describes the state’s incorporation process for charities (not-for-profit entities generally). In particular, it considers the possible ramifications of this process for artist-endowed foundations, a type of charitable entity the Study’s findings tell us is highly likely to be created or operate in New York State and that in many cases is endowed with art assets that are deployed in study centers and exhibition programs in addition to being offered for sale periodically in order to support operations and endow philanthropic programs.

The Incorporation Process

Before they can apply to the Internal Revenue Service for recognition of exemption from federal income tax, charitable entities, such as an artist-endowed foundation, first must be formally organized under the law of a particular state. In addition to selecting a jurisdiction, they will choose a legal form. This might be to organize as a not-for-profit corporation, which is the most common form, or a charitable trust. The reasons to select between these two forms are nuanced and beyond the scope of this paper.¹ Our discussion will focus on the predominant form—the not-for-profit corporation.

Two aspects of New York State law bear on the process of incorporating charitable organizations with cultural and philanthropic purposes, including those that own art assets. The first is the New York Not-for-Profit Corporation Law (N-PCL),² which applies to not-for-profit entities generally. The second is the New York State Education Law, which pertains to not-for-profit entities that have educational purposes, centrally or tangentially, and/or hold educational collections.³
In most jurisdictions incorporation is a one-stop, one-day or two-day procedure. In New York it can take two months or more. Here are the steps.

1. Reservation of the Corporate Name

Usually, the first step in the incorporation process will be the reservation of the organization’s name. Though this is not mandatory, it protects the organization from name peddlers. There are also statutory requirements that stipulate an entity’s corporate form be evident in its name (use of “Inc.”) and prohibit the use of certain names. For example, you could not use a name that might confuse the public with another organization or individual. Thus, the Jasper Jonzz Art Foundation would not pass the grade (I hope).

2. Consent of the Commissioner of Education

In forming a not-for-profit corporation that has educational purposes, as do many artist-endowed foundations to some degree, pursuant to the New York State Education Law you must obtain the consent of the New York State Department of Education, a part of the Regents of the State of New York. Founded in 1784, the Board of Regents regulates all degree-granting educational institutions as well as all museums, historical societies, libraries, and similar collection-owning organizations, which together are deemed to be a dimension of a virtual, uber-entity—the “University of the State of New York”—comprising all public and private entities delivering educational services to the state’s citizens. This is a unique construct found in no other state. The Department of Education also oversees and sets standards for 49 different professions ranging from medicine to shorthand reporting to massage therapy to interior design. Given its wide-ranging responsibilities, it should not be a surprise that the Board of Regents gives new meaning to the word “bureaucracy.”

If the organization being incorporated merely has “educational purposes” in the broadest sense, then the New York Not-for-Profit Corporation Law (N-PCL) will apply. An organization devoted to promoting the visual arts is educational in broad terms, but not a degree granting institution and presumably would not come under the aegis of the Board of Regents. But that doesn’t let it off the hook—it must first request the consent of the Commissioner of Education. And in requesting this consent to incorporate, specific language must be included in the entity’s organizing documents, to wit: Nothing herein shall authorize the corporation to operate or maintain a library, museum, archive or historical society or to own or hold collections.

If the Commissioner of Education agrees that educational purposes are tangential, he or she will grant a “consent,” which is a waiver allowing the organization to incorporate under a statute other than the New York State Education Law, in this example the N-PCL. The organization may have to wait four to six weeks for this waiver document to arrive. The Department of Education is cash-strapped and burdened with antediluvian IT capacity.

It is not inconceivable that the Department of Education concludes that an artist-endowed foundation seeking incorporation does come under the supervision of the Board of Regents. In that scenario the rules and requirements of the Regents will govern because the foundation’s educational purposes are
deemed central to its activities, not tangential. For example, the Department may conclude that the organization intends to operate a museum, a library, or an archive, or that it will own a collection—generally defined as a group of original tangible objects that have intrinsic artistic or cultural value and are accessioned.\(^5\) Or the organization may have used in its proposed name a word whose use by law must be authorized by the Regents, such as museum\(^6\). This will mean that the foundation will have to incorporate under the Regents’ rules—an entirely separate process from doing so under the N-PCL.

There is an important distinction between the New York State/N-PCL and Internal Revenue Service approval processes for not-for-profit, tax-exempt institutions, on the one hand, and the scrutiny of the Department of Education/Regents when considering approval of “educational” corporations under its rules, on the other. The state and federal requirements focus on such matters as the drafting of documents, articulation of the charitable purposes, specification for the distribution of remaining assets to charitable entities upon dissolution, and declaration that the organization is exclusively charitable in its purposes and no part of its earnings shall inure to the benefit of its insiders. These are important factors, but extremely easy with which to comply. Failure to obtain incorporation under the N-PCL despite the delay of the process is probably the result of legal incompetence.

In contrast, scrutiny by the Department of Education/Regents is much more demanding. If it is determined that the proposed entity is a museum, library, archive, collection-owning entity, etc., it will be under the direct supervision of the Board of Regents and as such, subject to much stricter regulatory requirements than if it were a mere charity seeking to organize under the N-PCL. The Department of Education will evaluate the quality of the organization that seeks to be incorporated and the standards for this review come under the New York Education Law rather than N-PCL. The Department of Education/Regents approval process embodies what might be described as a “capacity and competency” perspective, requiring that a proposed entity demonstrate it has sufficient capacity and competency to fulfill the charitable purposes and deliver the educational services intended for the citizens of New York State.

Incorporation under the rules of the Board of Regents is a two-step process: obtaining a provisional and then an absolute charter. The Department may grant the organization a provisional charter for a probationary period of three to five years to see if it has adopted the Regents’ guidelines and standards. To obtain an absolute charter, the organization must meet standards that include, among others, financial stability, programmatic accomplishments, and reputation for excellence. There are also requirements for physical plant, financial resources, public access, and rules for governance.

The regulation of collection-owning charitable organizations incorporated under the rules of the Board of Regents reflects a museum-centric view of the world. Potential problems for artist-endowed foundations are the strict rules for deaccessioning and the prohibition on use of proceeds from sales of objects from a collection for anything other than the acquisition of new pieces for the collection or care of the collection. As detailed in the Study’s findings, artist-donors generally intend their art in part to be sold by their foundations in order to fund operations and endow philanthropic programs and therefore
generally don’t intend their foundations’ art assets to be accessioned. Such donor intentions are likely to be at odds with the system administered by the Department of Education/Regents.

For a small, fledgling artist-endowed foundation with greater hopes than evident resources and experience, these could be insurmountable hurdles to overcome. It appears that in some cases such organizations have chosen to form as charitable trusts, a type of entity whose formation process potentially falls outside this procedural regime.

3. Consent of the Attorney General Under Certain Circumstances
For those entities that do not come under the Regents’ supervision, and therefore receive the Commissioner of Education’s consent, the next step to incorporate under the N-PCL is to file the certificate of incorporation with the Department of State. A few exceptions exist, including organizations with purposes that resemble a trade or business association, and these require the consent of the Charities Bureau of the New York State Attorney General. This usually is not a problem, but several weeks may pass before such approval will be received by the organization.

4. Filing the Certificate of Incorporation with the Department of State
Filing the certificate of incorporation with the necessary approvals with the Department of State so that corporate existence commences would seem to be the easiest and most pro forma part of the procedure. Not so. It is the most frustrating part of incorporating. The Department of State is the modern equivalent of Dickens’ Circumlocution Office, and has been described as the last refuge of 18th century English pleading and procedure. The certificate of incorporation will be bounced back for the most minor of discrepancies: filing a stray comma in the name. The Department of State has been known to reject a certificate for including language that the attorney general’s office had required, but the State Department examiner disliked.

Beyond this, multiple examiners within the Department can disagree, so that refiling to correct a discrepancy can result in rejection of a prior correction. And decisions can be whimsical. In one case, an attorney filed a certificate for a dance company named Drastic Action. The Department rejected the certificate and asked what “drastic action” was the organization going to engage in? It is hard to predict or sidestep such difficulties because the Department of State does not give advisory opinions. You have to file and be rejected.

5. Organizing as a Foreign Corporation
To minimize the burden of this cumbersome process, some organizations choose to incorporate in another state that has simpler procedures, such as Delaware, and then conduct business in New York as a “foreign corporation”—an entity organized under the laws of a state other than New York but with permission to do business in New York. An organization doesn’t have to register as a foreign corporation in New York if it merely holds board meetings, conducts grantmaking activities, or takes incidental programmatic actions, such as lends an artwork for exhibition. However, at the point that the organization crosses a certain threshold where it is conducting ongoing business or other activity in the state—owning or leasing property, employing people, generating sales, holding programs regularly—it
must file for approval in New York to do business as a foreign corporation, and the process of securing
the necessary approvals is the exact same process detailed above involving the consent of the
Commissioner of Education. (It should be noted that the requirement to secure approval as a foreign
corporation is separate from and in addition to the requirement to register with and report to the New
York State Attorney General’s Charities Bureau in order to maintain assets in New York.)

Upon reflection, it is possible that a charitable organization incorporated in Delaware and seeking
recognition as a foreign corporation so as to be able to operate in New York might discover that it
must re-incorporate domestically under the Regents’ rules, or forgo conducting business in the state.

Conclusion

Changes to this scenario are on the way. After several years of discussion, amendment of parts of the
N-PCL was passed by the New York State legislature in June 2013. Whether the governor will sign this
legislation into law is uncertain as of this writing. Even if signed, it will not become effective until July 1,
2014. The most significant change for purposes of this discussion is that the Department of Education
will not review proposed not-for-profits prior to incorporation, but may do so in certain circumstances
after the organization receives its certificate of incorporation. If this change is enacted, it will speed up
the incorporation process, but may merely delay the scrutiny. Legal change is easier than bureaucratic
reform, so the essence of this complex process will remain.

The situation depicted here does not mean that artist endowed foundations cannot incorporate in New
York or become foreign corporations in the state. To be sure, some government officials will be helpful.
It does mean that you should expect a delayed and frustrating experience and one that is not designed
for organizations with characteristics common to artist-endowed foundations. No one likes to pay
attorneys’ fees, but should you decide to incorporate your foundation in New York, or want to have the
foundation do business in the state as a foreign corporation, it is advisable to use experienced nonprofit
counsel and to get that advice as early in the process as possible.

1 For a discussion of pros and cons of the two forms, see Stephen K. Urice, “Creativity and Generosity:
Considerations in Establishing Artist-Endowed Foundations,” in The Artist as Philanthropist: Strengthening
2 For a detailed discussion of this law, the reader may wish to consult New York Nonprofit Law and
Practice: With Tax Analysis, by Victoria B. Bjorklund, James J. Fishman, and Daniel L. Kurtz (LexisNexis
Mathew Bender, 2nd ed.)
3 See New York State Education Department, Office of Counsel, Commissioner’s Consents, Chapter
4 See New York State Education Department, Office of Counsel, Commissioner’s Consents, Frequently
5 See New York State Education Department, Office of Counsel, Education Corporations, Education
Law and Rules, Selected Sections of the Rules of the Board of Regents (8 NYCRR) at

7 If the organization has used language in its certificate that states the corporation is not authorized to operate anything chartered by the Board of Regents, including any specified list of institutions and activities as discussed above, it might escape post-incorporation scrutiny by the Department of Education. However, if the Department thinks the organization does come under the Regents’ chartering authority, the legislation suggests it will have the power to investigate in the same way as before. Stay tuned.
9.8.4 Artist-Endowed Foundations Holding Stock in Artists’ Corporations: A Costly Arrangement

JILL S. MANNY

Introduction

Various visual artists have incorporated their studio practices—artistic works, related intellectual property, and facilities—and bequeathed the stock in the corporations to their private foundations. The bequests, structured over the past four decades, are now reaching artist-endowed foundations in increasing numbers. This structure, which leaves private foundations holding corporate stock, has certain negative tax consequences for the foundations that make it more complicated for the foundations to further their charitable missions. It is generally not an efficient structure from many perspectives. This paper, prepared for the Aspen Institute’s National Study of Artist-Endowed Foundations, examines the consequences of this arrangement and discusses possible strategies to limit its negative impact. This paper is not intended as legal advice, but as a general discussion of the issues that might face artists and their foundations. It is important that artists seek expert legal advice to direct the structure of their art holdings.

The primary difficulty for artist-endowed foundations holding stock in artists’ corporations is that the art gets trapped inside of the corporation, and it is complicated and generally expensive to extricate the art without incurring a prodigious tax bill. In order to avoid situations that tie up valuable assets, it is important for artists to get expert advice on tax planning from lawyers well versed in tax law, private foundation law, and estate planning. Expert legal advice can preserve the charitable options of artists and those that oversee their foundations.

Problems

Most of the potential problems being faced by artist-endowed foundations trapped in this structure result from federal income tax legislation enacted in 1969. In that year, Congress enacted legislation to more stringently police private foundations as opposed to public charities under the theory that public charities are publicly accountable because they are dependent on the government and the public for funding, and therefore less likely to be used for the private purposes of their managers. Some of the abuses that Congress sought to curb involved private foundations holding onto assets rather than distributing them for charitable purposes. Several of the restrictions enacted by Congress in 1969 are relevant to artists and their foundations.

First, the 1969 legislation, in part, limits the extent to which a business may be controlled by a private foundation and its major donors by limiting the amount of stock a private foundation, together with its major donors, can hold in a corporation. This provision requires foundations to divest...
themselves of interests in businesses above a prescribed limit, and imposes penalty excise taxes on excess business holdings beyond this limit. Congress clearly did not want private foundations to own corporations. The concern was that foundation managers, often wearing shareholder and officer hats in the corporation as well, might place the interests of the business ahead of the charitable responsibilities of the foundation.

The restriction on excess business holdings can create a problem for artist-endowed foundations that own a controlling interest in the entity holding the art. Liquidation of the corporation in order to eliminate excess business holdings generally will result in a substantial tax obligation that can consume financial assets or, where there is little cash, can necessitate large-scale, forced sale of the art. Although some artist-endowed foundations have chosen to sell art and in order to pay tax, many others will prefer an alternative approach.

Excluded from the definition of “business enterprise” and therefore not subject to the excess business holdings rules, however, are “functionally related businesses”— businesses that are related to the foundation’s exempt purposes. Accordingly, one solution to the excess business holdings problem is to determine that a corporation is a functionally related business. There is some law that suggests that the Internal Revenue Service (“IRS”) may be willing to issue a positive ruling on that issue under certain circumstances—a ruling on a private foundation whose mission was to advance American music that received by bequest a controlling interest in a corporation holding a composer’s music concluded that the corporation was a functionally related business. In addition, the IRS has recently issued a helpful ruling to an artist-endowed foundation facing an excess business holdings problem.

A second relevant requirement of the 1969 legislation is a minimum distribution or “payout” requirement imposed on private foundations. In order to encourage more generosity by foundations, Congress enacted a minimum payout requirement, which requires private foundations to distribute a certain amount each year for charitable purposes. The minimum distributable amount is five percent of the value of the foundation’s investment assets, including corporate stock.

Again, functionally related assets—assets that are used directly to carry out a foundation’s exempt purposes—can be helpful here, as their value is excluded in determining the base on which the amount that must be distributed is calculated on the theory that these assets do not produce any income that is available for distribution. For these purposes, artworks used by an artist-endowed foundation to further its exempt purposes likely would be functionally related because they are used in the foundation’s exempt activities, unless, perhaps, the artworks are consigned to a gallery for sale, at which point the paintings become investment assets whose value is subject to minimum payout. If the corporation holding the artwork is a functionally related business, the value of its stock is not taken into account for purposes of minimum payout rules. It is therefore important for the corporation holding the art to be operated as a functionally related business—furthering the charitable and educational purposes of the foundation.
These rules and others enacted in 1969 that may require sales of corporate stock held by an artist-endowed foundation and mandatory distributions calculated on the value of corporate stock present particular problems for foundations that are asset rich and cash poor, such as artist-endowed foundations that hold stock in an entity that owns valuable art that it does not want to sell. In order to make requisite distributions, the foundation might be forced to sell art held by the corporation and to pay tax on the sale,

leaving the foundation with less art and less funds to carry out its charitable and educational activities. In addition to negative tax consequences, a large-scale, forced sale of art has the potential to depress the value of the remaining art and can run counter to a foundation’s efforts to preserve and steward the artist’s collected works.

Aside from these special private foundation rules, artist-endowed foundations in this situation can face potential unrelated business taxable income issues. In other words, income that the private foundation receives from the artist’s corporation might be subject to tax, even though the foundation is otherwise tax-exempt. There are two types of corporations—C corporations and S corporations—and they present different problems with respect to unrelated business income tax.

If the entity holding the paintings is a regular C corporation, income from sales would be taxed to the corporation and passed through as dividends to the foundation. The foundation would not be taxed on that income but it would get only after-tax dollars, so a significant portion of the proceeds from sales of the art would go to the government in the form of tax payments from the corporation. Furthermore, if the activity carried on by the artist’s corporation is deemed to be a regularly carried on unrelated trade or business for the foundation, then the foundation itself will pay unrelated business income tax on the dollars it receives from the corporation at the highest corporate tax rates. This unrelated business income tax issue can be avoided by ensuring that the corporation is a functionally related business for the foundation—that it furthers the exempt purposes of the artist-endowed foundation and is not a regularly carried on unrelated trade or business.

If the entity holding the paintings is an S corporation, the S corporation will not pay tax on the proceeds from the sale of art, and all of the money will pass through to the private foundation. That good news is offset by some bad news—all of the income that the foundation receives from the S corporation automatically will be subject to the unrelated business income tax, further depleting funds available to the foundation for use in pursuing its charitable mission. Although ensuring that the S corporation is a functionally related business for the artist-endowed foundation remains significant on the issues of excess business holdings and minimum payout, functionally related business status will not eliminate the unrelated business income tax on income that flows from the S corporation to the foundation.

**Potential Solutions**

There are two possible sets of solutions here—one to ensure that the corporation furthers the purposes of the artist-endowed foundation and one to move the artwork out of the corporation with...
as little tax incurred as is possible. An additional twist that must be considered in connection with any proposed solution is that often the artist-endowed foundation needs some cash both for administrative purposes and for grantmaking purposes, and holds lots of stock in the artist’s corporation but very little cash.

The first set of possible solutions involves selling the art and avoiding treatment of the sales as a regularly carried on unrelated trade or business. This requires the foundation to put strictures on the sales process in order to manage the corporation like a related business. In order to accomplish this solution, the foundation would, first, limit the number of sales so that selling is not regularly carried on and not a significant business activity. Second, the foundation would cause its wholly owned corporate entity to use the art for educational purposes by, for example, conducting an active lending program and engaging in other educational activities with the art. As will be discussed more fully below, this may convince the IRS that the corporation’s activity furthers the exempt purposes of the artist-endowed foundation.

The second set of possible solutions to the problematic structure of an artist-endowed foundation owning stock in the corporation that holds the artist’s work involves contributing the art to a public charity. If it is consistent with the foundation’s charitable purposes, the corporation could donate art to a public charity that it does not control, such as a museum. This solution works from many perspectives to get the artworks into the public realm without tax, but the artist’s foundation may lose control over the artist’s works and the gift does not generate funds to support the foundation’s charitable activities. Alternatively, the artist-endowed foundation might establish a donor advised fund at a community foundation which would receive the corporation’s contribution of art and then use the art sale proceeds to make grants consistent with the artist-endowed foundation’s charitable purposes. In many cases the community foundation may have expertise in those charitable purposes that the artist-endowed foundation would then not need to develop.

As another possible solution along these lines, the artist-endowed foundation might arrange for the formation of a supporting organization to benefit a group of museums or other educational organizations, to which the corporation would contribute art for use in charitable activities and ultimately for sale with proceeds to benefit the supported organizations. Although the artist-endowed foundation might be concerned as to how the art would be used in this structure, it should be possible for the foundation to secure sufficient input to ease its concerns. For example, the supporting organization could support five museums and the supporting organization’s board could consist of one trustee from each of the museums plus three trustees from the foundation. Although the private foundation technically would not control the board so the structure would not violate the rules for supporting organizations, it might be relatively simple for the foundation’s representatives to forge alliances with a few of the museum trustees in order to enable the foundation’s representatives to provide appropriate advisory guidance to the activities of the supporting organization and to inform its use of the art.
A final possible method for moving untaxed cash into the artist-endowed foundation from the corporation that owns the art would be for the foundation to enter into a service agreement with the corporation for an appropriate fee—the foundation would manage the art collection in a responsible manner and the corporation would pay for that management service. The management fee would be a reasonable and necessary expense for the corporation which might not have the level of expertise of the foundation in lending and managing art for charitable purposes. This structure might avoid unrelated business income tax on the foundation’s management fee because the service is offered only to one client—the foundation’s wholly captive entity—and because the management of the artist’s artworks and copyrights held by the corporation would be substantially related to the foundation’s exempt purposes, assuming that those purposes are properly expressed in the foundation’s organizing documents.  

**Recent Guidance from the IRS**

In March 2013, the IRS tossed a lifeline to the artist-endowed foundation community through issuance of a Private Letter Ruling (PLR). Private Letter Ruling 201323029 (the PLR) was requested by an artist-endowed foundation—a nonprofit private operating foundation (the Artist’s Foundation) formed to further the “philanthropic and educational initiatives” of the artist and “to preserve and advance the global understanding of the legacy of his life and work.” As outlined in the PLR, a corporation (the Artist’s Corporation) was formed by the artist (the Artist) during the Artist’s lifetime to house the Artist’s artistic enterprise (including both artworks and copyrights). The Artist was the sole shareholder in the Artist’s Corporation. In a common pattern, the Artist’s Corporation hired the Artist and his staff as employees, acquired and stored the materials used by the Artist, handled all aspects of the creation, shipment, storage, and insurance of the Artist’s work, and managed the sale, reproduction, and licensing of the work. Upon the death of the Artist, the stock in the Artist’s Corporation is to be transferred to the Artist’s Foundation, and the focus of the Artist’s Corporation’s activities will shift from art production to the management of the Artist’s collection and intellectual property. The Artist’s Foundation, upon receipt of the stock in the Artist’s Corporation, intends to use the Artist’s collection and copyrights to “increase public exposure and understanding of the broad scope of [the Artist’s] work, advance [the Artist’s] scholarship, and encourage artists’ involvement in civic issues by showing that art can change the world.”

The Artist’s Foundation applied to the IRS for a PLR to resolve several of the legal issues discussed under “Problems” above. First, the Artist’s Foundation requested a ruling that Artist’s Corporation will be a functionally related business for the Artist’s Foundation holding the stock. An affirmative ruling on this point would mean both that the stock would not constitute excess business holdings and that the stock’s value would not be taken into account in calculating the Artist’s Foundation’s minimum payout requirement. Second, the Artist’s Foundation requested a ruling that management fees it received from the Artist’s Corporation would not be unrelated business taxable income because the activities it carries out for the Artist’s Corporation are substantially related to the Artist’s Foundation’s exempt purposes. The Artist’s Foundation received favorable rulings on both issues. In other words, the IRS concluded that the Artist’s Corporation will be a functionally related business for
the Artist’s Foundation and the compensation received by the Artist’s Foundation for managing the artworks and the related copyrights will not constitute an unrelated trade or business, thus resolving the excess business holdings issue, the minimum payout issue, and the unrelated business income tax issues discussed above.35

Although this ruling is directed at and may be relied on only by the unnamed organization that applied for and obtained the ruling,36 it may provide a workable model for other artist-endowed foundations confronting similar issues under the same or very similar structures and may provide guidance for artists and their advisors creating structures today and in the future. It is important to note, however, that the conclusions put forth by the IRS in the PLR will not provide comfort to all artist-endowed foundations holding stock in artists’ corporations under all circumstances.37 While the PLR represents an important step in untangling the chaos created by some of the existing structures, careful further steps and rigorous planning for future structures will be necessary to ensure the realization of artists’ charitable intentions for their foundations, including preservation and stewardship of their works and legacies without impediments from the Internal Revenue Code.

Lessons

Artists create and often maintain significant cultural assets that are important to society in general and also may provide a source of funding for the charitable goals of the artists. Decisions regarding structures for maintenance of these assets should be made with full knowledge and understanding of the legal implications of those structures. In light of this discussion, it is safe to conclude that depositing an artist’s art into a corporation and bequeathing the corporate shares to a foundation can be messy and expensive. The art may become wedged in the corporation and potentially cause all sorts of problems for the artist-endowed foundation that owns the stock. So the first lesson is to be very cautious about using this structure. Today artists are more likely to use LLC’s for these purposes rather than corporations, but some of the same problems may arise if the entity generates unrelated business income. The PLR may provide a workable model for some structures, but is aimed at only one taxpayer and, in any event, will not solve all problems in all circumstances. The second and most important lesson is that artists need expert counsel well versed in tax law, private foundation law, and succession planning. This may require an artist to retain a new set of lawyers just to deal with these unique and complex issues and to do so before irrevocable decisions are made.

1 The author wishes to thank John Sare of Patterson Belknap Webb & Tyler LLP for his helpful insights, and David Holmberg and Margaret Cremin for their invaluable research assistance.
5 Code Section 4942(j)(4) defines a functionally related business as (A) a trade or business which is not an unrelated trade or business (as defined in section 513), or (B) an activity which is carried on within a larger aggregate of similar activities or within a larger complex of other endeavors which is related (aside from the need of the organization for income or funds or the use it makes of the profits derived) to the exempt purposes of the organization. I.R.C. § 4942(j)(4)(A), (B) (2006).


9 Id.

10 I.R.C. § 4942(e).

11 For example, artworks used by the foundation for exhibitions, study collections, and other educational programs.

12 In other words, the value of the consigned artworks would be included in calculation of the minimum payout for the foundation. I.R.C. 4942 (2006).

13 Id.

14 The paintings might be inventory if the sale is not handled properly, and the basis is close to zero so sales proceeds might all be gain taxable at ordinary income rates. I.R.C. § 1221(a) (2006).

15 The Internal Revenue Code imposes a tax at corporate rates (trust rates in the case of trusts) on the unrelated business income of virtually all tax-exempt organizations, including private foundations. I.R.C. §§ 511-13; Treas. Regs. §§ 1.511-13. Generally, an income-producing activity will give rise to the tax if it is (1) a “trade or business,” (2) “regularly carried on,” and (3) not substantially related to the organization’s exempt purpose (aside from the organization’s use of the income to finance its exempt purpose(s)). I.R.C. § 513(a); Treas. Reg. § 1.513-1(a) (1967).

16 C corporations, taxed under Subchapter C of the Internal Revenue Code, are separate taxable entities, apart from their shareholders. STEPHEN SCHWARZ & DANIEL J. LATHORPE, FUNDAMENTALS OF CORPORATE TAXATION: CASES AND MATERIALS 14 (8th ed. 2012). Thus, C corporation income is taxed twice, at the shareholder and corporate levels. Id. at 5. S corporations are taxed under Subchapter S of the Internal Revenue Code and are in most cases subject to taxation at the shareholder level only. Id. at 23. However, S corporation eligibility is restricted, in general, to corporations that have no more than 100 shareholders, have no nonresident alien shareholders, have no non-individual shareholders (estates, certain trusts, and certain tax-exempt organizations are permitted), and have no more than one class of stock. I.R.C. § 1361(b).

17 I.R.C. §§ 11(a), (b), 301, 316.

18 I.R.C. § 511(a).

19 I.R.C. § 513(a); Treas. Reg. § 1.513-1(a).

20 I.R.C. § 1366(a), (b).


22 Note that the IRS has recently issued a Private Letter Ruling which provides some clarification and may create a workable model to resolve some of the issues that arise in this context. See “Recent Guidance from the IRS,” infra.

23 Such as education, environmental preservation, or AIDS research, for example.

24 A supporting organization is a public charity structure that might be helpful in this situation. Setting up and maintaining a supporting organization would require expert legal advice and input. See I.R.C. § 509(a)(3).

25 Treas. Reg. § 1.513-1(d).

26 Private Letter Ruling 201323029. Private Letter Rulings are directed only to the organization requesting the ruling and the Internal Revenue Code provides that Private Letter Rulings may not be used or cited by others as precedent. I.R.C. § 6110(k)(3).

27 See I.R.C. §§ 509(a), 4942(j)(3).

28 Private Letter Ruling 201323029.
In order to accomplish these goals, the Artist’s Foundation planned to engage in the following activities: “1) respond to requests from museums, scholars, publishers, and others seeking knowledge and understanding of [Artist’s] life and artistic legacy; 2) develop a comprehensive scholarly resource—a catalogue raisonné—that documents all work produced by [Artist] and illustrates the evolution of his work over his lifetime; 3) create a robust digital repository of images of [Artist’s] work so as to support scholarship on a global basis; and 4) prepare, record, edit, and archive a series of interviews with artists and scholars that will constitute an oral history of [Artist’s] life and artistic legacy.”

For example, an artist-endowed foundation wishing to sell all of the artworks held in a controlled artist’s corporation may require additional guidance and comfort from the IRS. Similarly, arrangements distinct from that presented in the Private Letter Ruling 201323029 (artists’ entities with different relationships, structures, and goals) may not find comfort in the IRS conclusions presented in the PLR.
9.8.5 Statutory Copyright Termination and Artist-Endowed Foundations

LEE-FORD TRITT

I. Introduction

An artist faces many unique challenges in the estate planning context, with difficulties becoming further compounded if the artist wishes to transfer his or her copyright interests to a charitable foundation. Unlike other types of property an individual might own at death, copyrights may produce unforeseen consequences and very odd results for an artist’s estate. In large part, these complexities are due to the termination of transfer rights (“termination rights”) found under the Copyright Act of 1976 (the “1976 Act”).¹ In fact, termination rights create problematic implications not only for estate planning techniques, but also for tax law and not-for-profit scenarios, including those centered on artist-endowed foundations.

Works of art often comprise the most financially valuable assets bequeathed to an artist-endowed foundation, but copyrights are important as well. Setting aside the question of monetary value, ownership of the artist’s copyrights is essential if an artist-endowed foundation’s charitable purpose is to be realized by programs intended to increase public access to and knowledge about the artist’s art. This typically involves activities that require use and stewardship of copyrights—such as publications, exhibitions, licensing of images and text, etc. In light of the important charitable role played by copyrights, this paper, prepared for the Aspen Institute’s National Study of Artist-Endowed Foundations, examines the question of termination rights as they might impact artists’ plans to bequeath their copyrights permanently to a foundation. As a point of reference, copyright law refers to all copyright creators as “authors,” whether the copyrightable work is a novel or a painting;² for the purposes of this discussion, we’ll follow that lead.

For authors, and others with a stake in their copyright interests, termination rights are a topic of increasing importance. Generally, the 1976 Act provides an author (or, upon the author’s death, the author’s statutorily-defined class of heirs—spouse, children, and grandchildren) the right to reclaim a previously assigned copyright during a five-year window of opportunity that opens at a date after the original transfer. In theory, termination rights provide authors a “second bite at the apple” by enabling authors to take back previously assigned copyright interests in order to reassign them for a second chance to profit.

The possibility of termination applies to all types of transfers (whether donative or not), except those transfers made by the author’s last Will and Testament. For example, a properly executed contract that purports to transfer “all right, title, and interest” in a copyright nonetheless may be terminated. Even if
the contract states that the copyright assigned is “in perpetuity” or “for the duration of the copyright term,” the copyright remains subject to termination rights. Unless the copyright is transferred by the author’s Will, termination rights may apply.

One often overlooked concern created by termination rights is a concept referred to as “estate bumping.” After an author’s death, the author’s statutorily-defined class of heirs may be entitled to termination rights and thereby potentially control the disposition of the author’s copyright interests. This enables unintended beneficiaries—including those that have been expressly disinherited—the ability to rewrite, or “bump,” an author’s estate plan. Moreover, an author cannot effectively divest these heirs of termination rights or alter their power of termination. In this manner, the 1976 Act ensures that copyright law, rather than an author’s exercise of testamentary intent, ultimately determines who controls the author’s copyrights after death.

Termination rights have the potential to create serious pitfalls for unwary estate planners and charitable organizations. The consequences of termination rights can be severe, including estate bumping and adverse income, gift tax, and estate tax implications. Beyond this, termination rights may also trigger difficulties in light of laws prohibiting transactions between private foundations and their insiders. Some of these problems arise due to the disparate nature of the pertinent legal disciplines—many estate planners simply are not yet aware of termination rights and their implications and many copyright experts may be unacquainted with modern estate planning techniques. Therefore, it is essential for an author to discuss with counsel the potential of estate bumping—don’t assume counsel understands the nuances of termination rights.

In addition, estate planning problems associated with termination rights are intensified because the statutory provisions are complicated, the regulations offer little insight, and the legislative history is sparse. As a chief example, uncertainty remains as to whether the statutory interpretation of the “by Will” exception could be interpreted broadly enough to include Will-substitutes, such as revocable (or, “living”) trusts, which are an increasingly popular testamentary instrument. If this interpretation is not possible, which is a distinct possibility, then the transfer of copyrights by Will-substitutes leaves in place the right of authors’ statutory heirs to take ownership of the copyright interests, potentially presenting a challenge for those authors who intend to bequeath their copyrights permanently to a foundation.

Until the uncertainty is resolved as to whether the statutory interpretation of the “by Will” exception could be interpreted broadly enough to include Will-substitutes, prudence should lead an author and his or her counsel to deal with copyrights outside of the trust context. Moreover, an author should be cautious concerning any lifetime transfer of a copyright to other testamentary-like instruments, including revocable trusts or charitable trusts, or any other entities, until the permutations of the 1976 Act are better understood. As we shall see below, once the copyrights are transferred during the lifetime of the author, a specific bequest under the author’s Will may not be enough to insulate the copyrights from the frustrating effects of estate bumping. Therefore, an understanding of both the technical details and
the policy underlying the creation of termination rights is essential for estate planners and organizations that wish to recognize—and mitigate—the potential adverse consequences of estate bumping.

II. Copyright Law

Fully comprehending the conflict between effective estate planning and copyright law requires a rudimentary understanding of copyright property characteristics and the law that governs copyright.

In general, copyright law in the United States is constitutionally based and is governed entirely by federal law. Article I, Section 8, Clause 8 (the “Copyright Clause”), provides that Congress has the power to “promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.” The concept underlying the creation and protection of copyrights is that granting authors the exclusive right to exploit their works for a period of time will spur intellectual innovation and growth in general. In essence, by essentially granting authors a durational monopoly on the exploitation of their works, the Framers provided an incentive for authors to develop arts, which benefit and enrich society at large. Therefore, Congress’s task in defining the scope of copyright interests is to balance the interests of authors against the stated public purpose of the Copyright Clause.

Accordingly, Congress protects authors’ interests by granting copyright protection to original works of art that are “fixed in any tangible medium of expression.” Copyrightable works include: (i) literary works; (ii) musical works, including any accompanying words; (iii) dramatic works, including any accompanying music; (iv) pantomimes and choreographic works; (v) pictorial, graphic, and sculptural works; (vi) motion pictures and audiovisual works; (vii) sound recordings; and (viii) architectural works.

Copyright law grants authors four distinct rights in original works for a finite period of time: (i) the right to reproduce the copyrighted work; (ii) the right to prepare derivative works; (iii) the right to distribute copies to the public; and (iv) the right to perform the works or display the works in public. This period of exclusive exploitation, however, is limited in duration. The 1976 Act (as modified in 1998 by the Sonny Bono Copyright Extension Act) provides that the copyright term of a work created after January 1, 1978 will last for the author’s life plus seventy years. When the term of the copyright expires, the work enters the public domain and can be used by anyone.

Ownership of the Tangible Work versus the Copyright Therein

One copyright concept that can be particularly difficult to grasp concerns the difference between the ownership of a copyright interest and the ownership of the material object in which the work is fixed (i.e., the physical copyrightable work). The ownership of the copyright is a separate and distinct property right from the ownership of a physical embodiment of the underlying work. Accordingly, a copyright is not conveyed by transferring a material copy of the underlying work, nor is the material object conveyed by transferring the copyright interest. For example, an artist may sell an original painting but still retain ownership of the copyright in the painting, preventing the owner of the physical
painting from making reproductions of the painting without the authorization of the copyright owner, and retaining such reproduction rights for herself.

It follows that for estate law purposes, a copyright will not pass according to a testator’s Will under a specific bequest of the underlying work itself, unless specifically stated, because a copyright is a separate and distinct property interest from the physical embodiment of the work. If the copyright is not otherwise specifically bequeathed, the copyright will pass with the testator’s residuary clause, if any, or under the intestacy laws of the testator’s domicile at death. Estate planners must take care in drafting a bequest to be sure that both the tangible work and the intellectual property rights are conveyed to the intended beneficiary, if so desired.

Generally, and similar to other property right owners, an author can exercise or assign any or all of her rights, or transfer ownership of the copyright altogether, during her lifetime or at death. Congress, however, enacted a unique property right afforded only to copyright authors—a non-assignable right to recapture previously assigned copyright interests. These recapture rights were first implemented through the “renewal system” promulgated in earlier copyright acts, but are now realized through termination rights under the 1976 Act.

III. Copyright Recapture

The principle that authors should have the right to recapture previously assigned copyrights has a long history in American copyright law. Congress wanted to grant authors a second opportunity to benefit from their works after an original assignment. The policy underlying the copyright recapture system was formulated as a protection for authors against the superior bargaining positions of entrepreneurs and art patrons interested in acquiring copyrights. With no way to know the degree of acceptance their works would achieve, authors often licensed their copyrights for minimal compensation. As a result, entrepreneurs often realized substantial profits relative to their outlay. A recapture system was conceptualized to “permit authors, originally in a poor bargaining position, to renegotiate the term of the grant once the value of the work has been tested.” Accordingly, Congress wanted to grant authors a unique second chance to profit from their work by creating a right to recapture any previously assigned copyright interests.

A. Renewal Rights

Prior to the 1976 Act, this recapture system was accomplished through the creation of a two-term “renewal system”. Congress divided the duration of copyright protection into two distinct temporal terms. Under the Copyright Act of 1909, authors held exclusive rights in a copyright work for an initial term of 28 years and held the right to renew the copyright for an additional 28 years. If authors assigned their rights in the copyrightable work during this initial term, the authors could later recapture these assigned rights by securing a second term of years. In other words, all previously assigned, sold or gifted copyright interests reverted back to the author in the second term. In theory, the right of renewal gave an author a second chance to profit from the copyright by canceling any transfer made during the initial term and returning the copyright to the author for a second term.
The renewal right vested in the author only if the author was alive at the end of the initial term. If the author died during the initial term, the work did not automatically fall into public domain. Instead, the renewal term rights (and any profits derived from the future exploitation of the copyright) passed to a statutorily-defined class of heirs (the author’s spouse, children, and grandchildren). Practically speaking, this meant that the author could not assign or transfer a renewal interest unless he or she survived the expiration of the first term. Any assignment before the renewal interest vested was voidable at the surviving family members’ option. For example, if an author assigned or bequeathed the renewal interest (during his lifetime or at death) to a third party outside the statutorily-defined class of heirs, including a revocable trust, a private foundation, a partnership or a corporation, and died before the renewal term vested, the author’s spouse and children could “bump” the assignment and reclaim the copyright—effectively disregarding the author’s intent.

Congress intended this right to be unassignable and exclusive to authors and their families so that they “could not be deprived of this right.” Nevertheless, the Supreme Court held in 1943 that an assignment of the renewal right was a valid exercise, thereby thwarting Congress’ intention. This decision, in effect, allowed publishers to use their initial bargaining power to require authors to sign away the renewal right at the outset of the contractual relationship, thereby defeating the purpose of the recapture system and the renewal term.

B. Termination Rights

The 1976 Act abandoned the two-term renewal system for works created on or after January 1, 1978 and replaced it with termination rights. Now, an author (or the author’s statutorily-defined heirs—spouse, children, and grandchildren) may terminate (or “bump”) any lifetime assignment or license of a copyright with respect to any work created on or after January 1, 1978, so long as the termination right is executed properly within designated time periods. This allows the author (or the author’s statutory heirs) to recapture any remaining value in the copyright interest. In practical terms, even if the author specifically sold all of his rights and interests in a copyright, the author (or the author’s statutory heirs) could still terminate the transfer and take back the copyright without having to compensate the assignee.

When Transfers May be Terminated

The termination rights provisions are found in two separate sections of the 1976 Act. Section 203 governs copyright transfers made on or after January 1, 1978, permitting authors (or the author’s surviving spouse, children, and grandchildren) to terminate any transfer or assignment of copyright during a five-year window of opportunity that begins thirty-five years from the date of the transfer. Section 304(c) governs transfers before 1978, permitting termination during a five-year window of opportunity that begins fifty-six years after the work was copyrighted. This paper will focus on Section 203 termination provisions—transfers made on or after January 1, 1978.

Terminations are not automatically triggered, but must be affirmatively exercised by an author (or the author’s statutory heirs) during the applicable time frame established. (Remember, the provisions specifically exclude the termination of transfers made by Will and, under Section 203, only apply to transfers implemented by the author and not the author’s devisees or assignees.) Complicated rules
govern when and how the termination right must be exercised. In general, termination under Section 203 “may be effected at any time during a period of five years beginning at the end of thirty-five years from the date of the execution of the grant.”27 To effectuate termination, the author (or the author’s statutory heirs) must serve the grantee with written notice that must state the effective date of termination (the effective date must fall within the prescribed five year period).28 The notice must be served not less than two years or more than ten years prior to termination date.29 In essence, Section 203 creates a thirteen-year window of opportunity for termination notice.

It is important to differentiate between the vesting of the right to terminate, the vesting of the potential ownership in the soon-to-be terminated copyright, and the actual ownership of the copyright after termination. The difference determines who has the right to terminate and who will receive the copyright at the applicable termination date. Remember, an author’s interest in the previously assigned copyright does not merely vest at the commencement of the termination period. An author’s interest in the right to retake the copyright vests when timely notice is served on the grantee, which can occur up to ten years before commencement of the five year termination period.30 But, the actual copyright interests themselves do not revert to the author (or the author’s statutory heirs) until the applicable termination date.31 This creates the potential of a time gap between the service of the notice of termination and the actual termination date when the copyright reverts back. For instance, ten years before the copyright is actually terminated, the author can duly serve notice and thereby has a vested interest in the soon-to-be terminated copyright, but the author does not own the copyright outright until the actual termination date.

This time gap can create some issues. For example, if the author dies after serving notice of termination but before the termination date, does the copyright pass according to the author’s wishes as part of the author’s estate or do the statutory heirs get to re-serve notice of termination and receive the property upon the termination date? A properly effectuated termination notice restores ownership of a copyright to all those who possessed termination rights as of the date that the notice was filed. Therefore, if an author serves a notice of termination, but dies prior to the date of repossession, the copyright nonetheless will pass to the author’s estate rather than to the statutory heirs.32 In contrast, if the author survives to a date at which he or she could have served a termination notice, but dies without serving one (therefore, leaving the lifetime transfer in place), the statutory heirs, and not the estate, gain the right to serve such notice and take the reversion at the applicable termination date. After the actual termination date, the terminator (whoever this may be) becomes free to commercially exploit the copyright or transfer it to others.

**Which Transfers May be Terminated**

Any exclusive or nonexclusive transfer of copyrights, or of any right under a copyright, may be terminated provided the transfer meets all of the requirements of the termination provisions.33 Unlike the previous renewal system, termination rights are very difficult to lose and cannot be contracted away, waived, or assigned. “Not even a specific, well [drafted contract] by an author to forgo the termination right is binding on [the author].”34
These termination rights apply to all transfers and assignments except for transfers effectuated by the author's Will. In contrast to the renewal system, the only type of copyright transfer that cannot be terminated or bumped by the author's statutory heirs is one executed by the author's Will. Basically, all inter vivos (lifetime) transfers remain bumpable.

Who May Terminate Transfers
Termination rights are exercisable only by the author so long as the author survives. If the author dies before the window of opportunity to serve the notice of termination opens (or, after the window has opened but before the author actually serves notice of termination) the right to terminate—as well as the right to any reversionary interest in the copyright—passes to the author's statutory heirs. Termination rights pass by operation of law only to the author's surviving spouse, children, and grandchildren; the author may not give or bequeath termination rights to anyone outside the statutorily-defined class of heirs, and any gift or bequest of termination rights is subject to “bumping.” This operation evidences Congress's intent to give the benefits of copyright recapture to author's statutory heirs, rather than the author's assignees or devisees.

Generally, the author's statutory heirs consist of the surviving spouse, children, and grandchildren, if any, and the author's executors, administrators, personal representatives, and trustees, if no members of the first class are found. If the author dies leaving only a spouse (and no children or grandchildren), the spouse takes the entire termination interest. If the author dies leaving only children or grandchildren (and no surviving spouse), the entire termination interest is divided among the children and grandchildren on a per stirpetal basis—an equal share for each child, with a deceased child’s share divided among the deceased child’s descendants. The deceased child’s interest can be executed by majority action of his or her surviving children. If the author dies leaving both a surviving spouse and children or grandchildren, the spouse takes half of the termination interest, while the remaining half interest is divided among the author’s children on a per stirpetal basis.

The exercise of a termination right requires agreement between statutory heirs owning more than half of the termination interest. Consequently, if the author is survived by a spouse and children, the surviving spouse must join with at least one child in order to terminate. If the author is survived only by children, then a majority of these children must join in a termination. If there are only two statutory heirs, either can disrupt the other's plans for termination. In the event the author dies leaving no surviving spouse, children or grandchildren, the termination right vests in the author's executor, administrator, personal representative, or trustee. Where there is more than one statutory heir, the termination right is divided and apportioned among the statutory heirs by statute.

IV. Estate-Bumping
Because of the nature of termination rights, authors are practically limited in determining to whom they can transfer their copyright interests, are precluded from using many efficient and effective estate planning techniques, and are unable to control the timing and nature of their donative transfers. In many
circumstances, termination rights potentially undermine the intentions of those authors who are charitably inclined.

Estate bumping is a phenomenon created and promulgated under federal copyright law. As previously discussed, an author cannot strip the statutorily-defined class of heirs of termination rights or alter the size of the interest that vests in any particular heir under the current code.—the only exception to termination rights are transfers made by the author’s Will. As a result, any lifetime assignment by the author (donative or otherwise) is subject to being “bumped” by the author’s statutory heirs if the author does not live long enough to act on the termination rights (i.e., duly serve a notice of termination) or if the author survives the window of opportunity to serve a notice of termination but dies before doing so and the window for serving notice remains open. Though termination rights do not apply to transfers executed by Will, a conflict between copyright law and testamentary freedom exists because of the practical implications of the termination rights provisions. This conflict is due to the failure of the copyright code to carve-out similar exceptions for other types of donative transfers which have testamentary effect, such as Will-substitutes (i.e., revocable trusts), charities, and other modern estate planning mechanisms. “Estate-bumping,” therefore, is a creature of the copyright code.

Because many estate planning practitioners are not yet aware of the existence and nature of termination rights and some copyright practitioners are unacquainted with modern estate planning techniques, the potential of the copyright law “bumping” an author’s carefully prepared estate plans looms large in many situations. If estate planning practitioners are unaware of, or fail to plan for, the estate-bumping effects of termination rights, they will continue to plan copyright authors’ estates using common estate planning techniques, and continue to expose the disposition of those estates to vulnerability.

To illustrate this situation, a brief discussion of revocable trusts, one of the chief estate planning mechanisms (other than Wills) through which testamentary freedom flows, is useful in order to understand the adverse effects of the copyright statute in the estate planning context. Admittedly, there are numerous common estate planning techniques that can come into conflict with termination rights, but this discussion focused specifically on revocable trusts will serve to demonstrate the potential pervasiveness of estate-bumping and its effect on testamentary freedom and asset disposition.

**Revocable Trusts**

In many states, Wills are no longer the primary dispositive estate planning instrument. Revocable trusts (sometimes called “living trusts”) are increasingly used in place of Wills for the management and distribution of an individual’s assets at death. A revocable trust is a Will-substitute that disposes of an individual’s assets at death. The revocable trust is quickly becoming the testamentary instrument of choice in states with a wealth of intellectual property, such as California, Florida, and New York.

Revocable trusts are popular due to their significant advantages over Wills. One great advantage of revocable trusts is that they are generally not subject to court-supervised probate administration. Subsequently, the process is more cost-effective and the instrument is usually not included in public court records. In contrast, when an individual dies with only a Will, the Will is probated and an
inventory of the probate assets is generally required to be filed with the court. Both the Will and the inventory of assets are generally matters of public record. The public nature of the Will probate process has many practical disadvantages for certain individuals. For example, an individual may disinherit a child or leave assets to children in disproportionate shares. An individual may leave assets to a friend or co-worker, and the public nature of the probate process could lead to others misconstruing their intentions. An individual may be gay and desire to avoid potential Will contests from heirs under the state’s intestacy scheme by keeping the dispositions of assets private or out of a Will. Putting the dispositive provisions of an estate plan into a revocable trust has the effect of keeping the dispositions private and shielding the composition of the estate’s assets from the public eye.

Revocable trusts also provide benefits in an elder law context, by providing for the potential incapacity of the grantor. If a grantor of a funded revocable trust becomes incapacitated, the trustee can manage the assets for the incapacitated individual’s benefit free from the otherwise necessary appointment of a costly court-supervised guardian.

There are other advantages to using a revocable trust as well. Immediately upon the grantor’s death, a trustee moves into a position to manage securities, pay expenses, and make distributions to beneficiaries without the delay of probate. In addition, creditors are often unable to attach trust property after the grantor’s death. Finally, trusts created under a revocable trust agreement are generally not subject to the court supervision that is required for many actions involving trusts under a Will. The appointment, removal, and resignation of trustees, the changing of the situs of the trust (for example, to reduce state income tax), can be accomplished more easily and economically.

As noted, termination rights attach to all assignments of copyrights except those effectuated by an author’s Will. Technically, transfers to or by a revocable trust are not transfers “by Will.” Therefore, all dispositions of copyrights by a funded revocable trust may be subject to the estate-bumping aspects of termination rights. It should be noted, however, that one commentator has suggested (though without citation to a source) that a court might interpret the “by Will” provision of the termination statute to include transfers by Will-substitutes, including revocable trusts. Despite this possibility, prudence would seem to be the best course at this point. Even if the meaning of the statute’s plain language was open for interpretation, until the uncertainty is clarified, estate planners are well advised not to gamble with their client’s copyright interests. Funding a revocable trust with copyright interests may expose the client’s estate to the harsh results of estate bumping. An example demonstrates the potential risks.

Scenario 1: Sue, a well-established and wealthy artist, creates a private foundation for charitable purposes, which she names the ABC Foundation. Sue is unmarried and has three children. Sue periodically makes lifetime charitable gifts of cash to the ABC Foundation for operating expenses and other charitable purposes. With a desire to provide a charitable means for the long-term stewardship of her remaining artworks and the copyrights in her life’s work, Sue executes a revocable trust agreement that, upon Sue’s death, transfers all of Sue’s artworks and the copyrights to the ABC Foundation. Sue next executes a Will that specifically bequeaths any remaining artworks and copyrights to the ABC Foundation and the residuary of her estate (a very substantial amount) to
her children. After the execution of the documents, Sue funds the revocable trust with all of her remaining artworks and any and all copyrights (i.e., Sue transfers ownership of the art and copyrights to the revocable trust). Shortly thereafter, Sue dies. Accordingly, the Trustee of Sue’s revocable trust transfers the remaining artworks and the copyrights in all of her works to the ABC Foundation. Sue’s children inherit a substantial estate consisting of non-copyright assets.

Unfortunately, Sue’s children may be able to bump the intended charitable gift to the ABC Foundation and take outright ownership of the copyright interests themselves. Sue’s transfer of her copyright interests to the revocable trust was technically a lifetime transfer, not “by Will.” If Sue dies before exercising her termination rights or before the respective windows to serve termination notices on the various copyrights close, Sue’s children may duly serve termination notices and take the copyrights from the ABC Foundation.

In addition, Sue’s bequest under her Will of the copyright interest is useless. At Sue’s death, she does not own any copyright interests to bequeath under her Will (Sue had already transferred her copyright interests to the revocable trust). Sue’s Will may only dispose of the property she actually owns at her death—which does not include the copyrights. Therefore, no copyrights will pass to the ABC Foundation under Sue’s Will.

Note the difference between a funded revocable trust and an unfunded revocable trust. If Sue had not funded her revocable trust during her lifetime, but used her Will to fund the revocable trust at her death, this would have been a transfer “by Will” and her estate would be free of any unintentional estate bumping. However, Sue would not have benefitted from any of the previously discussed advantages of a funded revocable trust.

**Other Types of Lifetime Transfers**

While Will-substitutes, such as revocable trusts, can conflict with termination rights, there also may be problems with estates planned exclusively using a Will. In particular, once copyrights are transferred during the lifetime of the author, a specific bequest under the author’s Will may not be enough to insulate the copyrights from the frustrating effects of estate bumping.

**Scenario 2:** Sue permanently licenses a portion of the exclusive interests of her copyrights to a corporation for an income stream, but retains other exclusive interests of the copyrights. By Will, Sue bequeaths all of her copyright interests to the ABC Foundation and the residuary of her substantial estate to her children. (The Will is Sue’s only dispositive instrument; there is no revocable trust.) After Sue’s death, only Sue’s retained interests will pass to the ABC Foundation and be safe from the potential of being bumped by the exercise of termination rights. The exclusive interests that were permanently licensed to the corporation remain with the corporation because Sue did not live long enough to exercise any termination rights. However, in this scenario, Sue’s statutory heirs may still terminate the assignment to the corporation. When the statutory heirs duly exercise their termination rights, the interests licensed to the corporation will pass to the statutory heirs and not to the ABC Foundation as Sue intended.
V. Further Potential Complications

Although these scenarios demonstrate that the conflicts between copyright law and some types of popular estate planning techniques present sufficient difficulties unto themselves, it is possible that an additional level of complexity may result from the involvement of a private foundation or a charitable split-interest trust.

It is a hypothetical but not unreasonable question as to whether statutory heirs, in exercising termination rights of copyrights that were transferred during the author’s lifetime to a revocable trust, and then distributed after the author’s death to the author’s foundation as intended by the author’s estate plan, might engender a situation that runs afoul of the prohibition on self-dealing promulgated under Internal Revenue Code §§ 4941. This section of the federal tax code imposes an excise tax on certain transactions (acts of self-dealing) between a private foundation (or charitable trust) and certain “disqualified persons,” including substantial contributors to the foundation, managers of the foundation, and members of the families of such persons, including spouses, children, and grandchildren. The tax is imposed on the disqualified person who engages in acts of self-dealing, and in addition, a tax may be imposed on the foundation’s managers who knowingly approve the transaction. Additional taxes may be imposed if the self-dealing act is not corrected.

The excise tax applies to a number of types of transactions between a foundation and a disqualified person, including sales or exchanges, leases, loans, the furnishing of goods or services, payment of compensation, and the transfer of private foundation assets. The fact that the transaction is fair and reasonable does not insulate the transaction from the prohibition on self-dealing (except in limited instances for reasonable compensation). The tax also applies to certain indirect transactions with disqualified persons.

The author’s statutory heirs are disqualified persons with respect to the author’s foundation. Whether or not the exercise of termination rights by the statutory heirs potentially runs afoul of the private foundation self-dealing prohibition, it is very likely that a payment by the foundation to the statutory heirs, for example to compensate them for declining to exercise the termination rights, would be prohibited. Beyond this, were the statutory heirs to be members of the foundation’s governing body, which is not unusual, other questions might arise apart from the private foundation rules. For example, members of a governing body have a fiduciary duty of loyalty, regulated by state attorneys general, to act solely in the best interest of the charitable organization. Would the act of exercising the termination rights to the detriment of the foundation’s interests be a breach of this fiduciary duty?

VI. Artists’ Intentions

Artists have many reasons to establish a foundation and bequeath their copyrights to it, among other assets. As noted at the outset, ownership of the artist’s copyrights is essential if the artist-endowed foundation’s charitable purpose is to be realized by programs intended to increase public access to and knowledge about the artist’s art. This typically involves activities that require the use and stewardship of copyrights, such as publications, exhibitions, licensing of images and text, etc.
No doubt there are many artists whose families are blessed with harmonious relations and whose statutory heirs will see it as a filial duty to honor the artist’s intentions to permanently bequeath his or her copyrights to a foundation, regardless of the termination right afforded them by the copyright law. But that will not be the case for all artists. Financial gain is only one motivation in these situations and, in fact, may be nominal. The desire to control the artist’s legacy through control of the artist’s copyrights can also be a motivation. And motivations can change through the generations. Not surprisingly, in some instances, one role for an artist-endowed foundation is to insulate the artist’s works and copyrights from the control of family members who the artist believes, for whatever reason, are not qualified to be stewards. But whatever an artist’s motivation, whether charitable or protective or a combination of these, there remains the challenge of realizing the artist’s testamentary intentions in light of existing copyright law.

VII. Conclusion

In a modern estate planning context, the ability of a statutorily-defined class of heirs to estate-bump the testamentary intent of authors has broad public policy implications as well as a high potential to bear upon or even stymie useful and widely accepted estate planning techniques, including the use of revocable trusts and the making of charitable gifts. Estate planning within the framework of current copyright law is a minefield for authors and the estate planners who structure their legacies. Only with an understanding of termination rights and their potential estate-bumping effects, along with a reasoned approach to estate planning in this context, can estate planners avoid exposing authors’ copyright estates—and the interests of intended recipients, including charitable entities—to the unexpected and unfavorable outcomes of estate bumping.

It bears re-stating that the termination rights exception for transfers made “by Wills” provides an author with a narrow remedy to estate bumping. Until the uncertainty is resolved as to whether the statutory interpretation of the “by Will” exception could be interpreted broadly enough to include Will-substitutes, prudence should lead an author and his or her counsel to deal with copyrights outside of the trust context. Moreover, an author should be cautious concerning any lifetime transfer of a copyright to other testamentary-like instruments, including revocable trusts or charitable trusts, or any other entities, until the permutations of the 1976 Act are better understood. Be forewarned . . . once the copyrights are transferred during the lifetime of the author, a specific bequest under the author’s Will may not be enough to insulate the copyrights from the frustrating effects of estate bumping.

2 The creator of a copyrightable work is referred to as the “author” regardless of the nature of the work. See, e.g., 17 U.S.C. § 106A.
3 For a detailed discussion of the estate bumping phenomenon under federal copyright law, see Lee-Ford Tritt, Liberating Estates Law from the Constraints of Copyright, 38 RUTGERS L.J. 109 (2006).
5 States may not enact copyright protections that conflict with federal law. 17 U.S.C. § 301.
To this end, the Supreme Court has said that copyright law should be construed to benefit the public at large rather than to protect individual authors. See United States v. Paramount Pictures, Inc., 334 U.S. 131, 158 (1948) (“The copyright law, like the patent statutes, makes reward to the owner a secondary consideration. . . . The sole interest of the United States and the primary object in conferring the monopoly lie in the general benefits derived by the public from the labors of authors.”) (citation and internal quotation marks omitted)); see also Twentieth Century Music Corp. v. Aiken, 422 U.S. 151, 156 (1975); Goldstein v. California, 412 U.S. 546, 555 (1973); Mazer v. Stein, 347 U.S. 201, 219 (1954).

Ann Bartow, Intellectual Property and Domestic Relations: Issues to Consider When There Is an Artist, Author, Inventor, or Celebrity in the Family, 35 FAM. L.Q. 383, 384 (2001), at 384 (“The general theory underlying intellectual property law is that individuals will expend more time, energy, and resources in innovative, creative pursuits if the fruits of their endeavors are likely to lead to financial rewards.”).

17 U.S.C. § 102(a)(“Copyright protection subsists ... in original works of authorship fixed in any tangible medium of expression ... from which they can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device”).


In the case of joint works, the copyright term is measured by the life of the last surviving joint author plus 70 years. In addition, the copyright term for a “work made for hire” (generally, works made by an employee) lasts for a term of 95 years from the date of publication of the work, or 120 years from its creation date, whichever expires first. 17 U.S.C. § 302.


A residuary clause is a provision in a Will that disposes of any remaining estate assets after satisfying the testator’s specific bequests and devises.

For a detailed discussion of the historical evolution of the copyright recapture schemes and mechanisms under federal copyright law, see Tritt supra note 4.

See H.R. REP. NO. 60-2222, at 14 (1909) (“It not infrequently happens that the author sells his copyright outright to a publisher for a comparatively small sum. If the work proves to be a great success and lives beyond the [initial] term, . . . your committee felt that it should be the exclusive right of the author to take the renewal term, and the law should be framed as is the existing law, so that he could not be deprived of that right.”). This paternalistic approach stemmed from the widely held view that publishers and other large corporate entrepreneurs would naturally have superior bargaining positions. In reality, “unlike real property, . . . [a copyright] is by its very nature incapable of accurate monetary evaluation prior to its exploitation.” MELVILLE B. NIMMER & DAVID NIMMER, NIMMER ON COPYRIGHT § 9.02, at 9-30 (1996).


As observed by Justice White in Mills Music Inc. v. Snyder, 469 U.S. 153, 185 (1985)(White, J. dissenting) (Congress’s attempt to grant authors a future copyright interest “was substantially thwarted by this Court’s decision in Fred Fisher Music Co. v. M. Witmark & Sons.”).
For thorough explorations of the evolution, mechanism, applications and limitations of termination rights, see generally Tritt supra note 4; and Sean Stolper, Termination Rights: An In-Depth Look at Looming Issues Under the Copyright Act of 1976, 13 TEX. REV. ENT. & SPORTS L. 33 (2011).

Copyright transfers executed on or after January 1, 1978 began to vest in 2003 (for grants made in 1978) and the first wave of actual terminations under this statutory provision will in 2013 (1978 + 35 years).

Sections 203 and 304(c) share significant commonality concerning termination rights, particularly excluding termination of grants made by a Will. One of the main differences, however, is that Section 304(c) applies to grants made by the author and any statutorily-defined heirs while Section 203(2) applies exclusively to grants executed by the author. The difference in the statutory requirements for termination between transfers made before 1978 and transfers made in or after 1978 is the basis for the issues central to several high profile termination cases, including some of A.A. Milne copyrights in Winnie the Pooh, some of John Steinbeck's copyrights in later works, and Eric Knight's copyrights in Lassie. See respectively, Milne es rel. Coyne v. Stephen Slesinger, Inc., 430 F.3d 1036 (9th Cir. 2005), Penguin Group (USA) v. Steinbeck, 537 F.3d 193 (2nd Cir. 2008), and Classic Media, Inc. v. Mewborn, 532 F.3d 978 (9th Cir. 2008). For pertinent discussions concerning how the courts are interpreting the differences, see Joshua Beldner, Charlie Daniels and “The Devil” in the Details: What the Copyright Office’s Response to the Termination Gap Foreshadows About the Upcoming Statutory Termination Period, 18 B.U. J. SCI. & TECH. L. 199 (2012); and Michael J. Bales, The Grapes of Wrathful Heirs: Termination of Transfers of Copyright and “Agreements to the Contrary,” 27 Cardozo Arts & Ent. L.J. 663 (2010).

To effectuate a termination of previously transferred copyrights, proper notification is required as dictated by both the copyright statute and the Register of Copyrights. 17 U.S.C. §§ 203(a)(4)(B), 304(c)-(d); 37 C.F.R. § 201.10. If the proper notification is not made during the mandated term, the author will lose the ability to recapture the copyright that had been granted. 17 U.S.C. § 203(b)(6).

17 U.S.C. § 203(a)(3). If the grant covers the right to publication, however, the five year period begins on the earlier of thirty-five years from the date of publication or forty years from the date of execution. Id.


Id. A copy of the notice also must be recorded in the Copyright Office before the effective date of termination. Id.

Id. § 203(a)(4)(A).

Id. §§ 203(b)(2), 304(c)(6)(B).

Bourne Co. v. MPL Commc’ns, Inc., 675 F. Supp. 859, 862 (S.D.N.Y. 1987) (stating that vested rights under a terminated grant passed to the author’s estate when the author died after notice of termination had been served but before rights under the terminated grant reverted), modified and amended by 678 F. Supp. 70 (S.D.N.Y. 1988).

Under Section 203(a), termination rights apply exclusively to grants executed by the author, not grants made by the author’s devisees or assignees (this is in contrast to Section 304(c) terminations).

Bartow, supra note 7, at 402.

See 17 U.S.C. §§ 203(a), 304(c) and 304(d). In addition, termination rights do not apply to works made for hire. Id.

The United States Supreme Court, in United States v. Windsor, 570 U.S. ___ (2013) held section 3 of the Defense of Marriage Act (“DOMA”) to be unconstitutional. Section 3 of DOMA had barred same-sex married couples from being recognized as "spouses" for purposes of federal laws. For federal copyright purposes, the “author’s ‘widow’ or ‘widower’ is the author’s surviving spouse under the law of the author’s domicile at the time of his or her death, whether or not the spouse has later remarried.” Id. § 101 (2000) (emphasis added).


The statute defines “grandchildren” as the “surviving children of any dead child of the author.” Id. § 203(a)(2)(B).
In addition, termination rights call into question the very nature of any donative transfer of copyrights—whether the transfer is an irrevocable transfer, a revocable transfer, or a split interest. Generally, an analysis of gifts, sales, and other transfers for gift and estate tax purposes is partially based upon the irrevocable nature of such transfer. The right to terminate a grant therefore raises multiple issues, which include the valuation of the right to terminate, the inclusion of assets in the estate of a decedent possessing the right to terminate, and the effect, if any, on certain intended irrevocable transfers, such as charitable and marital deductions.

For an opposing view of termination rights vis-a-vis testamentary freedom, see Lydia Pallas Loren, *Renegotiating the Copyright Deal in the Shadow of the “Inalienable” Right to Terminate*, 62 FL. L. REV. 1329 (2010). (“Some have criticized the termination provisions as interfering with an author’s freedom to dispose of her estate. However, . . . the termination right is more properly characterized as a new estate . . . As a new estate, a termination right does not interfere with any ownership rights of the author.”) Id., at 1347-1348.

For a full treatment of the various ways in which termination rights can bump an authors’ estate plans (including gift and estate tax planning and the use of family holding companies), see Tritt *supra* note 4.

The creator of the revocable trust, sometimes referred to as a “grantor” or a “settler,” transfers title of certain assets to the revocable trust. During the grantor’s lifetime, the trust can be revoked or amended by the grantor at any time. At the grantor’s death, the assets held by the trust pass according to the trust instrument and thus avoid the probate process. The revocable trust agreement works in conjunction with a “pour-over” will, a will that merely directs that any assets still in the grantor’s name should pour-over and be disposed of in accordance with the terms of the revocable trust agreement. Accordingly, the revocable trust agreement contains most of the substantive and dispositive provisions that are normally found in a will.

For a general discussion concerning the advantages of revocable trusts, see JOEL C. DOBRIS ET AL., ESTATES AND TRUSTS: CASES AND MATERIALS 511-12 (2d ed. 2003).

See *id.*


See JESSE DUKEMINIER ET AL., WILLS, TRUSTS AND ESTATES at 317 (7th ed. 2005)(“Many persons are reluctant to have a spouse or parent formally adjudicated an incompetent.”); see also HENKEL, *supra* note 43, ¶ 7.03, at 7-7.

RALPH E. LERNER & JUDITH BRESLER, ART LAW: THE GUIDE FOR COLLECTORS, INVESTORS, DEALERS, & ARTISTS at 1440 (4th ed, 2012) (“The question remains whether a will substitute . . . escapes any claim of termination after the artist’s death. . . It appears from the legislative history that Congress was attempting to eliminate the concept of will-bumping and that a court could interpret the term “the will” to include a revocable trust.”). Id., at 1440. Following this logic, though, all donative lifetime transfers arguably could fit within the “by Will” exception to the termination rules—which would be a wonderful result and eliminate the concept of estate bumping altogether. A revocable trust is testamentary in nature in that it disposes of an individual’s assets at death. And, a revocable trust basically is the alter ego of the grantor—during the grantor’s lifetime, the trust can be revoked or amended by the grantor at any time. For these reasons, and more, revocable trusts are analogous to a testamentary transfer at death by Will. But, transfers to a revocable trust are actual lifetime transfers (not death time) and, in many ways, are seemingly no different than donative transfers to an irrevocable trust or private foundation or an established charitable organization. Under these estate planning techniques, though, the property owner generally could not rescind the donative transfer (similar, in ways, to non-donative assignments). In the end, there are many aspects of revocable trusts
that make them distinct from Wills. And, the plain language of the statute states by “Wills.” Although interpretation of the statute to include all donative transfers would be welcomed by many, it is clear that at this point significant questions remain about the likelihood of that outcome.

52 For an overview of the private foundation prohibition on self-dealing as it applies to artist-endowed foundations and their distinctive characteristics and activities, see Marion R. Fremont-Smith, “Federal and State Laws Regulating Conflict of Interest and Their Application to Artist-Endowed Foundations,” in The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations, ASPEN INSTITUTE (2010).

53 See I.R.C. § 4946(a) for the definition of disqualified persons for the purposes of § 4941.

54 See I.R.C. § 4941(a)(1).

55 See I.R.C. § 4941(a)(2).

56 See I.R.C. § 4941 (d).

57 For an overview of the duties of fiduciaries with respect to charitable organizations, see Marion R. Fremont-Smith, Governing Nonprofit Organizations: Federal and State Law and Regulation, BELKNAP PRESS OF HARVARD UNIVERSITY 187 (2004).