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ARTIST-ENDOWED
FOUNDATION
LEADERSHIP FORUM

PRESENTED BY THE HOFFMAN FORUM
IN COOPERATION WITH UNIVERSITY OF MIAMI SCHOOL OF LAW
HOSTED BY THE WHITNEY MUSEUM OF AMERICAN ART

ISSUES & INNOVATIONS IN PRACTICE & POLICY

An Invitational Symposium for
Senior Leaders of Artist-Endowed Foundations
Monday, November 6, 2017

THANK YOU

With participants from across the United States and several countries of the European Union, the 2017 edition of the Artist-Endowed Foundation Leadership Forum continues its important role connecting leaders of this fast-growing field so that they may share knowledge and foster collegial exchange, thereby strengthening their institutions' charitable impact.

On behalf of the Aspen Institute Artist-Endowed Foundations Initiative/AEFI and University of Miami School of Law, we extend our thanks for the generous support and collaborations that have made possible the 2017 Artist-Endowed Foundation Leadership Forum.

First and foremost, we thank our presenting partner, the Hoffman Forum, and its patrons Deborah and Larry J. Hoffman, arts philanthropists and alumni of University of Miami School of Law. We also thank our host, the Whitney Museum of American Art, and Adam D. Weinberg, its director, who has graciously welcomed this year's Forum.

We thank the foundation leaders, scholars, and artists—listed in the following pages and in the separate Forum Participant Directory—who have made themselves available to share their expertise and reflections during the Forum.

We offer our gratitude to the AEFI Lead Underwriters. They are essential partners who provide core support to sustain AEFI and also share their intellectual capital by collaborating in the development and dissemination of educational information and materials to assist the artist-endowed foundation field.



We salute the Forum Reception Co-Hosts, here, and the Forum Program Book Sponsors, listed in the following pages.



We thank the members of the AEFI Donor Consortium, led by The Pollock-Krasner Foundation, Roy Lichtenstein Foundation, and Andy Warhol Foundation for the Visual Arts, whose philanthropic support funds AEFI's groundbreaking research and publication activities. Lastly, we thank our AEFI Advisors, with Charles C. Bergman, Chairman and CEO, The Pollock-Krasner Foundation, as Honorary Chair. Their wise perspectives inform AEFI's programs and aspirations.

Christine J. Vincent
Project Director, AEFI
Forum Co-Director

Stephen K. Urice
Professor of Law, University of Miami School of Law
Academic Advisor, AEFI
Forum Co-Director

OVERVIEW

Date & Time Monday, November 6, 2017 • 8:00 a.m. to 7:00 p.m.

Location Whitney Museum of American Art
99 Gansevoort Street, New York, NY 10014

SUMMARY SCHEDULE

8:00 a.m.	Check-in, Continental Breakfast, and Networking
9:00 a.m.	Welcoming Remarks and Program Overview
9:30 a.m.	Keynote Remarks: <i>Vital to Democracy—Artists' Creativity and Philanthropy</i>
10:00 a.m.	Session I—Strategy Spotlight: <i>Charting a Course in Today's Political/Cultural Climate</i>
11:00 a.m.	Short Break
11:15 a.m.	View from Abroad: <i>Status Update—Authentication Mediation Board</i>
11:30 a.m.	Session II—Considerations in Practice: <i>Stewardship Challenges in Art Conservation</i>
12:30 p.m.	Innovation Scan: <i>Hands-on Collaborations with Colleges and Universities</i>
12:45 p.m.	Break and Transition to Luncheon Program
1:00 p.m.	Networking Luncheon and Service Salute: <i>Louis Comfort Tiffany Foundation Centennial</i>
2:30 p.m.	Break and Transition to Afternoon Presentations
2:45 p.m.	Issue Briefing: <i>Trends in Insurance Underwriting for Catalogue Raisonné Projects</i>
3:00 p.m.	Session III—Fiduciary Focus: <i>Options for Impact in Socially Responsible Investing</i>
4:00 p.m.	Short Break
4:15 p.m.	Data Review: <i>Current Directions in Executive Compensation</i>
4:30 p.m.	Session IV—Closed-Door Conversation: <i>Leadership Perspectives on Foundation Termination</i>
5:30 p.m.	Summary Reflections and Closing Remarks
5:45 p.m.	Exhibition Tour and Networking Reception: <i>An Incomplete History of Protest: Selections from the Whitney's Collection, 1940-2017</i>
7:00 p.m.	Event Concludes

AGENDA



FORUM PURPOSE AND PHILOSOPHY

The Forum aims to strengthen the charitable impact of the emerging artist-endowed foundation field by:

- Fostering collegial exchange among foundation leaders on issues and innovations in practice and policy influencing their work in cultural philanthropy and art stewardship; and
- Informing the research, publication, and knowledge-sharing programs of the Aspen Institute Artist-Endowed Foundations Initiative/AEFI.

The Forum is predicated on the principle that the field will benefit from development of a shared body of knowledge about artist-endowed foundations, so that:

- Leaders are informed about the field's many dimensions, not only their own foundation's individual characteristics and concerns; and, as such,
- Leaders will serve as resources for the broader field's advancement, contributing their knowledge to artists, artists' family members, and other artist-endowed foundations.

AGENDA

Monday, November 6, 2017

Whitney Museum of American Art

8:00 a.m. Check-in, Continental Breakfast, and Networking

Floor Three: Susan and John Hess Family Theater and Gallery

9:00 a.m. Welcoming Remarks and Program Overview

Adam D. Weinberg, Alice Pratt Brown Director, Whitney Museum of American Art

Charles C. Bergman, Chairman and CEO, The Pollock-Krasner Foundation
Honorary Chair, AEFI Advisors

Patricia D. White, Dean, University of Miami School of Law

Forum Co-Directors:

Christine J. Vincent
Project Director, AEFI
The Aspen Institute

Stephen K. Urice
Professor of Law, University of Miami School of Law
Academic Advisor, AEFI

9:30 a.m. **Keynote Remarks: *Vital to Democracy—Artists' Creativity and Philanthropy***

Purpose:

Reflect on the important role artists play in democracy through their creativity and, increasingly, the foundations they create

Presenter:

David C. Driskell, Distinguished University Professor of Art, Emeritus
University of Maryland, College Park
Patron, The David C. Driskell Center for the Study of the Visual Arts and Culture
of African Americans and the African Diaspora

10:30 a.m. **Session 1—Strategy Spotlight: *Charting a Course in Today's Political/Cultural Climate***

Purpose:

Consider how foundations are looking to their charitable purposes and founders' values as they engage crucial issues in society today

Panelists:

Nicholas Fox Weber
Executive Director
The Josef and Anni Albers
Foundation

Jenny Dixon
Director
The Isamu Noguchi Foundation
and Garden Museum

Christa Blatchford
CEO
Joan Mitchell Foundation

Peter Kunhardt, Jr.
Executive Director
Gordon Parks Foundation

Moderator:

William D. Adams, Senior Fellow, The Andrew W. Mellon Foundation
Former Chairman, National Endowment for the Humanities

11:00 a.m. **Short Break**

11:15 a.m. **View from Abroad: *Status Update—Authentication Mediation Board***

Purpose:

Review progress on work underway to develop an independent, objective forum for expert resolution of art authentication disputes

Reading:

Authentication in Art 2018 Congress
<http://authenticationinart.org/congress-2018/>

Presenter:

William L. Charron, Member, Advisory Board, Authentication in Art
Partner, Pryor Cashman LLP

Facilitator:

Katy Rogers, President, Catalogue Raisonné Scholars Association
Programs Director, Dedalus Foundation

AGENDA

11:30 a.m. Session II—Considerations in Practice: *Stewardship Challenges in Art Conservation*

Purpose:

Examine factors considered by foundations responsible for conservation of artworks in allegiance to their artist's voice and vision

Reading:

VOCA Journal, Fall 2016

<http://journal.voca.network/fall-2016/>

Panelists:

Hillary Hummel

Associate Director,
Client Services, UOVO
AEFI Lead Underwriter

Mary Clare Stevens

Executive Director
Mike Kelley Foundation for the Arts

Bloum Cardenas

Co-Trustee
Niki Charitable Art Foundation

Mette Carlsen

Conservation and Collections Manager
Judd Foundation

Moderator:

Jill Sterrett, Director of Collections, San Francisco Museum of Modern Art
President, Voices of Contemporary Art/VOCA

12:30 p.m. Innovation Scan: *Hands-on Collaborations with Colleges and Universities*

Purpose:

Sample a range of partnerships in which foundations serve as curricular and material resources for artists' and scholars' educations

Presenters:

Shaina Larrivee

Executive Director
The Hedda Sterne Foundation

Daniel Belasco

Executive Director
Al Held Foundation

Kathleen Mangan

Executive Director
Lenore G. Tawney Foundation

Francine Snyder

Director of Archives and Scholarship
Robert Rauschenberg Foundation

Facilitator:

Alberta Arthurs

Former Director, Arts and Humanities
Rockefeller Foundation
AEFI Advisor

12:45 p.m. Break and Transition to Luncheon Program

1:00 p.m. Networking Luncheon and Service Salute: *Louis Comfort Tiffany Foundation Centennial*

Purpose:

Honor 100 Years of Support to Artists by One of the Field's Oldest Institutions

Readings:

Louis Comfort Tiffany Foundation

<http://louiscomforttiffanyfoundation.org/>

Thalheimer, Jennifer Perry. For the Advancement of Art: The Louis Comfort Tiffany Foundation. In: *Louis Comfort Tiffany and Laurelton Hall, An Artist's Country Estate*. New Haven, CT: Yale University Press, 2006.

Appreciations:

Christine J. Vincent, Project Director, AEFI

Lyle Ashton Harris, Board Member, Louis Comfort Tiffany Foundation

2:30 p.m. Break and Transition to Afternoon Presentations

2:45 p.m. Issue Briefing: *Trends in Insurance Underwriting for Catalogue Raisonné Projects*

Purpose:

Learn about the insurance market's structure and functions and how these bear on the availability of liability coverage for foundations' scholarly endeavors

Presenter:

Steven Pincus, Senior Managing Partner, DeWitt Stern
AEFI Lead Underwriter

Facilitator:

Stephen K. Urice, Professor of Law, University of Miami School of Law
Academic Advisor, AEFI

3:00 p.m. Session III—Fiduciary Focus: *Options for Impact in Socially Responsible Investing*

Purpose:

Explore potential areas of focus in Socially Responsible Investing to enhance foundations' charitable impact beyond grants and direct program activities

Readings:

Gehrig, Cynthia. Socially Responsible Investing and the Arts. *Grantmakers in the Arts Newsletter*, Spring 1998.

www.giarts.org/article/socially-responsible-investing-and-arts

US SIF Foundation, *How Do I SRI?*

<http://www.ussif.org/howdoisri>

Callanan, Laura. How to Invest in the Arts Without Buying a Picasso. *Grantmakers in the Arts Newsletter*, Winter 2017.

<http://www.giarts.org/article/how-invest-arts-without-buying-picasso>

AGENDA

Panelists:

Jackie VanderBrug

Managing Director, U.S. Trust
Co-Chair, Impact Investing Council
Global Wealth & Investment
Management, Bank of America
U.S. Trust is an AEFI Lead Underwriter

Laura Callanan

Founding Partner
Upstart Co-Lab

Karen Dunbar

Executive Director
Michael Asher Foundation

Morgan Spangle

Executive Director and Treasurer
Dedalus Foundation

Moderator:

Antony Bugg-Levine, CEO, Nonprofit Finance Fund

4:00 p.m. Short Break

4:15 p.m. **Data Review: *Current Directions in Executive Compensation***

Purpose:

Highlight executive compensation trends in the AEF field, drawn from data analyses underway for Study Report Update 2018

Presenter:

Christine J. Vincent, Project Director, AEFI

Facilitator:

Marion R. Fremont-Smith, Senior Fellow, Hauser Institute for Civil Society,
Harvard University, AEFI Advisor

4:30 p.m. **Session IV—Closed-Door Conversation: *Leadership Perspectives on Foundation Termination***
Conversation and Audience Q&A are Confidential. This is a Closed-Door Session.

Purpose:

Share experiences navigating foundation termination, from the initial decision to terminate, to related undertakings (distribution of art/archives, negotiation of institutional partnerships, etc.), to completion of the process

Reading:

National Study of Artist-Endowed Foundations. Study Report Volume 2, Chapter 7.3.
Considerations in Terminating Artist-Endowed Foundations. The Aspen Institute, 2010.

Conversants:

Kathleen Shields

Executive Director
Frederick Hammersley Foundation

Patricia Bailey

Executive Director
Heliker-La Hotan Foundation

John R. Lane

Trustee and Chair, Art Committee
James and Charlotte Brooks
Foundation

Lawrence S. Taub

Treasurer and Secretary
Mandelman-Ribak Foundation

Interlocutor:

Stephen K. Urice, Professor of Law, University of Miami School of Law, AEFI Academic Advisor

5:30 p.m. Summary Reflections and Closing Remarks

Respondents:

Joseph S. Lewis, III

President
Noah Purifoy Foundation

Lisa Le Feuvre

Executive Director
Holt-Smithson Foundation

Leah Levy

Executive Director
The Jay DeFeo Foundation

Sanford Hirsch

Executive Director
Adolph and Esther Gottlieb Foundation

Forum Co-Directors:

Christine J. Vincent,
Project Director, AEFI

Stephen K. Urice

Professor of Law, University of Miami School of Law
Academic Director, AEFI

5:45 p.m. Exhibition Tour and Networking Reception

Floor Six: Collection Galleries

An Incomplete History of Protest: Selections from the Whitney's Collection, 1940-2017
<https://whitney.org/Exhibitions/AnIncompleteHistoryofProtest>

Comments:

David Breslin, DeMartini Family Curator and Director of the Collection,
Whitney Museum of American Art

Floor Eight: Studio Cafe

Networking Reception

Reception Co-Hosts: ADAA Foundation and University Miami School of Law

7:00 p.m. Event Concludes

KEYNOTE SPEAKER

KEYNOTE REMARKS: FEATURED SPEAKER



David C. Driskell
Distinguished University Professor of Art, Emeritus
University of Maryland, College Park
Patron, The David C. Driskell Center for the Study of the Visual Arts
and Culture of African Americans and the African Diaspora

Highly regarded as an artist, scholar, and curator, David Driskell is a leading authority on African American art. He has contributed significantly to scholarship in the history of art on the role of Black artists in America, authoring seven books, co-authoring four others, and publishing more than 40 catalogs for exhibitions he has curated. His writings on African American art have appeared in major publications throughout the world.

Driskell was born in 1931 in Eatonton, GA. He was educated at Howard University and received the Master of Fine Arts degree in 1961 from The Catholic University of America in Washington, DC. He did post-graduate work at Rijksbureau voor Kunsthistorische Documentatie, The Hague, Netherlands, and was a member of the seventh class of the Skowhegan School of Painting and Sculpture, Skowhegan, ME. He has been the recipient of numerous honorary doctoral degrees. In 2000, he received the National Humanities Medal from President William Jefferson Clinton.

Trained as a painter and art historian, Driskell works principally in collage and mixed media. His paintings and prints have been featured in numerous exhibitions throughout the United States, including at the Corcoran Gallery of Art, Baltimore Museum of Art, The Oakland Museum of California, and Whitney Museum of American Art. He has exhibited widely internationally and has been the recipient of fellowships from the Harmon, Rockefeller, and Danforth Foundations, among others.

He holds the title of Distinguished University Professor of Art, Emeritus, at the University of Maryland, College Park. Upon his retirement from teaching in 1998, The David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora was established at the University to honor his legacy. The Center serves as an intellectual home for artists, scholars, and museum leaders committed to broadening the field of African Diasporic Studies through collection, documentation, presentation, and education.

The Driskell Center holds the David C. Driskell Archive of African American Art and most recently, received the archive of Faith Ringgold. The Center's core collection, a gift from the artist, comprises more than 250 works, including those of the artist himself as well as pieces by, among others, Romare Bearden, Elizabeth Catlett, Sam Gilliam, Benny Andrews, Jacob Lawrence, and Faith Ringgold.



SERVICE SALUTE

**Louis Comfort Tiffany Foundation
Founded, 1918**

*"It is my dearest wish to help young artists of our country...
and to assist them in establishing themselves in the art world."*

In 1918, Louis Comfort Tiffany (1848-1933) established a foundation to operate Laurelton Hall—his estate at Cold Spring Harbor, Long Island—as a summer retreat for young artists and craftspeople. The organization is one of the earliest artist-endowed foundations in the United States and is the first created by an artist during his or her lifetime.

L.C. Tiffany, son of Charles Lewis Tiffany, the founder of the New York jewelry store Tiffany & Co., was himself a painter, interior decorator, and, of course, renowned innovator in the design of glass objects and windows. As time went on, the Foundation expanded its scope to include exhibitions and a modest publication program.

In 1946, the Foundation changed its program from operating an artists' retreat to bestowing grants to artists. These grants were awarded annually through a competition in painting, drawing, sculpture, graphics, and textile design—a range of categories reflecting Tiffany's manifold talents and interests. Each year applicants sent examples of their work to the National Academy of Design, where they were exhibited and judged.

The Foundation also supported a plan by which artworks were purchased and donated to institutions; an apprenticeship program enabling young craftspeople to work with masters; and a program of direct grants to young painters and sculptors.

In 1980, the grant programs were consolidated into a biennial competition. Today, the competition grants thirty \$20,000 awards to artists selected for their individual artistic strength and potential. Artists who work in painting, sculpture, printmaking, photography, video, and craft media are eligible for the award, thus continuing the approach of direct grants to artists originally adopted in 1946. Since 1980, the competition has granted \$9,134,000 in awards to 471 artists nationwide. Approximately 50 designated nominators from throughout the United States recommend candidates for consideration. Nominees are then reviewed and vetted by a jury of seven individuals. Nominators and jury members are artists, critics, museum professionals, and members of the Foundation's Board of Trustees.

It is the intention of the Louis Comfort Tiffany Foundation to support dedicated artists whose work shows promise of further development. The purpose of the monetary grant is to give artists the opportunity to produce new work and to push the boundaries of their creativity. The Foundation seeks to make a difference in the lives of the recipients at a moment in their career when they need it most.

GUEST SPEAKERS & MODERATORS

NON-AEF GUEST SPEAKERS & MODERATORS*

William D. Adams is Senior Fellow, The Andrew W. Mellon Foundation. Most recently, he was the tenth Chairman of the National Endowment for the Humanities, appointed by President Barack Obama and serving from 2014-2017. Prior to this, he was President, Colby College.

Alberta Arthurs, a former director of arts and humanities at the Rockefeller Foundation, is a consultant and commentator active in the fields of arts, humanities, and education. She is an AEFI Advisor.

David Breslin is DeMartini Family Curator and Director of the Collection, Whitney Museum of American Art. He came to the post from the Menil Drawing Institute in Houston, where he served as chief curator. Previously, he was associate curator of contemporary projects at the Clark Art Institute.

Antony Bugg-Levine is CEO, Nonprofit Finance Fund, a leading community development financial institution that makes millions of dollars in loans to nonprofits and pushes to improve the field's financial resources. Previously, he co-led the Rockefeller Foundation's work in impact investing.

Laura Callanan is Founding Partner, Upstart Co-Lab, a national collaborative of artists, impact investors, and social entrepreneurs creating opportunities for artists to deliver social impact at scale. Formerly she was Senior Deputy Chairman, National Endowment for the Arts.

William L. Charron, a member of the advisory board of the Hague-based nonprofit organization Authentication in Art, is a partner of the law firm Pryor Cashman LLP, where he has led litigation on art authentication matters.

David C. Driskell, Distinguished University Professor of Art, Emeritus, University of Maryland, College Park, is an artist, scholar, curator, educator, and philanthropist acclaimed for his seminal role advancing the field of African American Art Studies.

Marion R. Fremont-Smith, recognized nationally as the authority on nonprofit governance, is a senior fellow of the Hauser Institute for Civil Society at Harvard University. Most recently, she served as co-reporter for the American Law Institute's first Restatement of the Law of Charitable Nonprofit Organizations. She is an AEFI Advisor.

Hillary Hummel, a design historian, is Associate Director of Client Services for UOVO, where she assists artist-endowed foundations and artists' estates with their art storage and art management needs. UOVO is an AEFI Lead Underwriter.

Steven Pincus is Senior Managing Partner at DeWitt Stern, where he directs key divisions, including Fine Art, Private Client, Commercial, and Real Estate, and leads teams providing day-to-day service, client advice, and claim advocacy. DeWitt Stern is an AEFI Lead Underwriter.

Jill Sterrett is Director of Collections, San Francisco Museum of Modern Art, where she previously held positions in conservation, as she has at other cultural institutions in the United States and Australia. She is President, Voices of Contemporary Art/VOCA, promoting conversations among artists and their collaborators as a new model to advance stewardship of contemporary art.

Jackie VanderBrug is Managing Director, U.S. Trust, and Co-Chair, Impact Investing Council, Global Wealth and Investment Management, Bank of America, where she advises on values-based investment strategies for individual and institutional clients. She is a First Movers Fellow of the Aspen Institute Business and Society Program, working to integrate corporate profitability and social value. U.S. Trust is an AEFI Lead Underwriter.

Adam D. Weinberg is Alice Pratt Brown Director, Whitney Museum of American Art. He served previously as Director of the Addison Gallery of American Art at Phillips Academy, and has held posts at the American Center in Paris and Walker Art Center, in addition to curatorial positions at the Whitney.

Patricia D. White, Dean, University of Miami School of Law, was named one of the most influential people in legal education in 2015 by National Jurist magazine. She has been recognized widely for her innovative academic leadership, including creating Legal Corps, a unique fellowship program that placed the school's graduates in nonprofit and public sector organizations nationwide.

**See the Forum Participant Directory for a full listing of AEF Forum participants.*

PARTICIPANT GUIDELINES

The 2017 Artist-Endowed Foundation Leadership Forum (2017 AEF Leadership Forum), Monday, November 6, is presented by the Hoffman Forum in cooperation with the Aspen Institute Artist-Endowed Foundation Initiative (AEFI) and University of Miami School of Law (UMSL), and hosted by the Whitney Museum of American Art. The event is designed to encourage collegial exchange and mutual learning on issues and innovations in policy and practice among senior leaders of artist-endowed foundations, as well as to inform AEFI's research, publication, and knowledge-sharing programs, all with the mission to strengthen the charitable impact of the emerging artist-endowed foundation field in its cultural philanthropy and art stewardship roles. The following participant guidelines support that mission. By registering, participants agree to comply with these guidelines.

Eligibility

The 2017 AEF Leadership Forum is an invitational symposium exclusively for senior leaders of artist-endowed foundations, specifically those individuals who hold policy-setting positions in roles such as executive staff and officers of the governing board. Graduates of AEFI's annual Seminar on Strategy for Artist-Endowed Foundation Leaders also are invited. Non-transferrable invitations to participate in the 2017 AEF Leadership Forum are made at the sole discretion of AEFI.

Educational Acknowledgment

All AEFI programs, including the 2017 AEF Leadership Forum, are strictly educational and informational in nature and do not purport to provide legal advice or professional guidance to particular individuals, organizations, or situations. All participants acknowledge that the 2017 AEF Leadership Forum, and the individuals serving as panelists, moderators, and speakers for the program, are providing educational and informational content exclusively and are not providing legal advice or professional guidance, and that Forum participants are responsible for securing the qualified legal and professional advice required by themselves and their organization.

Code of Conduct

All participants in the 2017 AEF Leadership Forum will conduct themselves in a respectful and professional manner, bringing credit to their organization and to the program and its presenting partner, cooperating partners, and host. *In addition, to ensure the type of frank commentary that is essential for collegial learning, certain panels of the day's program will be conducted as confidential closed-door sessions; all remarks by panelists as well as the audience's questions and discussions are confidential. By registering to participate, all participants in the 2017 AEF Leadership Forum agree to abide by this rule.*

Non-Solicitation

The 2017 AEF Leadership Forum is a non-solicitation environment. Accordingly, fundraising and business solicitation are not permitted.

Photo Release

AEFI and UMSL will on occasion use photographs of persons participating in the 2017 AEF Leadership Forum in AEFI's and UMSL's educational and informational materials, including on AEFI's webpage (www.aspeninstitute.org/aefi) and UMSL's webpage (www.law.miami.edu). All participants in the 2017 AEF Leadership Forum acknowledge that the official photographer for the event may photograph them during the program and that the photographs may be used in AEFI's and UMSL's educational and informational materials.

Forum Participant List

To facilitate collegial exchange, participants in the 2017 AEF Leadership Forum will be provided a list of registered participants along with their contact information. This list is to be used solely by the participant and exclusively to contact other participants and is not to be distributed, shared, or used in any other way. If you wish your contact information to be excluded, please send an email to vincent.christine@gmail.com immediately upon registration.

Refund Policy

No registration fee refunds will be issued after Friday, October 13, 2017. To cancel participation prior to October 13, please send an email to vincent.christine@gmail.com. A \$25 processing fee will be charged on all refunds.

FORUM STAFF

Forum Co-Directors

Christine J. Vincent
Project Director, AEFI
The Aspen Institute

Stephen K. Urice
Academic Advisor, AEFI
Professor of Law
University of Miami School of Law

Forum Administrative Director

Tracey A. Rutnik
Deputy Director
Program on Philanthropy & Social Innovation
The Aspen Institute

Forum Coordinator

Rachel A. Pulley
Program Associate
Program on Philanthropy & Social Innovation
The Aspen Institute

Forum Finance Administrator

Julie Guerrero Schor
Finance and Administrative Associate
Program on Philanthropy & Social Innovation
The Aspen Institute

Forum Interns

Blayne DeGiovanni
J.D./LL.M. Candidate, May 2018
University of Miami School of Law

Polina Ivko, J.D.
LL.M. Candidate, December 2017
University of Miami School of Law

FORUM PARTNERS

The Hoffman Forum

Convening National and International Thought Leaders Around Significant Public Policy Issues
www.law.miami.edu/hoffmanforum

The Aspen Institute Artist-Endowed Foundations Initiative/AEFI

Conducting Research, Publication, and Knowledge-Sharing Programs to Strengthen the Charitable Impact of the Emerging Artist-Endowed Foundation Field | www.aspeninstitute.org/aefi

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Whitney Museum of American Art

As the preeminent institution devoted to the art of the United States, the Whitney Museum of American Art presents the full range of twentieth-century and contemporary American art, with a special focus on works by living artists. | <https://whitney.org>



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FORUM RECEPTION CO-HOSTS



UNIVERSITY OF MIAMI
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Conducting Research, Publication, and Knowledge-Sharing Programs to Strengthen the Charitable Impact of the Emerging Artist-Endowed Foundation Field

www.aspeninstitute.org/aefi

AEFI OVERVIEW

AEFI evolved from what is now its principal research component—the Aspen Institute’s National Study of Artist-Endowed Foundations, initiated in 2007. The Study was initiated with the support of a donor consortium led by the Pollock-Krasner Foundation, Roy Lichtenstein Foundation, and Andy Warhol Foundation for the Visual Arts, and including major arts funders such as the Ford Foundation and Getty Foundation. Realizing this young field’s potential to substantially expand the nation’s cultural philanthropy resources, and observing its swift growth and increasingly influential role in art stewardship, these donors envisioned a research project to document and disseminate effective practices as a strategic intervention at a key juncture in the field’s emergence.

AEFI’s mission is to help the next generation of artist-endowed foundations make the most of their founders’ generosity in service to a charitable purpose. It aims to strengthen the charitable impact of this emerging field by filling the significant information gap facing individuals involved in creating, leading, governing, and advising foundations. To this end, AEFI conducts ongoing programs to develop and share knowledge with key audiences. These programs and their participants include:

- **Research and Publications** – The Aspen Institute’s National Study of Artist-Endowed Foundations, regular Study Report Supplements and Updates, briefing papers on critical issues, and targeted publications, such as *A Reading Guide to the Study Report for Artists and Their Family Members*. These resources are used by artists, artists’ families, associates and advisors, foundation leaders, policymakers, journalists, scholars, educators, and students.
- **Knowledge-Sharing Events** – Workshops for potential foundation creators, including artists and their spouses/partners, and artists’ surviving spouses and heirs; briefing sessions for foundation advisors, including attorneys, art dealers, investment advisors, and accountants; and public panel discussions for members of the art, museum, philanthropy, education, and media fields, and for interested public audiences, hosted by leading cultural institutions, including The Museum of Modern Art, Los Angeles County Museum of Art, Harvard Art Museums, Fine Arts Museums of San Francisco, Graham Foundation for Advanced Studies in the Visual Arts, and the Clark Art Institute, among others.
- **Leadership Programs** – The Seminar on Strategy for Artist-Endowed Foundation Leaders, assisting the professional development of foundation leaders, and the Artist-Endowed Foundation Leadership Forum, fostering exchange among foundation leaders, field experts, and thought leaders to examine and discuss critical issues and important innovations in policy and practice that are influencing the field..

Christine J. Vincent leads AEFI in the role of Project Director. She is a seasoned foundation executive and education leader who served formerly as Deputy Director, Media, Arts and Culture, Ford Foundation, and as President, Maine College of Art.

Stephen K. Urice, Professor of Law, University of Miami School of Law, serves as AEFI Academic Advisor. He is a nationally recognized expert on the legal dimensions of cultural policy, museum administration, cultural heritage preservation, cultural philanthropy, and trusts and estates.

AEFI's work is supported by the staff and colleagues of the Aspen Institute Program on Philanthropy and Social Innovation; by the staff and colleagues of its collaborating partner, University of Miami School of Law; and by the staff and colleagues of the many cultural and educational institutions and artist-endowed foundations who partner with AEFI to realize its programs.

AEFI's research, publications, and programs are informed by a group of esteemed advisors whose members include prominent practitioners and scholars in the arts and culture, museum, philanthropy, public policy, law, and education fields. Charles C. Bergman, Chairman and CEO, The Pollock-Krasner Foundation, is Honorary Chair, AEFI Advisors.

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AEFI's research and publication programs are made possible by its philanthropic donors. Their charitable support ensures that AEFI's knowledge resources are available at no cost as a public benefit to assist whoever requires this important information—artists, advisors, foundation leaders, educators, students, scholars, journalists, and the interested public.

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**As of November 1, 2017*

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Sponsors of AEFI's work are some of the foremost firms providing services to philanthropy, the arts, and education. We are proud to count them as partners in realizing AEFI's mission to strengthen the charitable impact of the emerging artist-endowed foundation field.

Chief among our partners are the AEFI Lead Underwriters, firms that provide core support to sustain AEFI and its foundation leadership and professional development programs, and also share their intellectual capital by collaborating in the development and dissemination of educational information and materials to assist the artist-endowed foundation field.



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ARIS is the world's leading art title insurer, the only market-neutral, government-regulated entity managing transaction risk by guaranteeing clear legal ownership of art, cultural objects, and high-value collectibles. Headquartered in New York, it is a U.S. subsidiary of NASDAQ-traded Argo Group (AGII).

By writing title insurance, a form of insurance originated in the real estate industry, exclusively for the global art industry, ARIS assists each of the market's stakeholders—from artists and their estates, collectors, museums, foundations, and the traditional art trade, to the capital markets monetizing this asset class, as well as governments focused on trade regulation, cultural heritage protection, money laundering, and terrorist financing via looted cultural objects.

ARIS has also taken the lead in solving the art industry's authenticity risk, often interrelated with title risk, through its support for the Global Center of Innovation for the i2M Standards, an independent, public-private partnership developing the first-ever systemic technology solutions. i2M is an "intelligent integral mark" applied to identify artworks accurately when they are created, or at a defined point of intervention for today's secondary market works. For primary sales, i2M removes future questions about whether the work is an authentic work by the attributed artist, and for the secondary market, i2M ensures that the identified work is the same work earlier considered authentic.

Learn more at www.aristitle.com and www.i2mstandards.org

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Established in 1899, DeWitt Stern is the premier name in insurance and risk management for fine art, entertainment, media, and private clients, with a standard of exceptional service. From its inception, DeWitt Stern has been an innovation leader in insurance for the arts, from protecting Albert Einstein's violin to pioneering a myriad of unique insurance products covering private collections, galleries, dealers, auction houses, museums, exhibitions, warehouses, and foundations as well as feature films, television commercial production, Broadway shows, and cultural institutions.

The diverse assets and activities of artist-endowed foundations—from stewardship of collections to managing charitable programs and operating specialized facilities—creates a range of complex, nuanced risk issues and insurance needs too often addressed in a piecemeal manner.

DeWitt Stern's risk management leadership in the arts community stems from a conviction that people with deep knowledge and passion will be more effective in the service they deliver. DeWitt Stern marries the ardent expertise of its professionals with an approach based on a comprehensive evaluation of each client's unique risk exposures. For the rapidly emerging field of artist-endowed foundations, access to knowledgeable innovation in risk protection is crucial to fulfilling their unique mission in cultural philanthropy and arts stewardship.

Learn more at www.dewittstern.com.



UOVO

With a mission to transform the art storage and services experience, UOVO offers a holistic approach to collections management that has established a new paradigm for the stewardship of art, design, fashion, and archival collections.

UOVO's purpose-designed facilities, managed by a team of industry-leading experts, guarantee that precious works are safeguarded with the highest caliber of security, discretion, care, and professionalism. Clients' needs are seamlessly met with a flexible range of climate-controlled spaces and services tailored to support collections of any scale. A dedicated account manager acts as a personal registrar to coordinate packing, transportation, and installation services, executed by experienced art handlers trained to work with a variety of media.

As a partner to artist-endowed foundations, UOVO safeguards the artworks and archives that comprise an artist's creative legacy and supports a foundation's art stewardship activities throughout its life cycle. UOVO has secured collections during estate settlement; organized collection inventory and digitization projects; provided tailored spaces for archivists, conservators, and photographers to work on-site; facilitated curator viewings for museum exhibition loans; and coordinated complex moves across cities and countries.

UOVO is committed to helping artist-endowed foundations fulfill their fiduciary responsibilities and advance their charitable missions as stewards of artworks committed to the public benefit.

Learn more at www.uovo.art.



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With a 200-year history helping charitable organizations invest to support their missions, U.S. Trust is one of the nation's most reputable investment management institutions and prides itself on understanding the unique needs of its nonprofit clients.

Artist-endowed foundations play an increasingly important role in cultural philanthropy and in stewarding significant art collections for public benefit. Due to their distinctive bequests, however, artist-endowed foundations often encounter special challenges in developing the financial capacity needed to fulfill their artists' charitable intentions.

We understand these challenges. With deep experience navigating the complexities faced by nonprofits, U.S. Trust works with each client to build an effective plan designed to meet its needs. Our comprehensive investment management solution includes:

- Assessment of financial needs and design of an investment strategy to help fund operational and programmatic objectives
- Guidance on board members' governance responsibilities with respect to endowments
- Direction on regulatory matters that bear on foundations' assets
- Technical assistance on grant-making and strategic program planning
- Delivery of custom workshops to educate board and staff on these matters
- Management of investable assets

A fiduciary focused on clients' best interests, U.S. Trust is one of the largest trustees of charitable assets in the country and is committed to helping artist-endowed foundations make the artist's charitable vision a reality.

Learn more at www.ustrust.com.

UPCOMING PROGRAM

SEMINAR ON STRATEGY FOR ARTIST-ENDOWED FOUNDATION LEADERS APRIL 29-MAY 4, 2018

The Seminar on Strategy for Artist-Endowed Foundation Leaders, presented collaboratively by the Aspen Institute Artist-Endowed Foundations Initiative/AEFI and University of Miami School of Law, supports the professional development of individuals who have new leadership responsibilities for artist-endowed foundations—directors, officers, trustees, board members, senior staff—and orients them to the characteristics of these distinctive organizations. Chief among these are foundations' complex charitable business models, diverse philanthropic practices, influential art historical role, and manifold governance and stewardship requirements. The Seminar is based on the findings of AEFI's National Study of Artist-Endowed Foundations. Site visits and sessions with seasoned foundation leaders are central to the curriculum.

Dates: April 29-May 4, 2018, opening dinner plus five full-day sessions with some evening activities

Location:

New York City, hosted by five leading artist-endowed foundations. Hosts for the 2017 Seminar were the Richard Avedon Foundation, Dedalus Foundation, Helen Frankenthaler Foundation, Judd Foundation, Roy Lichtenstein Foundation, and The Isamu Noguchi Foundation and Garden Museum. Hosts for the 2018 Seminar will be announced when the application process opens.

Who Should Consider Enrolling in This Course:

- Individuals considering creating an artist-endowed foundation, or supporting an artist in the process of making that decision
- Individuals who have new leadership responsibilities for artist-endowed foundations—directors, officers, trustees, board members, senior staff
- Individuals designated to assume foundation leadership roles in the future, for example upon the artist's death, including artists' family members and professional associates
- Leaders of artist-endowed foundations who are interested in a refresher professional educational experience in a collegial setting

Registration:

By application, acceptance will be determined by the Seminar Admission Committee

Tuition: \$3,250*

Completion Certificate: Conferred by AEFI and University of Miami School of Law

Apply:

Receive notice of application availability at www.aspeninstitute.org/aefi
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**Current as of November 1, 2017. Subject to change.*


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