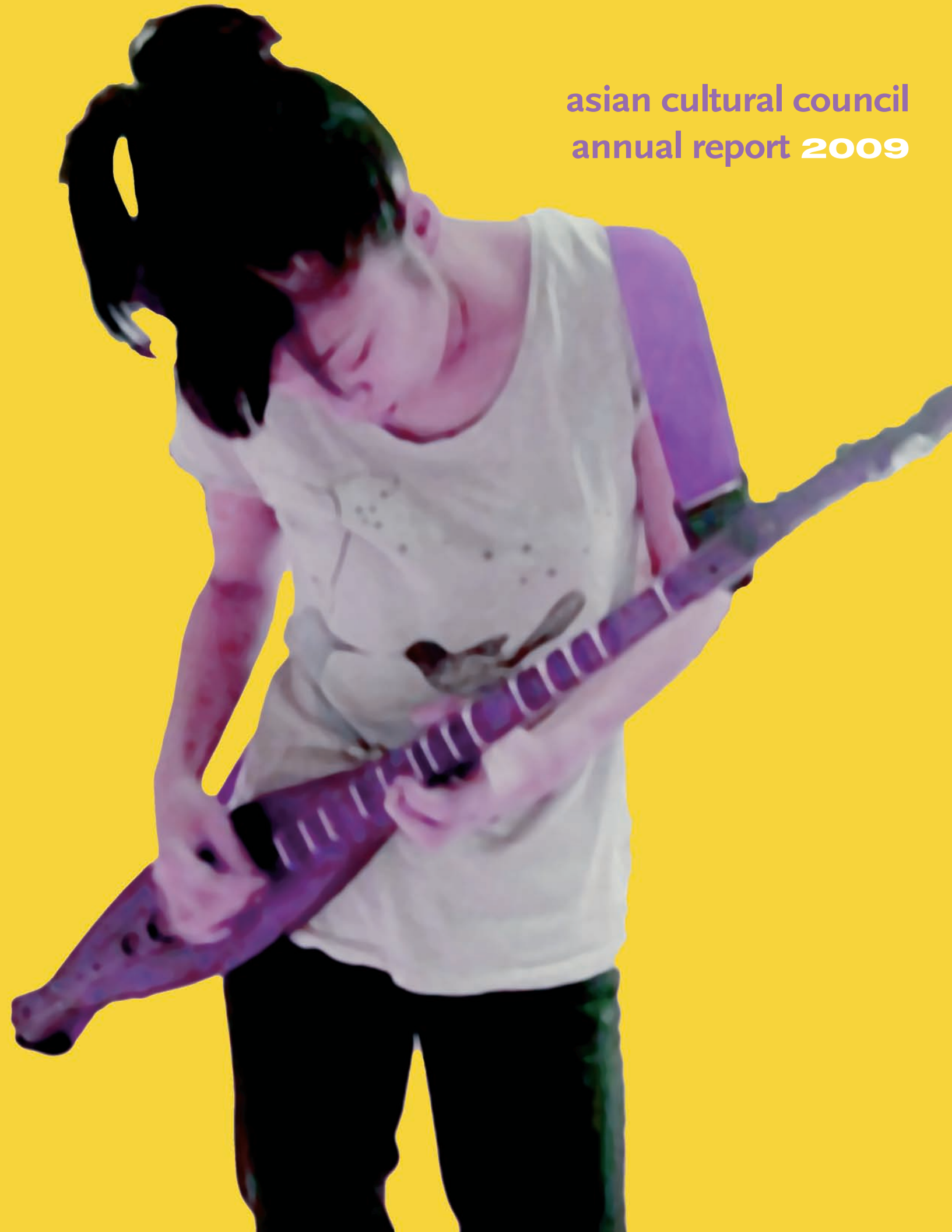


asian cultural council
annual report 2009



The Asian Cultural Council is a publicly supported foundation (501(c)(3)) investing in cultural exchange between the United States and Asia, and among the countries of Asia.

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preface

An annual report typically looks back. But for the Asian Cultural Council (ACC), 2009 was all about moving forward. What you see in the following pages are examples of the energy, excitement, and new thinking that our Board of Trustees and staff infused into the organization throughout the year. At the ACC, the past and the future came together: we learned that one can play a zither and still rock n' roll. And in 2009, we rocked.

We began creating a vision for the future of the ACC while seeking to maintain the integrity of our founder, John D. Rockefeller 3rd, who believed that the arts are a catalyst for mutual understanding between individuals, countries, and cultures. And they are—we see it happen every single day. The influence of ACC grantees radiates far and wide; their lives are strengthened, our communities are transformed, and communication between nations is stimulated and nurtured.

Today, there are few organizations anywhere whose sole mission is to support international cultural exchange. The ACC must remain a vibrant and sustainable resource for artists and scholars long into the future. The world's prosperity and stability rests on our willingness to know and understand each other and to work together. Cultural exchange is a positive and powerful way to accomplish all these things, and we are proud and privileged to foster it.

We extend heartfelt thanks to our trustees, donors, partners, and the inspiring ACC grantees. We are forever grateful for their contributions. Together, we celebrate the accomplishments of the past and look to the future with a renewed sense of purpose.

Jennifer P. Goodale
Executive Director



Felt made by women in Altanbulag, Mongolia, photographed by Christine Martens during her research in summer 2009

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*as of August 1, 2010

“A fellowship from the Asian Cultural Council gifted me the luxury of time and mobility. The chance to be in New York — to see, feel, and hear different things and to meet and interact with a variety of people — is something almost implausible but certainly most welcome at this stage of my life. Without having to worry much about the chaos and monotony of “real” life, this experience allowed me alternative ways of looking at things. It is this re-energized outlook I so needed and wanted in order to find new meaning in my art and even in my personal life.

This grant gave me a wonderfully amazing six-month window of fresh perspective. And for that I am grateful to ACC.”

Lyra Teresa Abueg Garcellano
2009 Starr Foundation Visual Art and
ACC Philippines Foundation Fellow
Painting/Sculpture
Philippines to United States





(this page) Artist Lyra Teresa Abueg Garcellano from the Philippines at work in her studio; (opposite) Ms. Garcellano in her studio at Location One in SoHo



A Thread of Hope by artist Sheung Chi Kwan from Hong Kong

programs

The Asian Cultural Council (ACC) supports cultural exchange between Asia and the United States and among the countries of Asia, primarily through grants for individual artists, scholars and specialists to travel between countries for study, research and creative work. Grants are also awarded to arts organizations and educational institutions to support the travel component of projects.

The ACC was the vision of John D. Rockefeller 3rd, when in 1963 he saw the critical importance of greater understanding between the countries of Asia and the United States. Today his vision has never been more important. Funding for our programs is derived from financial contributions from individuals, foundations, corporations and endowment income. The ACC is active in an extensive area of Asia, ranging from Afghanistan eastward to Japan. Grants are given in a variety of fields in both traditional and contemporary art, including archeology, architecture, art history, arts administration, conservation, dance, film, museology, music, mixed media, painting, photography, theater and video.

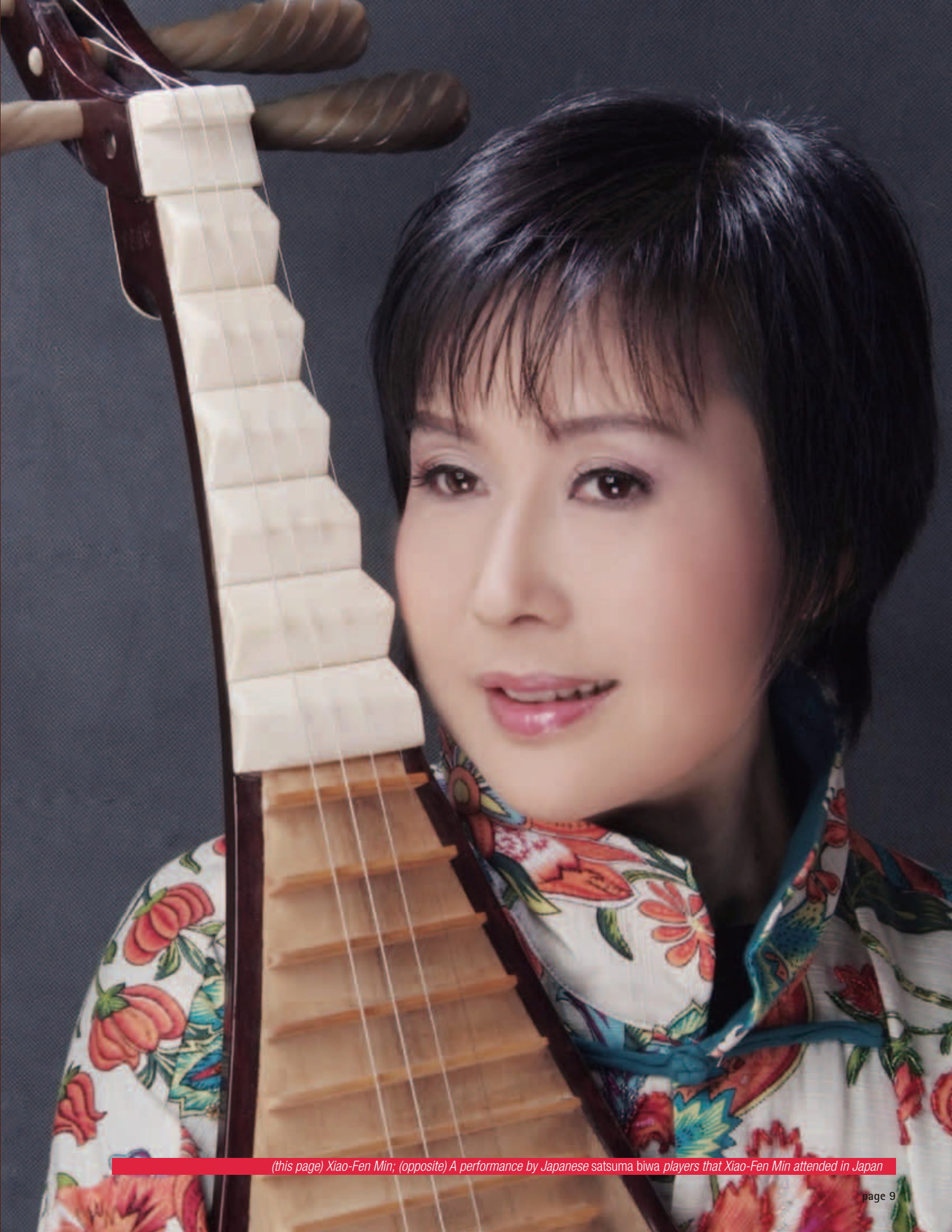
Annually, the ACC makes approximately 120 grants; additionally, we are also a service organization. When a grant is made to an individual, the ACC's work continues: the staff arrange programs tailored to the needs and objectives of each grantee. This includes meeting regularly with the grantee, creating travel itineraries, arranging meetings with specialists in the grantee's field of interest, providing housing and day-to-day living support, advising on cultural activities and introducing artists to encourage collaboration and exploration, and much more.

ACC programs are truly unique, and the impact of each grant reaches far beyond any one individual or organization. With offices in New York, Hong Kong, and Tokyo, partner foundations in Manila and Taipei, and an alumni network of nearly 6,000 grantees, the communities and people that the ACC engages is constantly growing. This is a pivotal point in the history of the ACC: our commitment to maintaining the excellence of our programs, with new and innovative thinking, is our priority.

“I grew up during the Chinese Cultural Revolution (1966 – 1976), when traditional music was banned, so my ACC grant provided me with a great chance to fulfill an important educational experience that was missing from my development as a musician. In fact, the ACC gave me the most important educational and artistic experiences of my entire career. I will always use what I learned in the lectures, demonstrations, and performances I attended during my fellowship, and I want to share my experiences with audiences in America and around the world.”

Xiao-Fen Min
2009 Henry Luce Foundation Fellow
Music
United States to China and Japan





(this page) Xiao-Fen Min; (opposite) A performance by Japanese satsuma biwa players that Xiao-Fen Min attended in Japan



ACC grantee Sang Jijia performing Snow at New York City Center's Fall for Dance

2009 grants



Jazz musician Ke Coco Zhao from China performing in Shanghai

The following grants were awarded during the period from January 1 through December 31, 2009. The list shows grantees by their country of origin.

- Total appropriations to individuals: **\$1,116,635**
- Total appropriations to institutions: **\$604,750**

Bhutan

Pema Chhoden Wangchuk • Graduate student, Thimpu: to complete a master's degree program in museum studies at the University of Washington in 2009-2010.

Burma

Chaw Ei Thein • Director and co-founder, Sunflower Art Gallery, Yangon (Rangoon): to continue to observe contemporary art practices and arts education in the United States and to participate in the International Studio and Curatorial Program (ISCP) in New York.

Cambodia

Amrita Performing Arts • Phnom Penh: to support the management of the Cambodian Artists Mentorship Program at the Royal University of Fine Arts.

Chankethya Chey • Dancer, Phnom Penh: to participate in the International Choreographer's Residency Program at the American Dance Festival in Durham, North Carolina, in summer 2009.

Rithisal Kang • Arts administrator, Phnom Penh: to begin a program leading to an M.A. degree in arts management from the State University of New York (SUNY) at Buffalo.

Bun Rith Suon • Arts administrator, Phnom Penh: to travel to Kyoto and Tokyo to meet with ACC grantees, visit cultural institutions, and observe artistic activities in Japan.

China

Yuquan Fan • Senior conservation scientist, Dunhuang Academy, Dunhuang: to support a visiting scholar residency at the Getty Conservation Institute (GCI) in Los Angeles, California.

Faye Chunfang Fei • Scholar, Shanghai: to support a visiting scholar residency in the Performance Studies Department at New York University.

Xin Huang • Graduate student, China National Arts Academy, Beijing: to conduct research in the United States on dance in American higher education.

Shanghai Theatre Academy • Shanghai: to support the participation of theater director Anne Bogart in a master class in Shanghai in spring 2009.

Zehui Tang • Curator, National Art Museum of China, Beijing: to complete a program of study at the School of the Art Institute of Chicago (SAIC), leading to an M.A. degree in arts administration and policy.

Lanfen Wei • Arts administrator, Beijing: to support expenses in New York City in order to observe and study arts management practices in the United States.

Xiangcheng Wen • Musicologist, Qinghai: to undertake a residency at North Carolina State University.

Yuan Xin • Vice director, Tsinghua Urban Planning and Design Institute, Beijing: to participate in the Special Program for Urban and Regional Studies (SPURS) at the Massachusetts Institute of Technology for one semester in 2009 and to observe contemporary developments in architecture in the United States.

“From the inception of Amrita Performing Arts in 2003, the Asian Cultural Council has not only been one of our most faithful supporters, but also a friend, colleague, and core collaborator. Throughout Amrita’s evolution, ACC has consistently been one of our strongest advocates, lobbying for and encouraging Amrita as an organization as well as all of the artists who have put their faith in us. When artists think of trusting Amrita, it is synonymous with trusting ACC.”

Fred Frumberg, Amrita Performing Arts
2009 Mekong Region Fellowship
Dance
Cambodia to India, Indonesia, and United States





*(this page) Dancers L to R: Chumvan Sodhachiv, Phon Sopheap, Chey Chankethya perform Khmeropédies I & II ;
(opposite) Dancers Chumvan Sodhachiv, Sam Sathya, Phon Sopheap and Chey Chankethya perform Khmeropédies I & II*

Ke Coco Zhao • Musician, Beijing: to observe contemporary jazz activities in New York City and New Orleans in spring 2010.

Tao Zhou • Artist, Guangzhou: to research contemporary art in the United States, meet artists and art professionals, and participate in an international residency program at Location One in New York.

Hong Kong

Damian Wai Pang Cheng • Cultural critic, Hong Kong: to conduct research on cultural policy and the development of the creative industries in the United States.

Hang Mei Mary Grace Chiu • Architect, Hong Kong: to survey contemporary architecture and meet with architects in the United States in 2009.

Lei Huang • Dancer, Hong Kong: to participate in the International Choreographer's Residency Program at the American Dance Festival in Durham, North Carolina, in summer 2010.

Sheung Chi Kwan • Artist, Hong Kong: to research contemporary art activities, meet artists and curators, and participate in an international artist residency program at Location One in the United States.

Wai Ching Vivian Lee • Music student, Hong Kong Academy for Performing Arts: to study music at the Aspen Music School in Colorado for nine weeks in summer 2009.

Ho Cheung Pang • Director and screenwriter, Hong Kong: to meet with film directors and screenwriters in the United States and to participate in the International Writing Program at the University of Iowa.

Janice Sze Wan Poon • Theater specialist, Hong Kong: to conduct research on dramaturgy and literary management in the United States.

Louisa Yuk Wa So • Actor, Hong Kong: to participate in acting workshops in New York.

Mandy Ka Yee Tam • Costume designer, Hong Kong: to take classes at the Fashion Institute of Technology (FIT) in New York City in 2009-2010.

Kelvin Man Tung Tsang • Set designer, Hong Kong: to study set design as a special student at Yale University's School of Drama and to observe developments in contemporary theater in the United States.

Doris Wai Yin Wong • Artist, Hong Kong: to observe traditional and contemporary art, meet artists and arts professionals, and participate in an international artist residency program at the International Studio and Curatorial Program (ISCP) in New York City in fall 2009.

Ning Zhao • Music student, Hong Kong Academy for Performing Arts: to participate in the Aspen Music School for nine weeks in summer 2009.

India

Sunil Kothari • Dance and drama critic, New Delhi: to support a visiting scholar residency in the department of performance studies, Tisch School of the Arts, New York University.

Indonesia

Veronica Kusmaryati • Director, Jakarta: to survey and study documentary film management and film festivals in the United States.

Jeannie Park • Executive director, Yayasan Bagong Kussudiarja, Yogyakarta, Indonesia: to travel to Taiwan to observe contemporary art activities and develop regional networks between Taiwan and Indonesia.

Erik Pauhrizi • Arts manager, Bandung: to undertake visual arts management internships and pursue research on contemporary art organizations and activities in the United States.



Ms. Miura plays shō during Bairo at the Institute for Medieval Japanese Studies' annual concert



A photo of a performance taken by Deborah Cohen on her travels in Lhasa, Tibetan Autonomous Region in China



Arts administrator Pitra Hutomo from Indonesia taking a good look at one of the historical glass slides at the Prints and Photographs Division, Library of Congress, Washington, D.C., September 2009



Joungwa Lee from Korea performing at White Wave Festival in Brooklyn

Mohamed Ugoran Prasad • Theater scholar, Yogyakarta: to begin a program leading to an M.A. degree in performance studies at New York University.

Farah Wardani and Petra Hutomo • Arts administrators, Indonesia Visual Art Archive, Yogyakarta: to research visual arts archives and libraries and meet with contemporary art specialists in the United States.

Yayasan Kelola • Jakarta: to support the organization of collaborative workshops and fellowship programs in 2008 and 2009.

Yogyakarta Contemporary Music Festival • Yogyakarta, Indonesia: to provide support for composer Nguyen Viet Duc from Vietnam, violinist Reiko Suzuki from Japan, and composer Joyce Wai-Chung Tang from Hong Kong to participate in the Yogyakarta Contemporary Music Festival in October 2009.

Japan

ARCUS Project • Moriya: to enable artist Shang-Lin Wu from Taiwan to participate in the 2009 ARCUS residency program in Moriya, Japan.

Tomomi Adachi • Artist, Tokyo: to enable research activities in contemporary art, dance, and music and to meet artists from different disciplines in the United States.

Dance Documents Japan Committee • Tokyo: to enable American dance artists Steve Paxton and Lisa Nelson to conduct workshops in Japan in spring 2009.

Imaging Initiative Yokohama • Yokohama: to enable artists from Asia to participate in the International Festival for Arts and Media Yokohama in October 2009.

Michiko Kasahara • Photographer, Tokyo: to survey collections of photography in New York.

Sachi Minegishi • Musician, Tokyo: to observe and participate in contemporary music activities in the United States.

Yoshihito Mizuuchi • Artist, Osaka: to research contemporary art, meet with artists and curators, and create new work while participating in an artist residency at the International Studio and Curatorial Program (ISCP) in New York.

Music Sharing • Tokyo: to support three musicians participating in Midori Goto's community engagement and cultural exchange program in Mongolia in December 2009.

Hisayo Nakai • Conservator, Kyoto: to study oil painting conservation at the Museum of Fine Arts, Boston.

Lyota Yagi • Professor, Kyoto University of Art and Design: to research contemporary art activities, meet artists and curators, and to participate in an artist residency program at Location One in New York.

Sonoko Soeda • Actor, Tokyo: to participate in a production of the *Wind-Up Bird Chronicle* in New York and a theater workshop organized by former ACC grantees Elise Thoron and Karen Kandel in December 2009 and January 2010.

Korea

Unsok Song • Curator, Songgwang-sa Buddhist Museum, Seoul: to support research on Joseon period Korean Buddhist sculptures in museum collections in the United States.

Seoul Institute of the Arts • Seoul: to provide assistance to students at the Institute.

Laos

Luang Prabang National Museum • Luang Prabang: to enable the museum's director, Vanpheng Keophanna, and exhibition designer, Manichanh Phommakkot, to carry out research at museums in China in December 2009.

Philippines

Belarmino&Partners • Manila: to enable four artists from Japan to participate in Zensors, an exchange program of workshops and discussions on the use of media performance technology in Manila in July 2009.

Patrick Duarte Flores • Curator, National Art Gallery at the National Museum of the Philippines and Professor of Art History, University of the Philippines, Manila: to conduct research in American museums.

Lyra Teresa Abueg Garcellano • Artist, Manila: to research contemporary art and art practices, meet with artists and curators in the United States, and participate in an international residency program at Location One in New York City.

Clodualdo Aladen Llana • Painter, Quezon City: to continue to research culinary practices among Philippine diaspora communities and to observe contemporary art in the United States.

Maree Barbara Tan-Tiongco • Theater specialist, Manila: to serve as an apprentice to master lighting designer and former ACC grantee Jennifer Tipton in fall 2009.

Singapore

TheatreWorks • Singapore: to support the Arts Network Asia Regional Project in 2009.

Taiwan

Yu-Chia Chang • Theater specialist, Taipei: to participate in theater workshops, observe performing arts activities, meet with theater professionals, and research Native American culture in the United States.

Tung-Ho Chen • Conservation specialist, National Palace Museum, Taipei: to pursue collaborative conservation research at the Palace Museum in Beijing.

Yu-Wen Chiu • Artist, Taipei: to support travel to Thailand and Japan to research and develop new work for the *Water Fairy* project.

Chun-Ming Hou • Artist, Yuanli Township: to support travel to China, Indonesia, Korea and Singapore to research and develop new work.

Tang-Wei Hsu • Artist, Taipei: to participate in an international residency program at the Headlands Center for the Arts in Sausalito, California, and to observe contemporary art activities in New York.

Tsui-Hua Huang • Film curator, producer and festival manager, Taipei: to meet with filmmakers, film curators, and film festival organizers and to observe contemporary film and theater activities in the United States.

Taipei National University of the Arts • Taipei: to support a two-week rehearsal period in May 2009 for 11 artists from the Reyum Institute of Arts and Culture in Phnom Penh, Cambodia, in Eiko & Koma's Taipei production of *Cambodian Stories*.

Pei-Shih Tu • Artist, Jhunan Township: to research traditional theatrical art forms, including puppetry and children's theater in Vietnam.

Mei-Hui Wei • Founding member, Gang-a-Tsui Theater, Taipei: to research *nanguan* and *liyuan* opera in China.



Participants in Music Sharing's 2009 International Community Engagement Program (ICEP) visit a yurt in Mongolia



Installation piece by ARCUS artist-in-residence Shang-Lin Wu from Taiwan



International Festival for Arts and Media Yokohama 2009

“Location One wouldn’t be what it is today without the Asian Cultural Council. They send us talented artists who make the most of the programs we offer. For the artists and for us, they are an invaluable source of advice, encouragement, and introductions to individuals and ideas. They understand people, they respect tradition, they delight in creativity. In subtle and powerful ways, they have had a lasting impact on this organization—and we can only imagine on how many others.”

Claire Montgomery, Location One
2009 Starr Foundation Visual Art Fellowship
Painting/Sculpture
Asia to United States





*(this page) Conceptual artist Sheung Chi Kwan from Hong Kong at his studio at Location One;
(opposite) Artist-in-residence Tao Zhou & Teerawat "Kage" Mulvilai create performance piece on bridge*

Hsin-Fei Wu • Musician and theater specialist, Taipei: to support research and further study of traditional music and instruments in Japan, Korea, and the Philippines.

Thailand

Empty Space Chiangmai • Chiangmai: to support the participation of theater artists and specialists from Burma in the first annual Chiang Mai Puppetry Program in 2009.

Makhampom Theater Group • Bangkok: to enable three artists from Malaysia to participate in workshops and performances with the Makhampom Theatre Group in Bangkok in December 2009.

Pornpilai and Jiradej Meemalai • Artists, Bangkok: to participate in an international residency program at Headlands Center for the Arts in Sausalito, California, meet with artists and curators, and research contemporary art and art practices in New York.

Sasithorn Panichnok • Theater specialist, Bangkok: to begin a program of study leading to an M.F.A. degree in theater at Brooklyn College, City University of New York.

United States

Art Omi International Artists Residency • New York, New York: to support the participation of an artist from the Philippines in a residency program in 2009.

Asia Society • New York, New York: to enable choreographer and dancer Sardono Kusumo and two Indonesian dance artists to participate in the Baryshnikov Arts Center's presentation of *Tradition, Inventions, Exchanges* in spring 2009.

Baryshnikov Arts Center • New York, New York: to support expenses for four dancers from Cambodia to participate in a creative residency and performance of a new work by Emmanuelle Phuon at the Baryshnikov Arts Center in June 2010.

Brooklyn Academy of Music • Brooklyn, New York: to support *Muslim Voices*, a multi-venue celebration of Islamic culture in summer 2009.

Aurelia Campbell • Graduate student, Philadelphia, Pennsylvania: to support fieldwork and dissertation research in China in July 2009.

Clayton Campbell • Director, 18th Street Arts Complex, Santa Monica, California: to continue research travel in Korea and Hong Kong.

Deborah Cohen • Graduate student, Los Angeles, California: to support travel in the Tibetan Autonomous Region (TAR) in China to complete dissertation research on the Gedun Choephel Artists Guild.

Columbia University • New York, New York: to support the participation of scholars and specialists from the United States and Asia in a conference on the cultural politics of preservation in globalization in Kolkata, India, in December 2009.

Uttara Asha Coorlawala • Dance scholar, New York, New York: to participate in a choreography seminar and workshop at Padatik Dance Centre in Kolkata, India.

Danspace Project • New York, New York: to enable Japanese composer Masahiro Sugaya to participate in a new production by choreographer and former ACC grantee Kota Yamazaki at Danspace Project in New York in December 2009.

18th Street Arts Center • Santa Monica, California: to support a residency by Korean artist Oak Jung Ho at 18th Street Arts Center in Santa Monica, California, in fall 2009.

Shui Han Feng • Fashion and costume designer, New York, New York: to undertake research on traditional textiles and embroidery in India and China in 2009.

Ellison Findly • Professor, Trinity College, Hartford, Connecticut: to research the textile culture of the Tai Daeng upland group in northeastern Laos in summer 2009.

Lynn Gumpert • Director, Grey Art Gallery, New York University, New York: to carry out research and meet with museum professionals and artists in China and Korea as a first step in creating collaborative programs and exhibitions exchange.

Erin Hasinoff • Scholar, Columbia University, New York: to carry out research in Burma and work with local scholars to collect oral histories in and around the heritage site of Kawgun, in Karen state.

Peter Held • Curator, Ceramic Research Center, Arizona State University, Tempe: to support curatorial research and travel to China, Japan, and Korea.

Institute for Medieval Japanese Studies, Columbia University • New York, New York: to support the participation of three gagaku artists in the Fourth Annual Gagaku workshop for professional student musicians and student composers at Columbia University in spring 2009.

International Studio & Curatorial Program • Brooklyn, New York: to provide support for residencies by ACC grantee artists from Asia.

Paul Jett and Hiram Woodward • Museum specialists, Washington, D.C.: to support travel and research in connection with an exhibition of bronzes from the National Museum of Cambodia.

John and Mable Ringling Museum of Art • Sarasota, Florida: to provide assistance for the development of an exchange project between the John and Mable Ringling Museum of Art in Sarasota, Florida, and four museums in China.

Steven Lam • Associate dean, Cooper Union School of Art, New York, New York: to research contemporary art, meet artists and curators, and participate in a curatorial residency program at 1a Space in Hong Kong.



Sound artist Tomomi Adachi from Japan performs at Harvestworks in New York



Oil on canvas by artist Chung-Ming Hou from Taiwan entitled Patron Saint of 47 Age



Grantee Jeannie Park from Indonesia attends a rehearsal of new work by the Physical Dance Theater in Taiwan



Personal or Visual Aspects of Fishing, performed at Danspace Project in New York, choreographed by Kota Yamazaki with music composed by Masahiro Sugaya from Japan

Sandra Eula Lee • Adjunct assistant professor, Hunter College, New York, New York: to research contemporary art and cultural practices in North and South Korea and to participate in a studio residency at the Korean National Museum of Contemporary Art's Artists Residency Program in Go Yang.

Location One • New York, New York: to enable two grantees from Asia to participate in residency programs.

Lotus Music & Dance • New York, New York: to support the participation of artists from New York, Thailand, and China in the Gitameit Dance, Music, and Theater Exchange Program in Yangon (Rangoon), Burma.

Mary Lucier and Leanne Mella • Artist and curator, New York, New York: to undertake a collaborative research project on contemporary art and landscape architecture practices in Japan.

Ma-Yi Theater Company • New York, New York: to enable playwright Nicholas Pichay from the Philippines to undertake a residency at Ma-Yi Theater Company.

MAPP International Productions • New York, New York: to enable dancer Kayo Seyama, actor Kuniya Sawamura, and actor Naoki Asaji from Japan to participate in a three-week residency in Vermont and New York in preparation for a new full-evening performance work titled *Tyler Tyler* at Dance Theater Workshop.

Christine Lillian Martens • Scholar, New York, New York: to travel to Mongolia for research on felt for an exhibition at the Cooper-Hewitt Museum.

Sam Miller • Arts administrator, Brookline, Massachusetts: to travel to Japan and Cambodia in fall 2009 in connection with international exchange programs between the United States and Asia.

Xiao-Fen Min • Musician, Queens, New York: to pursue research on Tang Dynasty musical resources in China and Japan.

Music from Japan • New York, New York: to enable noted composer and renowned gagaku artist Sukeyasu Shiba and the Reigakusha gagaku orchestra to participate in Music from Japan's 35th Anniversary Season Festival in February 2010.

James Nadeau • New media specialist, Cambridge, Massachusetts: to research the convergence of media technologies and contemporary art practices in video and film in Korea, China, and Singapore.

New York City Center • New York, New York: to enable dancer Sang Jijia of Guangzhou, China, to participate in the 2009 *Fall for Dance* Festival.

Emmanuelle Phuon • Dancer, Brooklyn, New York: to undertake a creative residency project in Phnom Penh in 2009.

John Pirozzi and Peter Meyer • Filmmaker and music specialist, New York, New York: to support research and recording time for a soundtrack of traditional Cambodian music to accompany their documentary film, *Don't Think I've Forgotten*.

Samina Quraeshi • Scholar, South Dartmouth, Massachusetts: to complete follow-up research in Pakistan and India for a book, *Sacred Spaces: A Journey with the Sufis of the Indus*.

Robert Rand • Journalist, Tarrytown, New York: to support research in Japan for a book on Japanese history and culture.

Edward Rothfarb • Art historian, Venice, California: to provide support in connection with dissertation research on seventeenth-century Hindu architecture in India.

Meredith Schweig • Graduate student, Harvard University, Cambridge, Massachusetts: to pursue dissertation research on narrative music performance practice in Taiwan.

“In 2009 my life changed when I received a grant from the ACC. I left my homeland, my family, and my friends for a place that I had never lived before, but it was the best year of my life! Being alone in a foreign city was a great way of self-discovery, and very important for my acting career. I have become more fearless and daring since I now know I can be brave enough to risk bold choices, to take on big tasks, and even to fail. What I learned in America will definitely raise my standard for my life as an artist; nothing can compare with it. I truly hope more artists can be as lucky as I was.”

Louisa Yuk Wa So
2009 Lee Hysan Foundation Fellow
Theater
Hong Kong to United States





(this page) Actress Louisa Yuk Wa So from Hong Kong on stage in New York City; (opposite) Ms. So happy to be in New York



Musicologist Xiancheng Wen researches Chinese skirts in the Gregg Museum at North Carolina State University



Actor Sonoko Soeda (background) participates in a workshop on Washi Tales in New York organized by Elise Thoron and Karen Kandel (foreground), all of whom are ACC grantees.



Sardono Dance Theater performing Diponegoro at Asia Society.

Jennifer Shyu • Composer and singer, Bronx, New York: to collaborate with contemporary musician and former ACC grantee Na Wu in Beijing.

Solomon R. Guggenheim Museum • New York, New York: to support participants from Asia in the second annual meeting of the Guggenheim's Asian Art Council in Bilbao, Spain in 2009.

Spoletto Festival USA • Charleston, South Carolina: to support the participation of Hiroaki Umeda in the 2009 festival.

State University of New York at Purchase • Purchase, New York: to enable Chinese filmmaker Wu Wenguang to participate in the conference, *Future of the Arts in Cuba*, at the Pocantico Conference Center in Pocantico Hills, New York.

Jasmine Trice • Graduate student, Indiana University, Bloomington, Indiana: to research independent cinema in the Philippines.

White Wave • Brooklyn, New York: to support travel and per diem expenses for two contemporary dance companies from Korea at the 2009 *White Wave Rising* series in Brooklyn.

Williamstown Art Conservation Center • Williamstown, Massachusetts: to support the participation of two Mongolian conservators from the Cultural Heritage Center to receive training at the WACC and for two American conservators from the WACC to provide conservation training in Ulaanbaatar, Mongolia.

Robert Woodruff • Theater specialist, New York, New York: to observe traditional and contemporary performances and to meet with artists in Japan.

World Monuments Fund • New York, New York: to enable specialists from the Palace Museum in Beijing to visit conservation programs and meet with museum professionals in the United States in fall 2009.

World Music Institute • New York, New York: to support research, exchange and instruction by American, Japanese, and Mongolian musicians in a three-country tour in September 2009.

Vietnam

Thi Thanh La Thuy • Museum specialist, Vietnam Museum of Ethnology, Hanoi: to survey museum collections and to meet with museum professionals in the United States.



Blanchette Hooker Rockefeller and husband John D. Rockefeller 3rd in 1970

blanchette hooker rockefeller award

The Asian Cultural Council (ACC) established the Blanchette Hooker Rockefeller Award in 2009 to recognize individuals and organizations that have made an outstanding contribution to international cultural exchange and to the program of the ACC. The inaugural award was presented to Dr. Deanna Lee Rudgard OBE by Charles Percy Rockefeller, grandson of Blanchette Hooker Rockefeller and John D. Rockefeller 3rd at a ceremony held in November at the ACC's Annual Hong Kong Arts Program Fellowship Awards dinner. Dr. Rudgard was recognized for her great personal contribution to the ACC's work and as a representative of the Lee family and the Lee Hysan Foundation, which was the ACC's first Hong Kong donor and partner when the Hong Kong Arts Program was launched in 1986. Since then the Lee Hysan Foundation has generously provided fellowship support to enable forty-two arts professionals from Hong Kong to take part in ACC cultural exchange programs in the U.S. The Lee Hysan Foundation's endorsement of the ACC has been pivotal as it has attracted support from other partners and has ensured the development of a stable program which continues to thrive after more than two decades. Since 1980 when the Asian Cultural Council became a publicly-supported institution to supersede The JDR 3rd Fund, the ACC continues to build partnerships with individuals, foundations and corporations in both Asia and the United States who seek to provide more opportunities for their local arts professionals.



Charles Percy Rockefeller, grandson of Blanchette Hooker Rockefeller, presents the first Blanchette Hooker Rockefeller Award to Deanne Lee Rudgard



Hiroaki Umeda from Japan performs at Spoleto Festival in Charleston, South Carolina

2009 donors

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Hokkeji Convent in Nara, Japan photographed on a research trip by American artists Mary Lucier and Leanne Mella

endowments

Funding for the programs of the Asian Cultural Council is provided by the generous annual support of individuals, foundations, and corporations, as well as endowment income from the following leadership organizations and individuals who contributed \$100,000 or more to the Asian Cultural Council's endowment:

The Andrew W. Mellon Foundation

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The JDR 3rd Fund

Nobuko Kajitani

National Endowment for the Humanities

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Generous support is also provided by our following partners, who contributed \$100,000 or more to the Asian Cultural Council in 2009:

Asian Cultural Council Philippines Foundation, Manila

The Henry Luce Foundation, New York

The Lee Hysan Foundation, Hong Kong

Rockefeller Brothers Fund, New York

The Sino-American Asian Cultural Foundation (SAACF), Taipei

Alexander B. Suh

We are deeply grateful to each and every one of the extraordinary individuals and organizations who recognize the value of cultural exchange and its critical role in world diplomacy.

“ At this time, when the economy is asking philanthropists to make choices in their giving, I would encourage them to be mindful of the Asian Cultural Council and the incredible work it is doing. The direct exchange of artists, people to people, is one of the most dynamic and important actions we can support. Besides building bridges of understanding and cooperation, it truly helps keep the peace. When people shed their assumptions of each other, we truly understand the humanity we all share.”

Clayton Campbell
2009 grantee
Arts Administration
United States to Korea and Hong Kong





Arts administrator Clayton Campbell traveled to Hong Kong and Korea and is being interviewed on set of Heart to Heart in Korea



American artist Sandra Eula Lee's installation piece at Dukwon Gallery in Korea

2009 partners

The Asian Cultural Council gratefully thanks its partners in Asia, whose commitment and generous assistance are crucial to the success of ACC's programs.



Photo from Sacred Spaces: A Journey with the Sufis of the Indus by scholar Samina Quraeshi

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(left to right) ACC Taipei Director Rita Chang, Koma Otake and Eiko Otake (Eiko and Koma), and former grantee Mingder Chung, dean of drama at the Taipei National University of the Arts



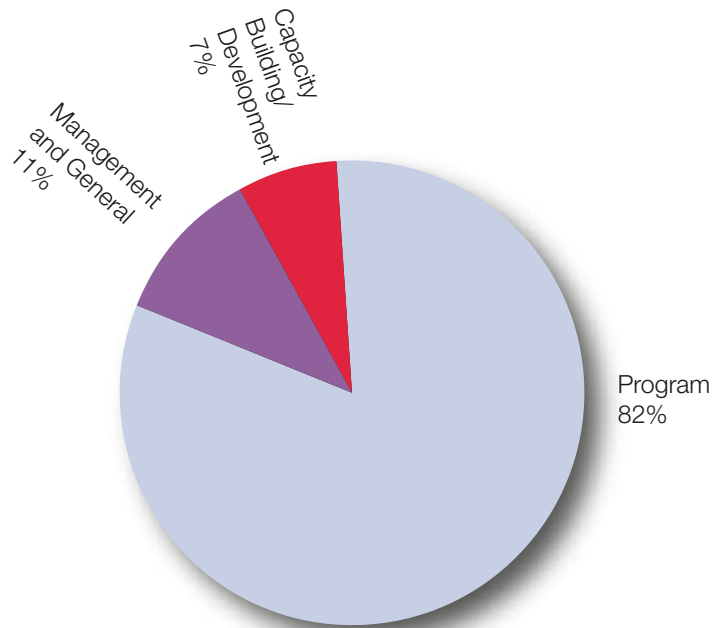
Naoki Asaji (front), Kuniya Sawamura (middle), and Kayo Seyama (rear) in Yasuko Yokoshi's Tyler Tyler produced by MAPP International Productions at Dance Theater Workshop

financial statements



Sukeyasu Shiba and the Reigakushu Orchestra participate in Music from Japan's 35th Anniversary Season Festival in New York

fiscal year 2009



	Program	Management and General	Fund-Raising	Total 2009 Expenses
Direct grants	\$1,491,091	\$ -	\$ -	\$1,491,091
Salaries, benefits, and related expenses	1,368,146	179,466	80,717	1,628,329
Occupancy and office related expense	94,169	19,072	5,960	119,201
Professional fees	43,597	174,387	-	217,984
Consultants	156,628	29,140	178,483	364,251
Travel	51,626	-	22,126	73,752
Program development and special projects	90,050	-	4,739	94,789
Telephone, postage and messenger	20,708	4,194	1,311	26,213
Publications and conferences	31,715	6,423	2,007	40,145
Insurance	13,000	2,633	823	16,456
Depreciation and amortization	167,426	33,909	10,597	211,932
Dues, books and subscriptions	7,655	1,550	485	9,690
Miscellaneous	26,269	9,323	603	36,195
Total	3,562,080	460,097	307,851	4,330,028

Total expenditures for the ACC's fiscal year 2009 were \$4.3* million. Eighty-two percent or \$3.6* million of this amount went directly to program services. Program service expenditures have increased over the last ten years from \$2.8* million in 1999 to \$3.5 million in 2009.

Spending on support services continued to remain relatively low in 2009. Eleven percent or \$460,000* went to management and general administration, and seven percent or \$307,000* was spent on capacity building and development. These support expenditures have increased from \$380,000* in 1999 to \$460,000* in 2009 and from \$196,000* in 1999 to \$308,000* in 2009, respectively.

In 2009 the operational activities of the Asian Cultural Council were based on the Council's long-term goals and its strategic plan to ensure its sustainability and continued growth. The ACC remains dedicated to increasing its revenue base to support and further strengthen its mission of serving its grantees and promoting international collaboration and understanding. We are committed to maintaining transparent and efficient operating practices.

**Numbers rounded*

This financial information was excerpted from ACC's final, audited financial statements for 2009. Copies of the complete, audited financial statements may be obtained upon request to the Asian Cultural Council.

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Peter Ferko

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Participants rehearsing the "Chair Dance" at a choreography workshop sponsored by Patadik and the Sangeet Natak Akademi in Kolkata, India, where American dancer Uttara Asha Coorlawala studied



ZENSORS, a project by Belarmino&Partners at the Bencab Museum, Baguio City, Philippines, August 2009. In this photo: Chiyo Ogino, Japanese choreographer, dancer, and musician. This photograph was the basis of the cover art; the subject of the image was silouetted and digitally painted by Peter Ferko.

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