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Annual Report 2005



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Lists above are as of July 1, 2006



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Several ACC grantees collaborated in Malaysian theater director (and 2005 McCormack/Aron Fellow) **Kok Man Loh's** *Project 24*, which was performed in New York by a cast including **Chan Leung Poon** from Hong Kong (left).

Preface

2005 was an important and dynamic year at the Asian Cultural Council. The tremendous success of the ACC's 40th Anniversary Gala in November 2004 not only raised new funds for the ACC's

grant program but also helped to introduce the ACC to a wider public.

After forty years of very effective, but very quiet, work in international philanthropy, the Gala represented a "coming-out party" for the ACC, the beginning of a new effort to tell the stories of our grantees and to advocate more actively for the importance of cultural exchange in today's world. Momentum carried forward into 2005 and 2006 through several public outreach initiatives including an exhibition in Manila created by a talented group of grantees in the Philippines, a benefit art auction organized by the Council's Blanchette H. Rockefeller Fellowship Fund Committee in Tokyo, and the inauguration of an ACC newsletter. I am especially pleased to report on the establishment of the ACC's Chairman's Circle, a distinguished group of annual donors whose generous commitment will help guide our fundraising and program strategies.

The ACC's Board of Trustees has always led the Council with an extraordinary wisdom and spirit that make possible all that we do as a grantmaking foundation and a public organization servicing the arts and cultural exchange. The board

welcomed three new trustees in 2005 with broad expertise and experience in Asia: Douglas Tong Hsu, chairman and CEO of the Far Eastern Group in Taipei; Erh-fei Liu, chairman, China Region, of Merrill Lynch (Asia Pacific) Limited; and Pauline Yu, president of the American Council of Learned Societies. Two additional trustees have joined the board in 2006, Kenneth S. Davidson of Aquiline Holdings LLC and J. Christopher Kojima of the Private Equity Group at Goldman, Sachs & Co. This expanded board represents yet another facet of an exciting new era for the ACC.

The ACC's robust grant program in 2005 benefited from new funds raised at the 40th Anniversary Gala, positive investment performance, and the generosity of many friends. The Council expended a total of \$5,185,247 for grants and grant-related expenses to support 155 fellowships and project awards. Individuals from Bhutan, Burma, Cambodia, China, Hong Kong, India, Indonesia, Japan, Korea, Laos, Macao, Malaysia, the Philippines, Singapore, Taiwan, Thailand, Vietnam, and the United States received grant support during the year. The ACC's regional programs in Asia continued to thrive thanks to the wonderful contributions of our valued supporting partners, particularly members of the ACC Friends Committee in Hong Kong, the Sino-American Asian Cultural Council Foundation and Group 33 in Taipei, the ACC Philippines Foundation in Manila, and



Trustee **Josie Natori** (right) welcomes the Council's chairman, **Elizabeth McCormack**, to a reception for the ACC's trustees, grantees, and staff at Natori in New York.

the Blanchette H. Rockefeller Fellowship Fund Committee in Tokyo. Grant programs in Indonesia and in the Mekong Region of Southeast Asia were strengthened with special support from the Ford Foundation and the Rockefeller Foundation, respectively. We are especially indebted to the Rockefeller Brothers Fund for the extremely important support of the ACC's unrestricted grantmaking. These programs and the Council's endowed programs are described in the pages that follow.

The ACC focuses primarily on making grants to individuals, but even modest grants, when linked with professional guidance, often lead to major international projects. In 2005 we took particular pride in the success of three important performing arts projects that could all be linked to ACC grants. The first involved an unusual collaboration between artists working in Chinese and Cambodian drama. With ACC support, distinguished Peking Opera virtuoso Wu Hsing-kuo, director of the Contemporary Legend Theatre in Taipei, visited Cambodia in

early 2005 to study the related theatrical form of *bassac*, which had been deeply affected by the devastation of the Khmer Rouge years. He subsequently agreed to lead a series of workshops on movement, vocal production, and stage production for *bassac* artists from the Royal University of Fine Arts in Phnom Penh. Funded by the ACC with a major donation from the Golden China International Exchange Association, the workshops were held in Taipei, Phnom Penh, and Manila, sparking a warm fellowship among a diverse group of performers and encouraging a renewed focus on fundamental artistic discipline.

American audiences had the pleasure of seeing two other projects related to ACC grants in 2005: Robert Wilson's *I La Galigo* in the Lincoln Center Festival and Ping Chong's *Cathay: Three Tales of China*, commissioned by the John F. Kennedy Center for the Performing Arts. *I La Galigo* owes much to the initiative of ACC grantee Rhoda Grauer, an American film producer who encountered the *Sureq Galigo* epic while undertaking research in South Sulawesi. She and another ACC fellow, choreographer Restu Kusumaningrum, introduced the epic to Robert Wilson and worked closely with him in developing the production. *Cathay*, which like *Galigo* toured in the United States and internationally, was a collaboration with seven master puppet artists from the Shaanxi Folk Art Theatre in Xi'an. Their travel to the U.S. to work with Ping Chong for three months in developing and performing the production was supported by a grant from the ACC funded by the Mandarin Oriental Hotel Group.

ACC Vice Chairman **Valerie Rockefeller Wayne** presents the 2005 John D. Rockefeller 5rd Award, honoring her grandfather, to **Mella Jaarsma** and **Nindityo Adipurnomo**, founders of Cemeti Art House in Yogyakarta, Indonesia. With them at a luncheon sponsored by HSBC in New York are ACC Director **Ralph Samuelson** (second from left), Chairman **Elizabeth McCormack** (center), and President **Richard Lanier** (right).





Peking opera virtuoso **Wu Hsing-kuo**, director of the Contemporary Legend Theatre in Taipei, supervises a workshop on make-up for bassac artists from the Royal University of Fine Arts in Phnom Penh.

Other special grants in 2005 include the ACC's first *Elizabeth J. McCormack/Jerome I. Aron Fellowship*, which was made to the talented young Malaysian dramatist Loh Kok Man, who in his first visit to the U.S. participated in a number of acting and directing workshops and developed a new work in collaboration with the International WOW Company in New York. The ACC's 2005 *John D. Rockefeller 3rd Award* was given to Nindityo Adipurnomo and Mella Jaarsma, founders of Cemeti Art House in Yogyakarta, an innovative organization nurturing the flourishing field of contemporary art in Indonesia. The John D. Rockefeller 3rd Award was celebrated in New York in May 2006 at a special luncheon for the awardees sponsored by HSBC and will be further heralded at a gala dinner in Jakarta in November 2006.

At the time of this writing, the Council's Board of Trustees and other supporters are preparing for a November 2006 trip to Taiwan and Cambodia. The trip will

celebrate the tenth anniversary of the ACC's Taiwan Fellowship Program and introduce grantees and grant programs in these regions. The opportunity to bring grantees, trustees, donors, and staff together offers a special learning experience for all of us and greatly enriches the ACC's programs.

We are proud of the Asian Cultural Council's long history in supporting international dialogue, understanding, and respect through cultural exchanges in the arts, and in nurturing the individual talents of artists and scholars. Like many organizations that are successfully sustained over time, the ACC holds firmly to its core mission while adapting to the ever-changing realities of its field and of the world in which we live. In 2005 and 2006 the ACC is again in a period of transition, building on the legacy of the past to make meaningful contributions in the present. The success of the Council's work today is due to the generosity of our donors, the leadership of our board, and the rewarding collaborations we have developed with funders and cultural organizations in Asia and the U.S. We look forward to continuing to work with our many partners as we develop innovative grant programs for the future.

Ralph Samuelson
Director
 September 2006



The Asian Cultural Council supports cultural exchange between Asia and the United States in the performing and visual arts, primarily by providing individual fellowship grants which allow artists, scholars, students, and specialists from Asia to travel to the U. S. for study, research, travel, and

Description of Programs

creative work. Grants are also awarded to Americans engaged in similar activities in Asia and to arts organizations and educational institutions for specific projects of particular significance to Asian-American cultural exchange. In addition, the Council awards a small number of grants which support regional exchange activities within Asia.

A publicly supported operating foundation, the Asian Cultural Council was established in 1980 to supersede and continue the work of the Asian Cultural Program of The JDR 3rd Fund, which was created by John D. Rockefeller 3rd in 1963. Over the past 42 years, the ACC and The JDR 3rd Fund before it have provided grant assistance to more than 4,000 Asians and Americans in the arts. Funding for the Council's programs is derived from a combination of endowment income and annual contributions from individuals, foundations, and corporations in the United States and Asia.

The ACC is active in an extensive area of Asia ranging from Afghanistan eastward through Japan. Because of funding limitations, however, the Council currently gives priority to applicants from East and Southeast Asia. Grants are made in the following fields, including both traditional and contemporary arts: archaeology, architecture (design, theory, and history), art history, conservation, crafts, dance, film, museology, music, painting, photography, printmaking, sculpture, theater, and video.

When awarding individual fellowship grants, the Council also devotes special

attention to arranging programs tailored specifically to the needs and professional objectives of each grantee. Members of the ACC's staff advise grant recipients on cultural resources and activities, prepare itineraries, schedule meetings with arts specialists, arrange appropriate academic and research affiliations, and encourage grantees to explore interdisciplinary relationships among the arts in both Asian and American contexts. The ACC thus functions both as a grantmaking foundation and as a service organization for the field of Asian-American cultural exchange.

ACC Fellowships and Projects

Many of the Asian Cultural Council's fellowships are awarded with unrestricted grant funds, primarily to support artists and specialists from East and Southeast Asia pursuing research, training, and creative programs in the United States. In 2005 unrestricted funds provided support for seventeen individual fellowships and eighteen project grants.

The Council also awards grants in several named programs that have been established with funds restricted for specific purposes. These are described below.

Asian Art and Religion Fellowship Program

This fellowship program focusing on the relationship between the artistic and religious traditions of Asia was established with an endowment gift from Laurance S. Rockefeller. The program enables American scholars, specialists, and artists to conduct research and undertake projects in Asia involving the interdisciplinary analysis of religion and the arts. In 2005 the Council awarded three fellowships for research in India, China, and Japan through the Asian Art and Religion Fellowship Program.

A performance of *Mask*, choreographed by Indonesian dancer Martinus Miroto at the **American Dance Festival** in Durham, North Carolina



ACC Citigroup Dance Fellows **Chen Rong** (left) and **Wai Shan Lau** from Hong Kong join instructor Elizabeth Roxas at the Ailey School in New York.

Ford Foundation Fellowship Program

The Ford Foundation Fellowship Program of the ACC provides grants for training and research in the United States by individuals from Asia engaged in the study, documentation, and preservation of Asian traditional arts. Funded by an endowment grant from the Ford Foundation, this program offers awards in archaeology, art history, conservation, dance ethnology, ethnomusicology, museology, and other disciplines involving traditional Asian culture. The program supports short-term research trips, professional internships, and graduate study. Seven scholars and students from Asia and four American institutions received Ford Foundation Fellowship Program grants in 2005.

Hong Kong Arts Program

The Council's Hong Kong Arts Program, made possible by donations from a broad group of supporters in Hong Kong, provides fellowships to especially promising

artists, students, and scholars from Hong Kong and other parts of China for research, study, and creative work in the United States. Limited support is also available for projects sponsored by Hong Kong institutions that involve Hong Kong–United States or Hong Kong–Asia cultural exchange. The Lee Hysan Foundation in Hong Kong is providing annual funding for two twelve-month fellowships, and six other donors have made multi-year commitments to fund individual fellowships through the Hong Kong Arts Program: the Sir Kenneth Fung Ping Fan Foundation Trust, Mr. and Mrs. Paul Li, the Hsin Chong–K.N. Godfrey Yeh Education Fund, AIA Foundation, Spring–Time Group Limited, and the Sovereign Art Foundation. The Asian Cultural Council awarded seventeen individual fellowships and three project grants through the Hong Kong Arts Program in 2005.

Humanities Fellowship Program

Intended primarily to support American scholars and graduate students, the Council's Humanities Fellowship Program was initiated with a challenge grant from the National Endowment for the Humanities and matching funds from The JDR 3rd Fund and the Andrew W. Mellon Foundation. The program assists American scholars, doctoral students, and specialists in the humanities to undertake research, training, and study in Asia in the following fields: archaeology; conservation; museology; and the theory, history, and criticism of architecture, art, dance, film, music, photography, and theater. Fellowship grants range in duration from one to nine months. The program also supports American and Asian scholars participating in international conferences, exhibitions, visiting professorships, and similar projects. Twelve Humanities Fellowship Program grants were awarded in 2005.

Japan-United States Arts Program

The Japan-United States Arts Program of the ACC provides grants to individuals and institutions in Japan and the United States for exchange activities which encourage the study and understanding of Japanese art and culture. This program is made possible with funds contributed by the Saison Group and provided to the ACC through an endowment gift from the Japan Foundation. The Saison Foundation contributes annual supplementary funding for the program, and additional support is provided through the ACC's endowed Blanchette H. Rockefeller Fellowship Fund in Japan.

Individual fellowship grants enable Japanese artists, scholars, and specialists to travel to the United States for research, observation, and creative work and allow

Michael Bacol, artist from the Philippines, in his studio at the International Studio and Curatorial Program (ISCP) in New York



their American counterparts to visit Japan for similar purposes. The Council also provides limited assistance for performances, exhibitions, and other projects of unusual importance for the development of Japanese-American cultural exchange. During 2005 the program supported thirteen individuals and fourteen institutional projects.

Mekong Region Fellowship Program

The Mekong Region Fellowship Program, supported with funds from the Rockefeller Foundation, assists individual artists, scholars, and specialists from Burma, Cambodia, Laos, Thailand, Vietnam, and China's Yunnan Province in undertaking research, training, and creative projects in the United States or in Asia. The program also provides funds for special projects that encourage regional collaboration and partnership. Five arts specialists from Asia received Mekong Program fellowships in 2005. Grants were also awarded to four organizations in Cambodia, Thailand, Vietnam, and the United States.

Philippines Fellowship Program

The Philippines Fellowship Program of the Asian Cultural Council emphasizes support for artists, scholars, and specialists from the Philippines undertaking research, study, and creative work in the United States. Some grants are also made to Americans pursuing similar activities in the Philippines and to institutions engaged in Philippines-U.S. or Philippines-Asia exchange projects. The Philippines Fellowship Program was formally inaugurated in 2000 in association with the ACC Philippines Foundation, a foundation established in Manila to collaborate with the ACC in raising funds and making grants for Philippines-U.S. cultural exchange. In 2005 six grants

were awarded through the Philippines Fellowship Program with funds provided by both the ACC and the ACC Philippines Foundation.

Starr Foundation Fellowship Program

The contemporary visual arts of Asia are the focus of the ACC's Starr Foundation Fellowship Program, made possible by a series of three endowment gifts from the Starr Foundation. Assistance is provided to artists and arts specialists from Asia for creative activity, research, training, and observation in the United States. Grants are made in

the fields of art criticism, crafts, film, museology, painting, photography, printmaking, sculpture, and video.

Through the Starr Foundation Fellowship Program, the ACC encourages direct contact between Asian and American artists, provides opportunities for artists from Asia to gain firsthand knowledge of Western art, and introduces Americans to contemporary art from Asia. In 2005 seventeen Starr Foundation Fellowship Program grants supported artists, curators, and critics from Asia traveling to the United States.



Taiwan Fellowship Program

The ACC's Taiwan Fellowship Program was created in 1995 in collaboration with the Sino-American Asian Cultural Foundation (SAACF), a foundation established in Taiwan specifically to serve as the ACC's partner in raising funds and making grants to artists, scholars, and specialists from Taiwan for research, study, and creative work in the United States. The program also supports American and Asian arts specialists visiting Taiwan to participate in cultural exchange projects organized by local arts institutions. Fundraising, application procedures, and grantee programming are administered with the assistance of a joint ACC-SAACF office in Taipei. Through the Sino-American Asian Cultural Foundation, a variety of individual, corporate, and foundation donors have contributed to the Taiwan Fellowship Program. In 2005, the program supported eight fellowships and projects with funds provided by both the SAACF and the ACC. Special fellowships awarded through this program include the Yageo Tech-Art Award, made possible by the Yageo Foundation; the Fu-Hwa Fellowship, supported by a grant from the Fu-Hwa Cultural and Educational Foundation; and the Accton Fellowship, funded by the Accton Art Foundation.

John D. Rockefeller 3rd Award

Each year the ACC receives nominations for the John D. Rockefeller 3rd Award, which is presented to an individual from Asia or the United States who has made a significant contribution to the international understanding, practice, or study of the visual or performing arts of Asia. This \$30,000 award for outstanding professional achievement commemorates the deep and longstanding

interest of John D. Rockefeller 3rd in Asian art and culture.

Candidates for the John D. Rockefeller 3rd Award must be nominated by artists, scholars, and others professionally involved in Asian art and culture. Recipients are selected by the trustees of the Asian Cultural Council, in consultation with specialists in the candidates' fields who have first-hand knowledge of the nominees' professional activities and accomplishments. The award enables recipients to pursue work in some aspect of the arts of Asia through international travel and research. Individuals from Asia and the United States who are active in any field of the visual or performing arts of Asia, whether affiliated with an institution or working independently, are eligible for award consideration. Funds for the award are made possible by an endowment gift to the Asian Cultural Council from The JDR 3rd Fund. Recipients of the 2005 John D. Rockefeller 3rd Award are artists and curators Mella Jaarsma and Nindityo Adipurnomo, founders of Cemeti Art House in Yogyakarta, Indonesia.

Po Lin Tso, dancer from Hong Kong, performs at the Bates Dance Festival in Lewiston, Maine.

American lighting designer **Jennifer Tipton** (second from right) visits the studio named in her honor at the Beijing Dance Academy with dance colleagues from the U.S. and China.



Archaeologist **Jun Cayron** from the University of the Philippines studies an important collection of Southeast Asian beads at the University of Michigan Museum of Anthropology.



Daqun Jia, composer and dean of the graduate program at the Shanghai Conservatory of Music, meets American composer George Crumb in Philadelphia.

Application Procedures

To begin the application process, individual and institutional applicants should send a brief description of the proposed grant activity by mail or e-mail to the Council. Applicants in China, Japan, and Taiwan should contact the regional offices in Asia. All others should contact the ACC's New

York office. If the project comes within the ACC's guidelines, application materials

requesting more detailed information will be provided by the ACC, and applicants will be told when their proposals can be presented to the trustees of the Council for formal review. The application deadline is January 15 for proposals to be considered at the spring meeting of the ACC's trustees. If funds are available, a small number of requests may also be considered at a fall meeting, for which the application deadline is August 1.

Grants to Individuals

Asian individuals in the visual and performing arts planning to conduct research, study, receive specialized training, undertake observation tours, or pursue creative activity in the United States are eligible to apply for grant support from the ACC. Americans seeking aid to undertake similar activities in Asia are also eligible to apply.

The Council cannot consider proposals for the following:

- lecture programs
- solo exhibitions
- individual performance tours
- film and video production
- undergraduate study
- activities conducted by individuals in their home countries

Institutional Grants

Arts organizations and educational and cultural institutions are eligible to apply to the Council for support for projects of exceptional importance involving cultural exchange between Asia and the United States or regional exchange within Asia. Because the Council's program resources are concentrated on fellowship awards to individuals, ACC grants to institutions are usually modest in size.

The Council cannot consider proposals for the following:

- publications
- capital campaigns
- general program and administrative costs

Information for Applicants

Summary of Grants and Project Activities

Fellowship Grants

The following individuals were awarded fellowship grants during the period from January 1 through December 31, 2005. Institutional affiliations are those that were current at the time of grant awards.

Total appropriations: \$940,459

Stephen Acabado Graduate student in anthropology, University of Hawaii, Honolulu: to continue a program of study leading to the Ph.D. degree in anthropology (archaeology) at the University of Hawaii in 2005–06. *Ford Foundation Fellow*

Non Arkaraprasertkul Architect, Bangkok, Thailand: to begin a program leading to the Master of Science in Architecture Studies degree at the Massachusetts Institute of Technology in 2005–06. *Starr Foundation Fellow*

John Bellezza Explorer and independent scholar, Southampton, New Jersey: to support continuing research and writing during 2005 on pre-Buddhist culture in Upper Tibet in connection with the completion of his book, *Antiquities of High Tibet*. *Shelley and Donald Rubin Foundation Fellow*

Florina Capistrano-Baker Director, Ayala Museum, Makati City, Philippines: to survey exhibition and museum activities in Japan.

Steven Caputo Architect, New York: to study vernacular architecture, undertake

architectural research and a collaborative design charrette, and help design a studio facility for Lijiang Studio in China. *Humanities Program Fellow*

Stephen Kin Kwok Chan Architect, Hong Kong: to survey contemporary architecture and meet with architects in the United States. *Hong Kong Arts Program/Hsin Chong-K.N. Godfrey Yeh Education Fund Fellow*

Yadavan Chandran Filmmaker, Gujarat, India: to observe filmmaking activities in the United States, participate in workshops and master classes, and conduct research for a film project about Indian–American DJs and stand-up comics. *Starr Foundation Fellow*

Rong Chen Dance student, Hong Kong: to study dance at the Ailey School Summer Intensive Program and observe dance activities in New York in summer 2005. *Hong Kong Arts Program/Citigroup Dance Fellow*

Rohini Dandavate Graduate student in arts policy and administration, Ohio State University, Columbus: to participate in the Third International Conference on New Directions in Humanities at Cambridge University, England, in August 2005. *Humanities Program Fellow*

Ellen Fisher Videographer and dancer, Brooklyn, New York: to travel to Sri Lanka in December 2005 with Meredith Monk to undertake research and documentation on ritual performance.

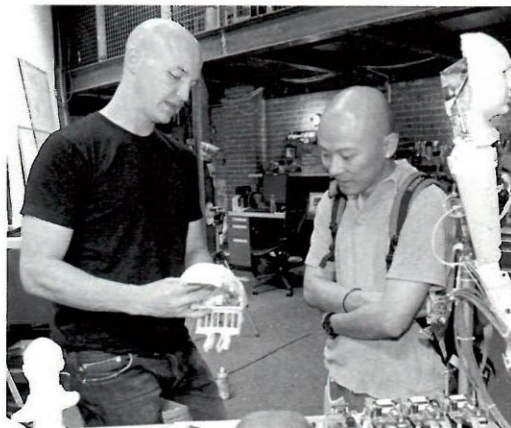
Sherry Fowler Associate professor of Japanese art history, University of Kansas, Lawrence: to undertake research in Japan on the Buddhist cult of the Six Kannon. *Asian Art and Religion Fellow*

Clove Galilee Actor and dancer, New York: to study Japanese classical dance at the Nishikawa School in Kyoto in summer 2005. *Japan-United States Arts Program Fellow*

Yuko Hasegawa Chief curator, 21st Century Museum of Contemporary Art, Kanazawa, Japan: to participate in the international symposium, *Public Art In(ter)vention*, held in Chiang-mai, Thailand, in February 2005.



Steven Caputo, architect from New York, reviews plans for the Lijiang Studio's new building with Chinese architect Lu Biao in Kunming, China.



Artist **Keung Hung** (right) from Hong Kong visits Eyebeam, the media arts exhibition and studio program in New York.

Jeehee Hong Graduate student in art history, University of Chicago, Illinois: to undertake dissertation research in China on images of theatrical performance in tenth to thirteenth-century Chinese art. *Ford Foundation Fellow*

Angela Howard Professor of art history, Rutgers, State University of New Jersey: to study early Buddhist art in cave temples that were used by the Central Asian communities of Kucha, now part of Xinjiang, China. *Asian Art and Religion Fellow*

Chunmao Huang Assistant professor, Central Academy of Fine Arts, Beijing, China: to collaborate with Professor Di Zhu of the Central Academy of Fine Arts in observing art education practices at art schools and universities in the United States.

Dou Dou Huang Artistic director, Shanghai Song and Dance Ensemble, China: for a grant supplement to continue to study and observe contemporary dance activities in the United States.

Keung Hung Lecturer, School of Design, Hong Kong Polytechnic University: to conduct research on recent developments in new media art and technology in the United States. *Hong Kong Arts Program/Désirée and Hans Michael Jebson Fellow*

Wei Huo Professor of history, Sichuan University, Chengdu, China: to study Tibetan artifacts in American public and private collec-

tions and to meet with scholars of Tibetan art and culture in the United States. *Ford Foundation Fellow*

Mella Jaarsma and Nindityo Adipurnomo Founders, Cemeti Art House, Yogyakarta, Indonesia: to continue research, advocacy, and creative work in Indonesia through international travel and exchange. *John D. Rockefeller 3rd Award*

Joan Jeffri Director, Program in Arts Administration, Teachers College, Columbia University, New York: to give lectures and workshops, pursue research, and consult with colleagues in arts management at educational institutions in Beijing and Shanghai in spring 2005.

Daqun Jia Composer and dean, graduate program, Shanghai Conservatory of Music, China: to visit music conservatories in the United States and to collaborate on a new work with the New Juilliard Ensemble in New York. *Hong Kong Arts Program/Guggenheim Partners Fellow*

Abraham Joel Conservator, New York: to study a collection of oil paintings of the Bombay School and provide advice on establishing a conservation studio at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (former Prince of Wales Museum) in Mumbai, India. *Humanities Program Fellow*

Opposite:
Musician **Kuok-Man Lio**
from Macao conducts a per-
formance by fellow students
at the Curtis Institute of
Music in Philadelphia.

Mary Kay Judy Architectural preservation-
ist, New York: to present two seminars on his-
toric preservation for architecture students
and faculty at Islamic Integral University in
Lucknow, India. *Humanities Program Fellow*

Rani Khanam Founder, The Aamad Acad-
emy of Performing Arts, Ghaziabad, Uttar
Pradesh, India: to observe current trends in
choreography and stage production and to
pursue research on the relationship between
Islam and world dance. *Hong Kong Arts Pro-
gram/Euro Suisse Foundation Fellow*

Jeong Han Kim Media artist, Seoul, Korea:
to complete a program of study in film, video,
and new media leading to the M.F.A. degree at
the School of the Art Institute of Chicago in
2005-06. *Starr Foundation Fellow*

Jinah Kim Graduate student in art history,
University of California, Berkeley: to under-
take dissertation research on illustrated Bud-
dhist manuscript folios from India and Nepal
in American collections. *Ford Foundation Fellow*

Tetsuro Koyano Theater specialist, Tokyo,
Japan: to study presentations of Southeast
Asian performing arts in the United States
and to observe the working processes of
directors who have been strongly influenced
by the performing arts of Indonesia. *Japan-
United States Arts Program Fellow*

Crystal Kai Yin Lam Pianist, Hong Kong: to
study music at the Aspen Music School in
summer 2005. *Hong Kong Arts Program/Lady
Fung Memorial Music Fellow*

Wai Shan Lau Dance student, Hong Kong:
to study dance at the Ailey School Summer
Intensive Program and observe dance activi-
ties in New York in summer 2005. *Hong Kong
Arts Program/Citigroup Dance Fellow*

Jaspar Kin Wah Lau Cultural critic, Hong
Kong: to conduct research on practices in art
criticism and cultural policy and to observe
developments in contemporary arts in the
United States. *Hong Kong Arts Program/Lee Hysan
Foundation Fellow*

Chun Leung Lee Actor and director, Hong
Kong: to observe theater performances and
rehearsals, attend workshops and classes, and
visit community theater groups in the United
States. *Hong Kong Arts Program/Lee Hysan Foun-
dation Fellow*

Paul Lifton Associate professor of theater
arts, North Dakota State University, Fargo: to
conduct research in Ahmedabad, India, in
December 2005 in preparation for a produc-
tion of the Sanskrit play *Shakuntala* at North
Dakota State University. *Humanities Program
Fellow*

Kuok-Man Lio Musician, Macao: to under-
take a professional diploma program of study
in conducting at the Curtis Institute of Music
in 2005-06.

Kok Man Loh Founder and director, Zero
Space, Kuala Lumpur, Malaysia: to observe
theater activities, teaching methods, and per-
formance styles in the United States and to
collaborate on a new work with the Interna-
tional WOW Company in New York. *Elizabeth
J. McCormack/Jerome I. Aron Fellow*

Shan Lu Associate professor, department of
architecture, Huazhong University of Science
and Technology, Wuhan, China: to conduct
research on curricula in architectural preser-
vation at universities in the United States.
*Hong Kong Arts Program/Professor Eric Lye Architec-
tural Education Fund Fellow*

Therese Mahoney Collections curator, Col-
lege of Environmental Design, California State
Polytechnic University, Pomona: to undertake
preliminary research and consult with col-
leagues at the Lao Institute for Cultural
Research in Vientiane in preparation for an
encyclopedia work on the folk music instru-
ments of ethnic minorities in Laos. *Humanities
Program Fellow*

Ann McCoy Artist, New York: to participate
in the KHOJ Residency Programme in New
Delhi and to pursue research in India on con-
temporary art, silver craftsmanship, and Jain
manuscripts.



Priya Ravish Mehra Textile designer, New Delhi, India: to study Kani shawls of Kashmir in American public and private collections. *Ford Foundation Fellow*

Tomoe Moriyama Curator, Tokyo Metropolitan Museum of Photography, Japan: to attend SIGGRAPH 2005 in Los Angeles, meet with new media artists and curators, and view recent work in California and New York in summer 2005. *Japan-United States Arts Program/Toyota Motor North America Fellow*

Joan Morris Textile artist, Hartford, Vermont: to participate in the 6th International Shibori Symposium and related events in Tokyo, Nara, and Nagoya in May 2005. *Japan-United States Arts Program Fellow*

Daisuke Muto Performing arts critic, Kashiwa City, Japan: to pursue research on American modern and post-modern dance history and to observe contemporary dance activities in the United States and Indonesia. *Japan-United States Arts Program/Saison Foundation Fellow*

Dorji Namgyel Curator, National Museum of Bhutan, Paro: to study collections of Himalayan art and observe museum practices at the Asian Art Museum of San Francisco, the Newark Art Museum, and the Smithsonian Institution. *Ford Foundation Fellow*

Chan Leung Poon (right), actor from Hong Kong, participates in an acting workshop in New York.



Yuki Okumura Artist, Tokyo, Japan: to observe contemporary art activities, meet with artists and curators, and participate in the international residency program at Location One in New York. *Japan-United States Arts Program/Saison Foundation Fellow*

Traslin Ong Arts manager, TheatreWorks, Singapore: to complete a program of study leading to the Master of Arts in Performing Arts Administration degree at the Steinhardt School of Education, New York University, in 2005-06.

Terry O'Reilly Co-artistic director, Mabou Mines, New York: to develop a collaborative new work with the Guangxi Puppet Art Troupe of China and the Ming Ri Institute for Arts Education in Hong Kong.

Eriko Osaka Curator, Art Tower Mito, Ibaraki, Japan: to undertake research in New York for an exhibition, *Flight from the Dark Side*, to be held at the Contemporary Art Center, Art Tower Mito. *Japan-United States Arts Program/Toyota Motor North America Fellow*

Sohee Park Actor, Ichikawa City, Japan: to study acting and observe contemporary theater activities in the United States. *Japan-United States Arts Program/Blanchette H. Rockefeller Fellow*

Christopher Phillips Curator, International Center of Photography, New York: to undertake research on contemporary photography and video work in Japan. *Japan-United States Arts Program/Toyota Motor North America Fellow*

Chan Leung Poon Actor, Hong Kong Repertory Theatre: to study acting and directing, observe performances and rehearsals, and meet with drama professionals in the United States. *Hong Kong Arts Program/Lee Hysan Foundation Fellow*

Edwin Rothfarb Graduate student in art history, University of California, Los Angeles: to undertake dissertation research on seventeenth-century Hindu architecture in India. *Asian Art and Religion Fellow*

Lawrence Sacharow Professor of theater, Fordham University, New York: to conduct



Above:
American composer **Eric Schorr** studies Noh drumming techniques with master artist Okura Shonosuke in Tokyo.

Below:
Eve Mei Yee Tam, curator from Hong Kong, works with Grant Romer, director of the Advanced Residency Program at the George Eastman House International Museum of Photography and Film in Rochester, New York.

research and interview theater artists in Japan and India for a book tentatively titled *Modern Theater/Ancient Sources*. *Humanities Program Fellow*

Dawn Akemi Saito Theater specialist, New York: to study with Butoh artists, attend traditional and contemporary theater and dance performances, and visit museums in Tokyo and Kyoto. *Japan-United States Arts Program Fellow*

Makiko Sakurai Composer and musician, Saitama, Japan: to travel to New York to collaborate with composer Bruce Gremo in the development of a new performance work.

Dikdik Sayahdikumullah Painter, Bandung, Indonesia: to observe contemporary art activities, meet with artists and curators, and participate in residency programs at Headlands Center for the Arts in Sausalito, California, and the International Studio and Curatorial Program (ISCP) in New York. *Hong Kong Arts Program/Sovereign Art Foundation Fellow*

Eric Schorr Composer, New York: to undertake research in Japan in connection with the development of a new music theater work, *Tokyo Confidential*. *Japan-United States Arts Program Fellow*

Geeti Sen Art historian, New Delhi, India: to undertake research in the United States for a book on the artistic implications of migration and exile. *Starr Foundation Fellow*

Roopesh Sitharan Artist, Selangor, Malaysia: to complete a program of study leading to the M.F.A. degree in curatorial practice at the California College of the Arts in 2005-06. *Starr Foundation Fellow*

Vasan Sitthiket Artist, Nonthaburi, Thailand: to observe contemporary art activities, meet with artists and curators, and create new work in the United States. *Starr Foundation Fellow*

Chun Kit Louis Siu Music student, Hong Kong Academy for Performing Arts: to study music at the Aspen Music School in summer 2005. *Hong Kong Arts Program/AIA Foundation Fellow*

Joel Slayton Professor of fine arts, San Jose State University, California: to support curato-

rial travel and research in Asia in conjunction with preparations for the Pacific Rim New Media Summit and the 2006 International Symposium on Electronic Art (ISEA), hosted by the Inter-Society for Electronic Arts, in San Jose, California. *Humanities Program Fellow*

Dong Song and Xiuzhen Yin Artists, Beijing, China: to observe contemporary art activities, meet with artists and curators, and create new work in the United States. *Starr Foundation Fellows*

David Spalding Adjunct professor of art history and criticism, California College of the Arts, San Francisco: to undertake research in China on contemporary art in fall 2005. *Humanities Program Fellow*

Eve Mei Yee Tam Curator, Hong Kong Heritage Museum: to conduct research on curatorial practices and collection strategies for photography and photo-based art forms in the United States. *Hong Kong Arts Program/Lee Hysan Foundation Fellow*

Jigen Tang Associate professor, Institute of Archaeology, Chinese Academy of Social Sciences, Beijing: to study Shang dynasty objects in American collections, visit archaeological laboratories and historic preservation programs, lecture on recent discoveries in China, and meet with colleagues in the United States. *Ford Foundation Fellow*

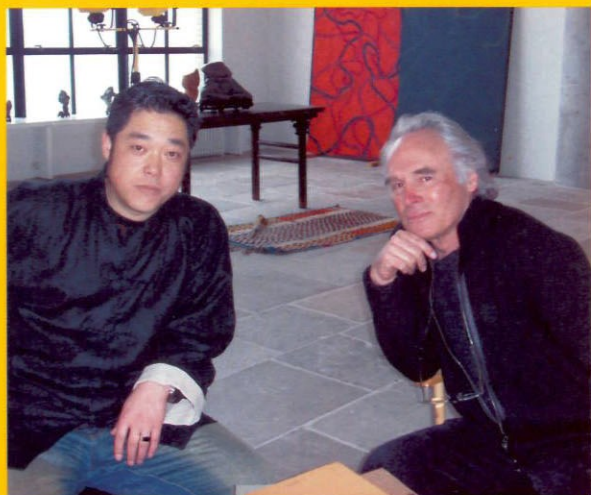
Christine Temin Arts journalist, Newton, Massachusetts: to study art and cultural activities in Japan in November 2005 in connection with a trip with the Japan Society of Boston.

Jennifer Tipton Lighting designer, New York: to present workshops in lighting design at the Beijing Dance Academy, the Shanghai Theatre Academy, and the Cultural Center of the Philippines in Manila in summer 2005.

Thi Kim Ngoc Tran Composer, Hanoi, Vietnam: for a grant supplement to travel to Japan to observe music activities, attend performing arts events, and meet with composers and other artists.



Artists **Kenichi Yokono** (left) from Japan and **Michael Bacol** from the Philippines welcome visitors to their shared studio at the International Studio and Curatorial Program in New York.



Ligang Wei, artist from China, meets with American artist **Brice Marden** at his home in New York.



Bassac performers from the Royal University of Fine Arts in Phnom Penh join Peking Opera virtuoso **Wu Hsing-kuo** from Taipei (center) for a series of workshops in Manila.

Po Lin Tso Choreographer, Hong Kong: to study choreography, observe rehearsals and performances, and meet with choreographers in the United States. *Hong Kong Arts Program/Spring-Time Stage Production Fellow*

Ligang Wei Artist and director, department of Chinese calligraphy, International Center of Fine Arts, Tsinghua University, Beijing, China: to observe contemporary developments in the visual arts and to meet with artists, curators, and other arts professionals in the United States. *Hong Kong Arts Program/Dr. Joseph K.W. Li Art Fellow*

Kathleen Worthy Writing Center director, Wagner College, Staten Island, New York: to undertake research in Vietnam for a book on Vietnamese cinema after the reforms of Doi Moi. *Humanities Program Fellow*

Rui Xu Instructor, Beijing Dance Academy, China: for a grant supplement to continue dance research at the University of Utah and to visit New York in May 2005.

Yingshi Yang Arts administrator, Beijing, China: to continue a program of study leading to the Ph.D. degree in arts administration and arts education at Teachers College, Columbia University, in 2005-06. *Starr Foundation Fellow*

Yun Yang Documentary filmmaker, Chongqing, China: to study documentary filmmaking at Appalshop and to observe documentary film production in the United States. *Starr Foundation Fellow*

Tongyun Yin Museum specialist, Beijing, China: to present a paper at the 57th Annual Meeting of the Association for Asian Studies (AAS) in Chicago in April 2005.

Kenichi Yokono Artist, Kanazawa City, Japan: to observe contemporary art activities, meet with artists and curators, and participate in residency programs at McColl Center for Visual Art in Charlotte, North Carolina, and the International Studio and Curatorial Program (ISCP) in New York. *Japan-United States Arts Program/Blanchette H. Rockefeller Fellow*

Yufan Zhu Architect, Beijing, China: to participate in the Special Program for Urban and Regional Studies (SPURS) at the Massachusetts Institute of Technology for one semester in fall 2005 and to observe contemporary developments in architecture in the United States. *Hong Kong Arts Program/Hsin Chong-K.N. Godfrey Yeh Education Fund Fellow*

Project Grants

The following project grants were awarded during the period from January 1 through December 31, 2005. Identification for project participants refers to affiliations or activities at the time of grant awards.

Total appropriations: \$409,400

AiR Association Limited Hong Kong: to support participation by five artists from Asia and the United States in The Hong Kong International Artists' Workshop in spring 2005. *Starr Foundation Fellowship Program* \$5,000

American Dance Festival Durham, North Carolina: to enable Indonesian dance artist Martinus Miroto to participate in the International Choreographers Commissioning Program at ADF in summer 2005. \$4,300

Amrita Performing Arts Phnom Penh, Cambodia: to support Amrita's administrative and organizational expenses for the *Bassac/Peking Opera Exchange Project* in 2005. \$2,000

ARCUS Moriya City, Japan: to enable artist Yi Chieh Chen from Taiwan to participate in the 2005 ARCUS residency program. *Starr Foundation Fellowship Program* \$20,000

ARCUS Moriya City, Japan: to enable American artist Ruby Osorio to participate in the 2005 ARCUS residency program. *Japan-United States Arts Program* \$20,000

Opposite:
Artist **Vasan Sittthiket** from
Thailand presents a puppet
performance at the Asian
Cultural Center in New York.

Asia Society New York: to support a residency by Indonesian choreographer/dancer Mugiyono Kasido and the presentation of the multi-media installation piece *Traditions/Invention/ Exchange in A Celebration of Indonesian Arts and Society* at the Asia Society in summer 2005. \$10,000

Asian American Arts Centre New York: to enable the Centre's director Robert Lee to participate in a conference "Archiving the Contemporary: Documenting Asian Art Today, Yesterday, and Tomorrow," organized by Asia Art Archive in Hong Kong in April 2005. \$1,500

Bard Graduate Center for Studies in Decorative Arts New York: to support the participation of Japanese scholar Hiroshi Kashiwagi in a lecture series held at Bard in conjunction with the exhibition, *Wearing Propaganda: Textiles on the Homefront in Japan, Britain, and the United States, 1931-1945*. *Japan-United States Arts Program* \$3,200

Bates Dance Festival Lewiston, Maine: to enable Indonesian choreographer Mugiyono Kasido to participate in a creative residency at the Bates Dance Festival in summer 2005. \$5,000

Boston Modern Orchestra Project Massachusetts: to support the participation of shakuhachi musician Kifu Mitsuhashi and biwa musician Yukio Tanaka in the Boston Modern Orchestra Project's *Toru Takemitsu Tribute Concert* in Boston in May 2005. *Japan-United States Arts Program* \$6,000

Brooklyn Academy of Music New York: for a grant supplement to support the participation of musicians from Pakistan and artists from the National Ballet of China in the Brooklyn Academy of Music's Next Wave Festival in October 2005. \$1,000

Brown University Providence, Rhode Island: to support the participation of artists and scholars from Asia in the Performance Studies International conference at Brown University in spring 2005. *Ford Foundation Fellowship Program* \$10,000

Center for Khmer Studies Siem Reap, Cambodia: to enable dancer Hun Pen of the Royal University of Fine Arts, Phnom Penh, to participate in the CKS summer fellowship program in Siem Reap in summer 2005. \$2,000

The Centre for Community Cultural Development Hong Kong: to enable American choreographer Alito Alessi to serve as visiting artist for one month at the Centre for Community Cultural Development in Hong Kong in October 2005. *Hong Kong Arts Program* \$5,650

Chinese Theatre Works Long Island City, New York: to enable Peking Opera teacher Yi Juan Zhang from the China Traditional Opera Academy Junior School, Beijing, to undertake a one-month research and teaching residency in New York in early 2007, in association with Peking Opera specialist Ghaffar Pourazar. \$11,900

The Chinese University of Hong Kong, Department of Architecture: to enable American architectural photographer Elizabeth Gill Lui to serve as artist-in-residence in the department of architecture at the Chinese University of Hong Kong for four months in spring 2006. *Hong Kong Arts Program/Cypress Group Art Fellowship* \$18,000

Circle Point Foundation Jakarta, Indonesia: to support the participation of artists from Asia in the CP Biennale 2005 in Jakarta. *Starr Foundation Fellowship Program* \$6,000

Connecticut College New London: to support the participation of village artists from Yunnan Province in a fall 2005 workshop and performance tour in the United States organized by the China/Yunnan Exchange Program at Connecticut College. \$10,000

Danspace New York: to support the participation of dancers Saori Takahashi and Jou from Japan in the development and performance of a new work, *split the night sky*, created by choreographer Joyce Lim and presented at Danspace in fall 2005. \$4,000



DMZ_Korea Seoul, Korea: to support the participation of four American artists in the *DMZ_2005* exhibition and performance project in Korea in summer 2005. \$10,000

Drawing Center New York: to support curatorial research in Vietnam for an exhibition of war drawings to be presented at the Drawing Center in fall 2005. *Humanities Fellowship Program* \$8,000

Ebb & Flow Arts Kula, Hawaii: to support the participation of music artists from Japan in the *North-South East-West* concert program in Hawaii. *Japan-United States Arts Program* \$6,000

Fukuoka Asian Art Museum Fukuoka City, Japan: to support the participation of artists from Asia in the museum's 2005 Triennale. *Japan-United States Arts Program* \$8,000

Gitameit Yangon, Myanmar: to support exchange and collaboration between artists in Myanmar and artists from the United States and Asia. \$4,500

Honolulu Academy of Arts, Hawaii: to enable a curatorial team from the Academy and the Asian Art Museum of San Francisco to travel to Bhutan to undertake research and planning for an exhibition on the arts of Bhutan to be held in Honolulu and San Francisco in 2008. *Humanities Fellowship Program* \$9,600

International Studio & Curatorial Program New York: to support studio fees for residencies by ACC grantee artists from Asia in 2005. *Starr Foundation Fellowship Program* \$9,250

Japan Society New York: to support the participation of curator Takashi Murakami and three curatorial assistants in the installation of the exhibition *Little Boy: The Arts of Japan's Exploding Subculture*. \$10,000

Japanese American National Museum Los Angeles, California: to support the participation of a taiko group from Okinawa in public programs related to the exhibition *Big Drum: Taiko in the United States* at the Japanese American National Museum beginning in summer 2005. *Japan-United States Arts Program* \$6,000

Kodo Arts Sphere America Los Angeles, California: to support participation of a Kasuga Ondeko ensemble from Sado Island in the 5th Biennial North American Taiko Conference at the Japanese-American Culture and Community Center in Los Angeles in summer 2005. *Japan-United States Arts Program* \$3,000

La MaMa E.T.C. New York: to enable puppeteer Jun Tanaka to participate in the La MaMa Umbria International Symposium for Directors in Spoleto, Italy, in summer 2005. *Japan-United States Arts Program* \$4,000

Lake Forest College Illinois: to support the participation of musicians from Japan in composer Gene Coleman's *Kyoto In_Ex* project at the college in September 2005. \$8,000

Lincoln Center New York: to support the participation of artists from Indonesia in the presentation of Robert Wilson's *I La Galigo* at Lincoln Center Festival 2005. \$10,000

Montalvo Arts Center Saratoga, California: to support artists Taeyoon Choi, Kim Joon, and Woosuk Jang from Korea participating in three-month residencies at the Montalvo Arts Center in spring 2006. *Starr Foundation Fellowship Program* \$11,000

National Museum of the Philippines, Manila: to support the participation of anthropologist Benedict Anderson in a symposium to be held at the museum in December 2005 in connection with the exhibition, *Pang-ulo: Philippine Ideas on Heads, Headgear, and Heads-of-Community*. \$2,500

New York Public Library: to enable Roger S. Keyes to undertake curatorial research and planning in Japan for an exhibition of Japanese illustrated books at the Library in fall 2006. *Japan-United States Program* \$8,000

Ping Chong & Company New York: to support the participation of seven artists from the Shaanxi Folk Art Theatre of Xi'an, China, in the development, rehearsal, and performance of *Cathay: Three Tales of China* in the United States. *Mandarin Oriental Hotel Group Grant* \$45,000

Queens Museum of Art New York: to support the participation of American artists in the *Wall Drawings* project in Gwangju, Korea, in summer 2005. \$8,000

Sanskriti Pratishthan New Delhi, India: to support the participation of dance artists Lee SweeKeong and Judimar Hernandez from Malaysia in the development and presentation of Ein Lall's new work, *Scheherazade at the White House—Part 2*, at the Apeejay Media Gallery in New Delhi in February 2006. \$6,000

Shen Wei Dance Arts New York: to support the participation of Chinese opera singers Zhang Ying, Song Yang, and Deng Mu Wei in the rehearsal and development of a new work, *The Second Visit to the Empress*, in New York and at the American Dance Festival. \$8,000

Skowhegan School of Painting and Sculpture Maine: to enable artist Kasumi Tanaka to participate in Skowhegan's 2005 summer session. *Japan-United States Program* \$5,000

Conservators **Abraham Joel** and Barbara Barbieri clean and examine a European oil painting in the collection of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly the Prince of Wales Museum) in Mumbai, India.



Society for Ethnomusicology Bloomington, Indiana: to support a presentation by the Silk and Bamboo Ensemble of Korea at the Society for Ethnomusicology's 50th Anniversary Conference in Atlanta, Georgia, in November 2005. *Ford Foundation Fellowship Program* \$9,000

The Kitchen New York: to support the participation of dramatist Ong Keng Sen from Singapore, artist Navin Rawanchaikul from Thailand, and actor Madhu Margi from India in the seventh annual Sidney Kahn Summer Institute in New York in July 2005. \$8,000

The Museum of Modern Art New York: to support the participation of four curators from Asia in the *Workshop on Curatorial Issues* held in New York in spring 2005. *Starr Foundation Fellowship Program* \$10,000

Theatre 1010 Tokyo, Japan: to support the participation of director Colin Graham and conductor Andreas Mitisek in the presentation of the Japanese language production of the opera *Joruri* in Tokyo in September 2005. *Japan-United States Arts Program* \$10,000

Theatre Communications Group New York: to support the participation of playwright Zhang Xian in the Theatre Communications Group's 2005 national conference, *Creating the Future: Theater in a Polarized World*, held in Seattle in June 2005. \$6,000

University at Buffalo Art Galleries Buffalo, New York: to support Chinese artists participating in the exhibition *The Wall: Reshaping Chinese Contemporary Art*. *Starr Foundation Fellowship Program* \$11,000

World Music Institute New York: to support the performance and lecture tour of *Cudamani—Music and Dance of Bali* in the United States in spring 2005. *Ford Foundation Fellowship Program* \$10,000

Yokohama Triennale Japan: to support Asian artists participating in *Yokohama 2005: Art Circus* in fall 2005. *Japan-United States Arts Program* \$10,000



Alia Swastika, artistic manager of Cemeti Art House in Yogyakarta, Indonesia, visits San Francisco's *Sama Sama/You're Welcome* mural project, created in 2005 by a group of artists from Indonesia also supported by the ACC.

Collaborative Programs

The following collaborative projects were undertaken during the period from January 1, through December 31, 2005.

Total appropriations: \$436,760

Indonesian Cultural Management Assistance Project

to support workshops in Indonesia and internships and academic study in the United States and Asia for Indonesian arts specialists. Funds for this project were provided by the Ford Foundation. \$68,500

2005 Indonesian Cultural Management Assistance Project Grants:

Lalu Rois Amriradhiani Film specialist, Jakarta, Indonesia: to undertake film management internships and observe film festival management procedures in the United States.

Alia Swastika Artistic manager, Cemeti Art House, Yogyakarta, Indonesia: to undertake arts management internships and pursue curatorial, educational, and arts administration research in the United States.

Mira Tedja Arts manager, Jakarta, Indonesia: to undertake dance management and dance festival internships and pursue research on dance organizations and activities in the United States.

Yayasan Kelola Jakarta, Indonesia: to support a workshop in Jakarta on international touring for performing arts groups directed by Rachel Cooper of the Asia Society in March 2005. \$12,500

Yayasan Kelola Jakarta, Indonesia: to support a workshop in Solo on performing arts networks directed by Norikazu Sato of the Japan Contemporary Dance Network in December 2005. \$12,500

Mekong Region Fellowship Program

to assist individual artists, scholars, and specialists from Cambodia, Laos, Thailand, Vietnam, and China's Yunnan Province in undertaking research, training, and creative projects in the United States or in Asia; and to support special projects encouraging regional collaboration and partnership. Funds for this program were provided by the Rockefeller Foundation. \$127,400

2005 Mekong Region Fellowship Program Grants:

Sovath Bong Lecturer, Faculty of Archaeology, Royal University of Fine Arts, Phnom Penh, Cambodia: to collaborate with Professor Bion Griffin at the University of Hawaii at Manoa on a monograph on Cambodian archaeology.

Pawit Mahasarinand Lecturer, Chulalongkorn University, Bangkok, Thailand: to complete a program of study in theater leading to the Ph.D. degree at the University of Michigan.



Puppeteer **Nutjaporn Swasdiprom** from Thailand responds to questions from the audience, following her presentation of a performance at the Asian Cultural Center in New York.

Kim Dung Nguyen Department of National Cultural Heritage, Ministry of Culture and Information, Hanoi, Vietnam: to undertake internships at the Smithsonian Institution Center for Folklife and Cultural Programs in Washington, D.C., and at the Asia Society in New York.

Bun Rith Suon Arts manager, Amrita Performing Arts, Phnom Penh, Cambodia: to undertake arts management internships and to observe performing arts activities in the United States. *Kenneth and Nelly Fung Fellow*

Nutjaporn Swasdiprom Theater specialist, Chiangmai, Thailand: to observe and participate in performing arts activities in the United States. *Porter A. McCray Fellow*

Goethe Institute Hanoi Vietnam: to support the participation of artists from Vietnam in a residency program in Cambodia in summer 2006. \$8,000

Khmer Arts Academy Long Beach, California: to enable the Khmer Arts Academy to present twenty-nine dancers and musicians

from Cambodia in a performance tour of *Seasons of Migration* to six cities in the United States in April 2005. \$10,000

Makhampom Theatre Group Bangkok, Thailand: to enable *likay* artists from Cambodia, Laos, and Thailand to collaborate on a performance project organized by the Makhampom Theatre Group in Bangkok in August 2005. \$10,000

The Quiet in the Land Luang Prabang, Laos: to provide support for Asian and American artists participating in *The Quiet In The Land: Art, Spirituality, and Everyday Life, Luang Prabang*. \$8,000

Philippines Fellowship Program

to award fellowships to arts specialists from the Philippines for study, research, and creative work in the United States and to provide support to institutions in the Philippines for projects involving cultural exchange with Asia and with the United States. Funds for this program are provided by the ACC Philippines Foundation in Manila and by the Asian Cultural Council. \$83,600

2005 Philippines Fellowship Program Grants:

Michael Eduria Bacol Artist, Cagayan De Oro City: to observe contemporary art activities, meet with artists and curators, and participate in residency programs at Headlands Center for the Arts in Sausalito, California, and the International Studio and Curatorial Program (ISCP) in New York.

Maria Josephine Barrios Associate dean of academic affairs, College of Arts and Letters, University of the Philippines, Quezon City: to collaborate with playwright Lonnie Carter on an adaptation of Ms. Barrios' 1990 collection of poems.

Jun Cayron Lecturer, Archaeological Studies Program, University of the Philippines, Dili-man: to study a collection of glass beads excavated in the Philippines and housed in the Museum of Anthropology, University of Michigan. *Peninsula Foundation Fellow*



Artist **Ya-Hui Wang** from Taipei collaborates on Malaysian director Kok Man Loh's *Project 24* in New York (see also page 4).

Hiyas Hila Pianist, Quezon City: to begin a program of study leading to the Doctor of Musical Arts degree in piano performance at the University of Minnesota. *Quimson Fellow*

Isidro Gomez Hildawa, Jr. Head, Visual, Literary, and Media Arts Department, Cultural Center of the Philippines, Manila: to participate in a residency at the Vermont Studio Center and to observe contemporary arts activities and meet with artists and curators in the United States.

Sunnie Clemen Noel Associate professor of theater, Mindanao State University, Marawi City: to observe theater activities, attend performances, and carry out research in Philippine-American communities in the United States.

Taiwan Fellowship Program

to award fellowships to arts specialists from Taiwan for study, research, and creative work in the United States and to provide support to institutions in Taiwan for projects involving cultural exchange with Asia and with the United States. Funds for this program are provided by the Sino-American Asian Cultural Foundation (SAACF) of Taiwan and by the Asian Cultural Council. \$157,260

2005 Taiwan Fellowship Program Grants:

Lan-Ya Huang Instructor, Taipei National University of the Arts: to participate in an international residency program at Headlands Center for the Arts in Sausalito, California, and to observe contemporary art activities in New York. *Fu-Hwa Cultural and Educational Foundation Fellow*

Wu-Shan Huang Puppeteer, Taipei: to observe contemporary puppetry and related theater activities in the United States and to study traditional string puppetry in China.

Hsin-Hua Pan Artist, Hualien: to observe traditional and contemporary art, meet with artists and curators, and create new work in Kyoto, Japan. *Accton Fellow*

Ya-Hui Wang Artist, Taipei: to participate in the International Residency Program at Location One in New York. *Yageo Tech-Art Fellow*

Ching-Ju Wei Dancer, Taipei: to observe performing arts activities, study theater and dance, and meet with artists in New York.

Bamboo Curtain Studio Taipei: to support the participation of directors of artists-in-residency programs in Asia in a conference organized by the Bamboo Curtain Studio in Taiwan in summer 2005. \$10,000

Contemporary Legend Theater Taipei: to support the Bassac/Peking Opera Exchange Project, a special Taiwan/Cambodia cultural exchange initiative. *Golden China International Exchange Association Grant* \$29,460

Spoletto Festival USA Charleston, South Carolina: to support the participation of performing artists from the Contemporary Legend Theatre of Taiwan in the company's production of *Kingdom of Desire* at Spoletto Festival USA in spring 2005. \$10,000

Dance specialist **Rani Khanam** from India performs at Lotus Fine Arts in New York.



**The Board of Trustees
Asian Cultural Council, Inc.:**

We have audited the accompanying statement of financial position of the Asian Cultural Council, Inc. (the Council) as of December 31, 2005, and the related statements of activities and cash flows for the year then ended. These financial statements are the responsibility of the Council's management. Our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Council's 2004 financial statements and, in our report dated May 6, 2005, we expressed an unqualified opinion on those financial statements.

Independent Auditors' Report

We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Council's internal control over financial reporting. Accordingly, we express no such opinion. An audit also includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Asian Cultural Council, Inc. as of December 31, 2005, and the changes in its net assets and its cash flows for the year then ended in conformity with U.S. generally accepted accounting principles.

Our audit was performed for the purpose of forming an opinion on the basic financial statements taken as a whole. The schedule of functional expenses (schedule D) is presented for purposes of additional analysis and is not a required part of the basic financial statements. Such information has been subjected to the auditing procedures applied in the audit of the 2005 basic financial statements and, in our opinion, is fairly stated in all material respects in relation to the 2005 basic financial statements taken as a whole.

KPMG LLP

May 11, 2006

Statement of Financial Position

December 31, 2005

(with comparative financial information as of December 31, 2004)

	2005	2004
Assets		
Cash and cash equivalents	\$ 588,228	\$ 491,403
Contributions receivable	663,500	670,050
Prepaid expenses and other assets (note 4)	472,465	520,266
Investments (note 3)	34,363,949	34,393,984
Furniture and equipment (less accumulated depreciation of \$206,060 in 2005 and \$195,964 in 2004)	17,291	23,582
Total assets	\$ 36,105,433	\$ 36,099,285
Liabilities and net assets		
Liabilities		
Accounts payable and accrued expenses	\$ 419,746	\$ 171,475
Grants payable	804,407	634,072
Accrued pension and postretirement benefits (Note 4)	1,094,828	1,059,877
Total liabilities	2,318,981	1,865,424
Net assets		
Unrestricted	17,427,660	17,935,837
Temporarily restricted	1,254,098	1,466,111
Permanently restricted (Note 5)	15,104,694	14,831,913
Total net assets	33,786,452	34,233,861
Total liabilities and net assets	\$ 36,105,433	\$ 36,099,285

See accompanying notes to financial statements.

Statement of Activities

Year Ended December 31, 2005, with Summarized Financial Information for
the Year Ended December 31, 2004

	Net Assets			Total 2005	Total 2004
	Unrestricted	Temporarily Restricted	Permanently Restricted		
Support and revenues (losses):					
Special events, net of expenses of \$17,438 and \$433,816 in 2005 and 2004, respectively	\$ 4,612	18,449	–	23,061	832,495
Contributions (note 6)	466,926	833,635	272,781	1,573,342	1,035,090
Administrative fees and other revenues	61,097	–	–	61,097	86,928
Dividend income	272,376	93,230	–	365,606	395,597
Interest income	153,596	52,573	–	206,169	219,706
Gain on sale of investments, net of investment fees of \$359,796 and \$321,587 in 2005 and 2004, respectively	1,102,142	377,243	–	1,479,385	3,932,235
Unrealized depreciation of investments	(231,767)	(79,330)	–	(311,097)	(681,769)
Net assets released from restrictions	1,507,813	(1,507,813)	–	–	–
Total support and revenues (losses)	3,336,795	(212,013)	272,781	3,397,563	5,820,282
Expenses (note 6):					
Program services – grants, fellowships and related expenses	3,185,247	–	–	3,185,247	2,607,368
Management and general	457,957	–	–	457,957	462,587
Fundraising	201,768	–	–	201,768	328,906
Total expenses	3,844,972	–	–	3,844,972	3,398,861
(Decrease) increase in net assets	(508,177)	(212,013)	272,781	(447,409)	2,421,421
Net assets at beginning of year	17,935,837	1,466,111	14,831,913	34,233,861	31,812,440
Net assets at end of year	\$ 17,427,660	1,254,098	15,104,694	33,786,452	34,233,861

See accompanying notes to financial statements.

Statement of Cash Flows

Year ended December 31, 2005
(with comparative financial information for the year ended December 31, 2004)

	For the Year Ended December 31,	
	2005	2004
Cash flows from operating activities:		
(Decrease) increase in net assets	\$ (447,409)	2,421,421
Adjustments to reconcile (decrease) increase in net assets to net cash used in operating activities:		
Net realized and unrealized gain on investments	(1,528,084)	(3,572,053)
Depreciation	10,096	10,234
Contributions restricted for endowment	(272,781)	–
(Decrease) increase in contributions receivable	6,550	(266,800)
(Decrease) increase in prepaid expenses and other assets	47,801	(353,181)
Increase (decrease) in accounts payable and accrued expenses	248,271	(27,991)
Increase (decrease) in grants payable	170,335	(168,157)
Increase in accrued pension and postretirement benefits	34,951	352,504
Net cash used in operating activities	(1,730,270)	(1,604,023)
Cash flows from investing activities:		
Proceeds from sale of investments	32,303,508	28,886,239
Purchases of investments	(30,745,389)	(25,952,672)
Purchases of fixed assets	(3,805)	(7,750)
Decrease in due from brokers and dealers	–	(1,000,000)
Net cash provided by investing activities	1,554,314	1,925,817
Cash flows from financing activities:		
Contributions restricted for endowment	\$ 272,781	–
Net cash provided by financing activities	272,781	–
Net increase in cash and cash equivalents	96,825	321,794
Cash and cash equivalents at beginning of year	491,403	169,609
Cash and cash equivalents at end of year	\$ 588,228	491,403

See accompanying notes to financial statements.

Schedule of Functional Expenses

Schedule 1

Year ended December 31, 2005

(with comparative financial information for the year ended December 31, 2004)

	Supporting Services			Total 2005	Total 2004
	Program	Management and General	Fund- Raising		
Grants, fellowships, and related expenses	\$ 1,627,918	–	–	1,627,918	1,319,821
Salaries, benefits, and related expenses	1,061,359	155,321	77,660	1,294,340	1,225,894
Occupancy and office-related expenses	203,152	35,551	15,236	253,939	239,216
Professional fees	–	238,702	–	238,702	222,364
Consultants	120,019	14,240	69,163	203,422	154,768
Travel	76,151	–	32,636	108,787	117,623
Program development and special projects in Asia	1,257	184	92	1,533	1,061
Telephone, postage, and messenger	25,594	3,745	1,873	31,212	33,476
Publications and conferences	32,092	4,696	2,348	39,136	33,566
Insurance	12,761	1,867	934	15,562	19,137
Depreciation	8,278	1,212	606	10,096	10,234
Dues, books and subscriptions	5,966	873	437	7,276	8,329
Miscellaneous	10,700	1,566	783	13,049	13,372
Total expenses	\$ 3,185,247	457,957	201,768	3,844,972	3,398,861

Notes to Financial Statements

December 31, 2005

(with comparative financial information as of and for the year ended December 31, 2004)

1. Organization and Purpose

The Asian Cultural Council, Inc. (the Council), an affiliate of the Rockefeller Brothers Fund, Inc. (the Fund), is a nonprofit charitable corporation existing under the New York not-for-profit corporation law. The Council's principal purpose is to promote mutual understanding and respect between Asia and the United States through cultural exchange in the visual and performing arts. The Fund is the sole member of the Council.

The Council provides individual fellowship awards to artists, scholars, students and specialists in the visual and performing arts for activities involving cultural exchange between Asia and the United States. A limited number of grants for specific projects of particular significance are also made to arts and educational organizations engaged in cultural exchange.

The Council receives financial support from various donors, including foundations, corporations and individuals.

2. Summary of Significant Accounting Policies

(a) Basis of Accounting

The financial statements of the Council are prepared on the accrual basis of accounting.

(b) Basis of Presentation

Net assets and revenues, expenses, gains, losses, and other support are classified based on the existence or absence of donor-imposed restrictions. Accordingly, the net assets of the Council and changes therein are classified and reported as follows:

Unrestricted net assets – Net assets that are not subject to donor-imposed stipulations.

Temporarily restricted net assets – Net assets subject to donor imposed stipulations that will be met by actions of the Council and/or the passage of time. The Council's temporarily restricted net assets comprise \$400,000 and \$294,000 in time-restricted net assets and \$854,098 and \$1,172,111 in purpose-restricted net assets at December 31, 2005 and 2004, respectively. Purpose restrictions include contributions to support individual fellowships and special projects undertaken by the Council.

Permanently restricted net assets – Net assets subject to donor imposed stipulations that they be maintained permanently by the Council. The Council's permanently restricted net assets consist of capital funds which are intended to be the permanent capital base of the Council. Generally, the donors of these assets permit the Council to use all or part of the income earned, including realized and unrealized gains and losses on investments, for general or specific purposes.

Revenues are reported as increases in unrestricted net assets unless their use is limited by donor imposed restrictions. Expenses are reported as decreases in unrestricted net assets. Gains and losses on

assets or liabilities are reported as increases or decreases in unrestricted net assets unless their use is restricted by explicit donor stipulation or by law. Expirations of temporary restrictions on net assets (i.e., the donor stipulated purpose has been fulfilled and/or the stipulated time period has elapsed) are reported as net assets released from restrictions.

(c) Contributions

Contributions, including unconditional promises to give, are recognized in the period received. The contributions receivable at December 31, 2005 are expected to be collected in 2006.

(d) Investments

Investments in marketable securities are reported at fair value based on quoted market prices. The investment in the limited partnership is reported at fair value on the basis of the Council's equity in the net assets of such partnership as determined by the general partners. Unrealized gains or losses are determined using quoted market prices at the respective balance sheet dates. Realized gains or losses from sales of securities are determined on a first in, first out basis. Investment transactions are accounted for on a trade-date basis.

(e) Fixed Assets

Furniture and equipment are recorded at cost and are depreciated on a straight line basis over a five-year period using the half-year convention.

(f) Grants Payable

Grants are recorded at the time of approval by the trustees and notification to the recipients. Grants payable as of December 31, 2005 are scheduled to be paid in 2006.

(g) Functional Expenses

The Council reports expenses on a functional basis with all expenses charged either to a particular program or supporting service. Overhead expenses including occupancy, telephone, and insurance are allocated to functional areas based upon space used or actual usage if specifically identifiable. The allocation of salary and related expenses for management and supervision of program service functions are made by management based on the estimated time spent by executives in the various program service functions.

(h) Tax Status

The Council is exempt from federal income taxes under Section 501(c)(3) of the Internal Revenue Code.

(i) Use of Estimates

The preparation of financial statements in accordance with U.S. generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates.

(j) Prior Year Summarized Financial Information

The financial statements include certain prior year summarized comparative information in total but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with U.S. generally accepted accounting principles. Accordingly, such information should be read in conjunction with the Council's financial statements for the year ended December 31, 2004, from which the summarized comparative information was derived.

3. Investments

Investments consisted of the following at December 31, 2005 and 2004:

	Fair value	
	2005	2004
Equity securities	\$ 27,875,481	25,206,776
Debt securities	4,434,274	5,956,439
Short term income fund	2,054,194	2,729,099
Limited partnership	—	501,670
	\$ 34,363,949	34,393,984

4. Employee Benefit Plans

(a) Pension Plan

The Council participates in the Retirement Income Plan for Employees of Rockefeller Brothers Fund, Inc., et al. (the Plan), a noncontributory defined benefit plan covering substantially all of the Council's employees. Effective December 31, 2003, the Plan was frozen.

The following table sets forth the Council's portion of the Plan's funded status and amounts recognized in the Council's financial statements at December 31, 2005 and 2004:

	2005	2004
Actuarial present value of benefit obligations:		
Accumulated benefit obligation	\$ 1,871,886	1,826,245
Projected benefit obligation for services rendered to date	\$ 1,871,886	1,826,245
Plan assets, at fair value	1,247,746	1,198,556
Funded status	(624,140)	(627,689)
Unrecognized prior service cost	317,490	339,716
Intangible asset	(317,490)	(339,716)
Unrecognized net gain	(13,524)	(20,284)
Unrecognized transitional obligation	13,524	20,284
Accrued pension cost	\$ (624,140)	(627,689)

Net periodic pension cost for the years ended December 31, 2005 and 2004 included the following components:

	2005	2004
Interest cost on projected benefit obligation	\$ 107,325	99,448
Actual return on plan assets	351,493	(106,836)
Net amortization and deferral	(440,141)	15,698
Net periodic pension cost	\$ 18,677	8,310

The weighted average discount rates used in determining the actuarial present value of the projected benefit obligation were 5.75% and 6.25% in 2005 and 2004, respectively. The weighted average discount rates used in determining the period benefit costs were 6.25% and 6.75% in 2005 and 2004, respectively. The expected long term rate of return on assets was 7.5% and 8.5% in 2005 and 2004, respectively.

In 2005 and 2004, the accumulated benefit obligation exceeds the fair value of plan assets by \$624,140 and \$627,689, respectively, which has been offset against the intangible asset of \$517,490 and \$339,716, respectively. The contribution to the Plan for the year ended December 31, 2004 was approximately \$30,000. No contribution was made in 2005 and none is expected to be required in 2006.

The plan assets are currently invested in mutual funds with an allocation of 70% equity and 30% debt securities. The Council's investment goal is to obtain a competitive risk-adjusted return on the pension plan assets commensurate with prudent investment practices and the Plan's responsibility to provide retirement benefits for its participants, retirees, and their beneficiaries. The Plan's asset allocation targets are strategic and long term in nature and are designed to take advantage of the risk-reducing impacts of asset class diversification. Investments within each asset category are further diversified with regard to investment style and concentration of holdings.

The anticipated benefit payments for the next ten years are as follows:

Year ending December 31:

2006	\$ 8,000
2007	13,000
2008	36,000
2009	55,000
2010	67,000
2011 through 2015	835,000

(b) Postretirement Benefits

In addition to providing pension benefits, the Council provides certain health care benefits for retired employees. Substantially all of the Council's employees may become eligible for these benefits if they reach age 55 while employed by the Council and have accumulated at least five years of service. Such benefits are provided through an insurance company.

The following table sets forth the Plan's status as of December 31, 2005 and 2004:

	2005	2004
Accumulated postretirement benefit obligations (APBO)	\$ 572,711	558,058
Unrecognized net change	(102,023)	(125,870)
Accrued postretirement benefit cost	\$ 470,688	432,188

The net periodic postretirement benefit cost for the years ended December 31, 2005 and 2004 included the following components:

	2005	2004
Service cost	\$ 24,635	25,656
Interest cost	31,331	29,927
Amortization of net (gain) loss from earlier periods	(17)	22
Net periodic postretirement benefit cost	\$ 55,949	55,605

The discount rates assumed in determining the APBO were 5.75% and 6.25% in 2005 and 2004, respectively. The weighted average discount rates used in determining the period benefit costs are 6.25% in both 2005 and 2004. The medical cost trend rates assumed 10% in both 2005 and 2004, which is grading down to 6% by 2009. The payments made to the plan were \$17,449 and \$21,000 in 2005 and 2004, respectively.

The anticipated benefit payments for the next ten years are as follows:

Year ending December 31:

2006	\$	21,000
2007		20,000
2008		25,000
2009		22,000
2010		29,000
2011 through 2015		129,000

The Medicare Prescription Drug, Improvement and Modernization Act of 2003 (the Act) was signed into law in December 2003. The accumulated postretirement benefit obligation and costs disclosed above include the economic impact associated with the federal subsidy provided by the Act in the amount of \$40,000.

5. Permanently Restricted Net Assets

Permanently restricted net assets consisted of the following at December 31, 2005 and 2004:

	2005	2004
Permanent endowment:		
Income restricted for fellowships	\$ 8,913,181	8,640,400
Income unrestricted	\$ 6,191,513	6,191,513
	\$ 15,104,694	14,831,913

Permanently restricted net assets represent contributions and other gifts which require that the corpus be maintained intact and that only the income be used as designated by the donor. Permanently restricted net assets may be invested at the discretion of the Council's board of trustees. Investment income and gains and losses on income-restricted endowments are restricted by the donor for use in the program specified by the donor and are recorded as temporarily restricted in the statement of activities.

6. Related Party Transactions

The Council received unrestricted contributions of \$400,000 and \$200,000 in 2005 and 2004, respectively, from the Fund. The Council also reimburses the Fund for the fair value of common expenses, which aggregated approximately \$555,000 and \$540,000 in 2005 and 2004, respectively. Of these costs, approximately \$356,000 and \$334,000 represented reimbursement for occupancy and personnel services provided by the Fund in 2005 and 2004, respectively. The remaining costs were primarily for reimbursement of the employee benefit costs and certain office expenses that had been paid directly by the Fund.



Supporting Partners in Asia

The Asian Cultural Council gratefully acknowledges the contributions made by its supporting partners in Asia, whose commitment and generous assistance are crucial to the success of ACC initiatives. Lists are as of September 1, 2006.

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Performers from Indonesia in Robert Wilson's *I La Galigo* at the 2005 Lincoln Center Festival in New York

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Lincoln Center Festival in New York

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