Mission

The Asian Cultural Council advances international dialogue, understanding, and respect through cultural exchange activities in Asia and the United States to create a more harmonious and peaceful world.
Annual reports represent a moment in organizational history. They are a record of programs, grantees, financials, leadership and events worldwide. Divided by the pandemic’s seismic fault line and the global shifts that followed, 2019 and 2020 seem not of one moment. In the following report, there are two periods of organizational activity: how ACC carried out our operations before and how we adapted to all that came after.

As a nonprofit with offices and foundations in New York, Hong Kong, Manila, Taipei, and Tokyo, serving 26 countries and regions across Asia and the United States, the Asian Cultural Council is no stranger to working across temporal, geographic, social, and cultural divides. Two core elements of cultural exchange are adaptability and connectivity. ACC used these skills to navigate the unfamiliar terrain of the pandemic by adapting grantmaking to accommodate virtual, in-person, and hybrid programming, and by connecting artists and audiences worldwide through online public programs.

Responding to the rise in xenophobia, isolationism, and racism exacerbated by the ongoing health crisis, ACC’s work to advance international dialogue, understanding, and respect through cultural exchange has remained crucial. We are grateful to our partners in this work. It is the innovation, flexibility, creativity, and constancy of our international network of artists, cultural workers, grantees, Board, donors, and staff that have supported ACC through these past two years. Together, we have emerged confidently positioned to support the global arts community moving forward.
In 2019, ACC awarded 49 fellowships to individuals pursuing research, study, exploration, and collaborative projects across Asia and the United States, and 18 grants to organizations and projects facilitating cultural exchange opportunities. Grants awarded, included those to artists exploring beyond their training and tradition, scholars deepening their research, and arts administrators and cultural workers building regional networks across Asia and the U.S. Support for these grants included funding from The Andrew W. Mellon Foundation towards enhancing the diversity and regional representation of American artists traveling to Asia, and from Beijing Contemporary Art Foundation to support U.S.-China exchange.

In 2020, when the pandemic struck, 22 of these grants were underway. ACC’s Programs team coordinated safe travel home for grantees across Asia and the U.S., and ensured stable housing, mental health services, and financial support for those who remained in the U.S. In the months that followed, ACC worked with grantees to reschedule their programs or adapt to a virtual format. We are proud to have partnered with these infinitely resourceful and creative individuals and organizations as they worked to maintain international connectivity, despite the challenges of this difficult moment in history. In the following pages, alongside our biannual awards and public programs, you will find a programmatic overview, grantee highlights, and a full grants list.
Public Programs

East-West Dialogue

The East-West Dialogue lecture series engages thought leaders from arts and cultural fields in Asia and the United States. It was endowed in 2013 with a million-dollar gift from longtime ACC supporters Shoji and Tsuneko Sadao.


inDialogue

ACC launched inDialogue, an online series of public programs to address the critical need for international dialogue in the wake of the pandemic, and provide a platform for diverse artists and arts professionals across Asia and the U.S. Click below, or view all at asianculturalcouncil.org/indialogue.

The Role of the Artist in Community
Playwrights in Process
Our Futures Are Tied
Felon – An American Washi Tale
Awards

John D. Rockefeller 3rd Award
recognizes significant professional achievement and contribution to global understanding, practice, or study of the visual or performing arts of Asia.

Learn More

Kengo Kuma [ACC 1985]
Architect, Kengo Kuma & Associates

Blanchette Hooker Rockefeller Award
recognizes philanthropists who have partnered with ACC and made outstanding contributions to advancing international dialogue, understanding, and respect in Asia and the U.S.

Learn More

Elizabeth J. McCormack
Chairman Emeritus, Asian Cultural Council
Fellowship & Grants

2019

64 Total Grants
$1,542,498

46 Individuals
$1,167,338

18 Organizations
$375,160

Disciplines

- Architecture (3)
- Art History (3)
- Arts Administration (2)
- Arts Criticism (1)
- Conservation (1)
- Curation (7)
- Dance (8)
- Ethnomusicology (1)
- Film/Video/Photography (2)
- Music (10)
- Theater (10)
- Visual Art (16)

Countries & Regions

ACC Fellows From...

- Afghanistan (1)
- Bangladesh (1)
- Cambodia (1)
- China (7)
- India (1)
- Japan (10)
- Korea (1)
- Laos (1)
- Malaysia (1)
- Pakistan (1)
- Philippines (5)
- Singapore (1)
- Taiwan (8)
- United States (19)

In Exchange With...

- Indonesia
- Japan
- Korea
- Laos
- Malaysia
- Myanmar
- Philippines
- Singapore
- Thailand
- United States
- Vietnam
2020

48 Total Grants
$1,183,206

26 Individuals
$622,040

21 Organizations
$477,398

1* Public Programs
$83,768

*Public Programs: East-West Dialogue lecture series (including 12 online public programs)

Disciplines

Architecture (2)  Curation (4)  Film/Video/Photography (4)  Theater (9)
Art History (1)  Dance (5)  Museum Studies (1)  Visual Art (11)
Arts Criticism (1)  Ethnomusicology (1)  Music (8)

Countries & Regions

ACC Fellows From...

Afghanistan (1)  China (5)  Taiwan (8)  Hong Kong SAR (11)
Japan (7)  Korea (1)  Vietnam (1)  Philippines (6)  Indonesia (2)
Pakistan (1)  Myanmar (1)  United States (4)

In Exchange With...

Cambodia  India  Korea  Singapore  United States
China  Indonesia  Malaysia  Taiwan  Vietnam
Hong Kong SAR  Japan  Myanmar  Thailand
2019-2020 Grants List

Afghanistan
Muheb Esmat Curation, 2019, 2020

Bangladesh
Pathshala South Asian Media Institute Film, Video, Photography, 2019

Cambodia
Sa Sa Art Projects Visual Art, 2019

China
Birdhead 鳥頭 Visual Art, 2019
Cai Yingqian, Nikita 蔡影茜 Curation, 2019
Chen Li, Leo 陳立 Curation, 2019
Gu Jian 業佳妮 Dance, 2019, 2020
Guo Yong 郭湧 Architecture, 2020
Lijiang Studio 麗江工作室 Music, 2019, 2020
Sun Shimeng 孫詩萌 Architecture, 2019
Wu Damin 吳達民 Ethnomusicology, 2020
Yu Ji 于吉 Visual Art, 2019
Zhu Jinglun 朱經倫 Curation, 2020

Hong Kong
Au Hoi Lam 區凱琳 Visual Art, 2019
Chan Ho Lun, Freddie 陳浩倫 Film, Video, & Photography, 2020
Cheng Tak Yan, Enoch 鄭得恩 Visual Art, 2019, 2020
Cheuk Wing Nam 卓穎嵐 Visual Art, 2020
Hung Ka Yeung, Thomas 洪嘉揚 Music, 2019
Kung Yick Ho, Alvin 龔翊暉 Architecture, 2019
Lau Hochi 劉浩智 Visual Art, 2019, 2020
Lee Kai Chung 李繼忠 Visual Art, 2020
Lee Wing Ki, Kalen 李泳麒 Film, Video, & Photography, 2020
Mike Orange 麥啟聰 Music, 2019
No Discipline Limited Theater, 2020

India
Utsa Hazarika Visual Art, 2020

Indonesia
Yayasan Kelola Dance, 2019, 2020
Joned Suryatmoko Theater, 2019, 2020

Japan
Bridge for the Arts and Education 特定非営利活動法人 ブリッジフォージアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツアーツ阿 2019, 2020
Don’t Follow the Wind 2019, 2020
NPO Dance Box 特定非営利活動法人 ダンスボックス 2020
Drifters International 一般社団法人ドリフターズインターナショナル 2020
Hojo Tomoko 北條 知子 Music, 2019, 2020
Isomura Dan 磯村 暖 Visual Art, 2019
Japan Center, Pacific Basin Arts Communication (PARC) 国際舞台芸術交流センター 2019
Kawachi Takashi 河内 崇 Arts Administration, 2019
Kuma Kengo 隈研吾 Architecture (JDR 3rd Award), 2019
Shimada Yoshiho 嶋田 美子 Art History, 2019
Sugihara Nobuyuki 杉原 信幸 Visual Art, 2019
General Non-Profit Incorporated Organization Tokyo Biennale 一般社団法人東京ビエンナーレ 2020
Yebisu International Festival for Art & Alternative Visions, Tokyo Photographic Art Museum 恵比寿映像祭 東京都写真美術館 2020

Korea
Chae Sangmin 채상민 Theater, 2019
Myanmar
Gitameit Music Institute 2020

Pakistan
Aziz Sohail Curation, 2019, 2020

Philippines
Ballet Philippines, 2019
Kevin Julius Castelo Music, 2019, 2020
Abner Delina, Jr. Theater, 2019, 2020
King Kong Art Projects Unlimited (MM Yu & Gail Vicente) 2019
Maria Sofia Amparo Santiago & Ana Victoria Tamula Museum Studies, 2020
VIVA ExCon 2020
Zeny May Recidoro Arts Criticism, 2019, 2020
Charles Yee Theater, 2020

Taiwan
Absolute Space for the Arts 絕對空間 2019
Bamboo Curtain Studio 竹圍工作室 2020
Chiu Hsin Yi 邱心依 & Chiu Hsin Yueh 邱心悅 Music, 2019
Chiu Yihsuan 邱薏璇 Curation, 2020
Contemporary Legend Theatre 當代傳奇劇場 2020
Gang-A-Tsui Theater 江之翠劇場 2020
Hao Theater 好劇團 2020
DJ Hatfield & Rahic Talif 拉黒子・達立夫 Music, 2020
HORSE 蟻舞劇場 2020
National Taiwan Museum of Fine Arts 國立臺灣美術館 2020
Su Huang-Sheng 蘇煌盛 Visual Art, 2019
Tseng Jui-Hsuan, Ray 曾睿璇 Visual Art, 2019
VT Artsalon 非常廟藝文空間 2019
Wang Wen Yi, Victoria 王文儀 Theater, 2019
Wu Chien-Wei 吳建緯 Dance, 2019

United States
Kai (Kari) Altmann Visual Art, 2019
American Dance Festival 2019
Asian Art Museum 2020
Association for Asian Studies 2020
Margarita Blush Theater, 2019
Florina Capistrano-Baker Art History, 2019
Kirsten Carey Music, 2019
Chinese Culture Center of San Francisco 2019
Beth Citron Art History, 2019
Collaborative Cataloging Japan 2020
Hyde Park Art Center 2019
Edward Herbst Ethnomusicology, 2019
J'Sun Howard Dance, 2019
Emma Jaster & Matthew Pearson Theater, 2019
Gabriel Kuperman Film, Video, Photography, 2019
Inta Inc. (Eiko Otake & Wen Hui) Dance, 2019
Cathy Lu Visual Art, 2019
Alex Peh Music, 2019
The Savong Foundation 2019, 2020
Roberto Sifuentes & Aram Han Sifuentes Performance Art, 2019
Fiona Templeton Theater, 2019
Triangle Arts Association Visual Art, 2019

Vietnam
Dom Dom-The Hub for Experimental Music & Art 2019

For full grants list starting from 1963, visit asianculturalcouncil.org/grantsbook.pdf
When Abner Delina, Jr. made the decision to remain in the U.S. as the COVID pandemic spread across the country, his initial six-month fellowship to research theater in New York City grew into a year-long exploration of ecological art practices and responses to the pandemic across rural and urban America.

Nikita Yingqian Cai
Deputy Director and Chief Curator, Times Museum

Nikita Yingqian Cai received a two-month fellowship to conduct research in the U.S. towards large-scale exhibition “Neither Black / Red / Yellow Nor Woman.”

Abner Delina, Jr.
Theater Director/Cultural Worker, Philippines

“Cultural Exchange is a rehearsal for empathy... By borrowing each other’s lenses, we are provided opportunities to actually filter very essential issues of the world. Through discovering our sameness and difference and all other nuances and layers and intersections of all our issues, we get clarity. And clarity is important in mapping solutions—not only in bridging gaps in equity and justice (racial and climate), not only in nurturing a humane or generative society—but also in achieving a sustainable world.”
“My first intention was to study only alternative art institutions (So-ken experimental art school). However, now I realize that it was only a small part of the complicated history of the New Left political movement and avant-garde art (starting in the late 1960s) to now...I found out that there was a Japanese activist/linguist involved in political and cultural magazines in Hong Kong in the 1970s, and exchanges of activities and performance artists in the 1980s through 90s...There seems to be this under-studied history of Hong Kong and Japan’s relationship that I will continue to research.”

Yoshiko Shimada
Researcher/Artist/Director, Yutaka Matsuzawa Psi Room Foundation

Yoshiko Shimada received a one-month fellowship to research alternative modes of art education in 1960s & 70s Hong Kong.
“What I see ACC is, is not about rationalizing cultures and imposing it on others, but to find the platform and vernacular to share, listen, contribute and support, or even move out of the boundaries of cultures.”

Enoch Cheng
Artist/Curator, Hong Kong

“Enoch Cheng received a six-month fellowship to research contemporary art and be an artist-in-residence at the American Museum of Natural History. Enoch chose to remain in New York City throughout the worst of the COVID outbreak and continued to research art practices, cultural responses to the pandemic, and reflect on his own personal journey through this difficult period in the city’s history.

“To be a Southeast Asian choreographer is very challenging, because the ecosystem [lacks the capacity] to support them with resources—knowledge, space, and funding. If we want to contribute to their growth, it should be by developing a dedicated and safe space for them to express and explore their ideas and feelings, and discuss in a serious way the issues they have to tackle in the global contemporary art world.”

Gita Hastarika
Director, Kelola Foundation (2018-2020)

Grants to Yayasan Kelola supported the second and third year of the Southeast Asian Choreographers Network Program, providing in-person workshops and training in partnership with American Dance Festival in 2019, and a longer, more expansive series of virtual workshops across Southeast Asia in 2020.
We realized we had a unique opportunity to interrogate the role of “being in the field” in terms of a residency. Instead of the artist doing their own field work, we asked an artist and local inhabitant at Lijiang Studio, He Jixing, to make their own field recordings...Each participating artist was then provided with He Jixing’s [sound] recordings and asked to respond. We found that with this format of substituting Jixing’s uncategorizable recordings for each artist’s personal residency experience, we were able to facilitate a new way of connecting with the location, uniquely adapted to the restrictions of Covid-19.”

Jay Brown
Director, Lijiang Studio

Following a reciprocal exchange program that supported sound artists from Lijiang Province in China and Hokkaido Prefecture in Japan to travel for residencies in both locations, a 2020 grant to Lijiang Studio supported a virtual experiment in sound recording between women sound artists from Japan, China, Taiwan, and the U.S. Conceived specifically as a response to working under the conditions of the COVID pandemic, Lijiang With/Out piloted a collaborative process that challenged its participants to connect with a landscape rendered inaccessible due to the global lockdown.
“The support I received from ACC, I don’t think it could have come at a better time...The past two years have been a journey of learning. Coming from Kabul—I don’t think I would have expected myself to be where I am ten years ago. When I was at grad school, I focused most of my work on visual culture and the idea of what visual culture in contemporary Afghanistan means and how it’s unfolding.”

Muheb Esmat
Artist/Curator, Afghanistan

Muheb Esmat received a one-year fellowship towards his graduate studies at Center for Curatorial Studies, Bard College. A subsequent year of support enabled him to gain work experience in the arts post-graduation in the midst of the turmoil of the COVID pandemic and the economic and cultural upheaval that roiled the arts landscape of the U.S. in 2020. His thesis exhibition No End in Sight was the first U.S. solo exhibition of interdisciplinary artist Aziz Hazara’s work on politics, power structures, technology, and image making around the war in Afghanistan.
Gitameit Music Institute

A grant to Gitameit Music Institute supported the Gitameit-SUNY New Paltz Myanmar Spirit Worship Project, connecting musicians in the U.S. and Myanmar through traditional training, ethnographic research, and exploration of religious diversity through the lens of nat pwe (spirit worship).

Watch their inDialogue talk to learn more about the Myanmar Spirit Worship Project.

Pictured above: photo excerpted from Dr. Lauren Meeker’s video of Kyaw Kyaw Naing’s rehearsal of his arrangement of “Ko Kyi Kyaw” with SUNY New Paltz Naing Ensemble musicians and Thin Thin Hla, dancer/singer. Naing Ensemble members: Kyaw Kyaw Naing, pat waing; Thin Thin Hla, dancer/singer; Alex Endres, six side drums; Bianca Checa, square gongs; Ryan Diener, 4 large drums; Alyson Hummer, cymbals; Mark Laaninen, circle gongs; Tim Melvin, large gongs; Noah Wurster, wood block; Lois Hicks-Wozniak, saxophone; Christiana Fortune-Reader, violin; Alex Peh, piano.
“It is interesting to see how people in the United States view the cultural traditions of Taiwan or Asia. I never thought about this perspective before...Ink painting is part of the cultural context of Taiwan. We’ve all grown up with it. In New York, however, ink painting is unique—something people have often not come across before. Through conversations with New Yorkers, I’ve been able to understand what is unique in my work [and perspective].”

Su Huang-Sheng
Visual Artist, Taiwan

Su Huang-Sheng received a five-month ACC/Mandarin Oriental Foundation fellowship to research contemporary art practices and ink art collections in the U.S. To facilitate his program and exploration, ACC engaged art historian (and ACC alumna) Alfreda Murck, who provided him with mentorship and introductions to a wide range of artists and specialists in the region.

“This experience was invaluable for me on a personal and professional level. For many years I had been hoping to return to India for an extended stay to begin a new research project...so this was a really critical reset in terms of slowing down, recommitting to scholarly work, and also recommitting to a period of art history with which I began my studies nearly 20 years ago.”

Beth Citron
Artistic Director, terrain.art

Beth Citron received a four-month grant to investigate a critical history of Indian modernity through research on the work of Ebrahim Alkazi (ACC 1967), one of India’s foremost theater directors, as well as an important collector and interlocutor of Indian modernist art and South Asian photography in the years after independence.
“When the pandemic started, I was thinking, we would have to stay put for a while. Then, you [ACC] encouraged me, saying “How about remote teaching?” ...Finally, I decided to go ahead. We decided to take two generations of musicians who have no prior knowledge in composition. Among the finalists we were about to pick, I interviewed a few. One picked up his phone when I called using FaceTime. I could see him, I could hear the noise of the neighborhood, I could hear a child was crying. He almost broke into tears, because of the opportunity.”

To hear Nirmita Composer’s Institute in action, watch here.

Chinary Ung

Celebrated Cambodian American composer Chinary Ung founded the Nirmita Composer’s Institute in 2016 to nurture the next generation of Cambodian composers and foster exchange and collaboration within Southeast Asia. A grant to support a two-week composition workshop in Phnom Penh was transformed to a program of online, intergenerational, international workshops that enabled musicians from Cambodia to work with master artists from the U.S. and Thailand during the height of the pandemic.
ACC Events Around the World

New York Highlights [2019-2020]


2 David and Susan Rockefeller and Cai Guo-Qiang at panel on art, philanthropy & cultural exchange at Christie’s in New York

3 Board of Trustees visit Hiroshi Senju’s Studio

4 Cai Guo-Qiang preview of Peony and Dahlia No. 2 in advance of ACC & Christie’s auction

5 ACC Alumni at New York Gala (November 2019). Back row: Eric Schorr, Alice Reyes, Issui Minegishi, Basil Twist, Cai Guo-Qiang, Kengo Kuma, Ruby Shang, Sangmin Chae; Middle row: Madge Reyes, Joselina Cruz, Dan Isomura, Chen Yu-An, Dex Fernandez, ACC Executive Director Miho Walsh, Jennifer Wen Ma; Front row: Suguru Yamamoto, Michiko Tsuda, Su Huang-Sheng, Morgan Wong, Tong Shanshan, Joned Suryatmoko, Utsa Hazarika
Hong Kong Highlights [2019-2020]

1. ACC HK Patrons’ Circle luncheon with ACC Chairman Wendy O’Neill (October 22, 2019)
2. Opening of ACC Fellows Exhibition at Alisan Fine Arts (January 13, 2020). From left: Jean Ho (Membership Committee Chairman), Wucius Wong (ACC 1971); Hans Michael Jebsen (ACCHKF Chairman), Daphne King (ACC HK Patrons and Director, Alisan Fine Arts), and Ho Siu Kee (ACC 2000)
3. 2019 Annual General Meeting of ACCHKF (October 23, 2019) at Hong Kong Club. From left: Roxanne Wong (staff), Kathy Ip (staff), Alvin Kung (ACC 2019), Mike Orange (ACC 2019), Yama Chan (ACCHKF Board Director), Jean Ho (ACCHKF Board Director and Chairman, Membership Committee), Janet Nathanail (ACCHKF Board Director), Hans Michael Jebsen (ACCHKF Chairman), Wendy O’Neill (ACC Chairman), Enoch Cheng (ACC 2019), Nadim Abbas (ACC 2014), Au Hoi Lam (ACC 2019), Kenneth Fung (ACCHKF Honorary Chairman), Nelly Fung, Josephine Wai (staff), Jocelyn Mui (staff)
1-2 Musical soiree and performance by grantee Hiyas Hila (pianist) in the home of ACC supporter Nene Quimson; Hiyas Hila with US Ambassador to the Philippines He Sung Yong Kim (L) and ACCPF Chairman Ernest Escaler.

3 Visual artist Yusuke Kamata (ACC 2017) visits from Japan for research fellowship in Bacolod City. From left: ACC Philippines’ Eyna Villar, Program Director Teresa Rances, and grantees visual artist Yusuke Kamata, curator/museum director Dr. Patrick Flores, and visual artist Leeroy New

4 Lighting Design Masterclass participant from Baguio City Mark Erguiza, grantee Maree Barbara Tan-Tiongco, Jennifer Tipton and assistant Krista Smith

5 Preview cocktail for ACC Art Auction benefit event held in February 2019. From left: ACC Grantee Anton del Castillo, ACC Phils. Trustees Ernest Escaler, Rajo Laurel; Leon Gallery’s Jaime Ponce de Leon; Trustees Malu Gamboa-Lindo and Maribel Ongpin; Lisa Nakpil of Leon Gallery; Trustee Joven Cuanang, Grantee Dex Fernandez, ACC Philippines Program Director Teresa Rances, and Grantee Sam Penaso

6 Press conference for the ACC Art Auction at Leon Gallery (February 2020). From left: ACC Philippines Program Director Teresa Rances with theater artist Abner Delina, Jr. (ACC 2019, 2020), ACCPF Trustee Rajo Laurel, President Maribel Ongpin, grantees Gail Vicente and MM Yu of King Kong Art Projects; Trustees Malu Gamboa-Lindo and Dr. Joven Cuanang, and Leon Gallery Director Jaime Ponce De Leon
Taipei Highlights (2019-2020)

1. ACC Taiwan Group 33 20th Anniversary Celebration (December 2020)
2. ACC Taiwan Foundation 25th Anniversary Celebration (August 2020)
3. First Board meeting with two new ACCTF board members, Aaron Lee and Tina Lin (Jan 2020)
ACC Japan Foundation Announcement Dinner (March 2019). ACCJF was launched among ACC’s closest friends, supporters and leading members of both business and cultural sectors. Chairman Mrs. Kazuko Aso gave opening remarks and ACCJF Councilor Mr. Hiroshi Ogawa provided closing remarks. During the dinner, ACC grantee Mr. Fumihiko Maki (1976) and Mr. Hiroshi Koike (1994) shared the importance of ACC’s work for the future development of the arts and international exchange.

A Conversation on Philanthropy with David Rockefeller, Jr., at Mikimoto Hall (November 2019). This special talk supported by K. Mikimoto, Co., Ltd., featured David Rockefeller, Jr.—ACC trustee of more than 30 years—to discuss the long history of Rockefeller Family philanthropy and the family’s special relationship to ACC. 2009 ACC grantee, Issui Minegishi, gave a solo performance of a one-string koto (Japanese zither) at the venue.

ACC 2019 Grant Awards Ceremony (September 2019). This was the first ACC awards ceremony in Japan to invite ACC supporters, friends and past grantees to celebrate the new grant recipients. 2018 grantee, Miyama Mcqueen-Tokita, performed a solo piece of 17-string koto (Japanese zither), “While I was Crossing the Bridge” composed by 1967 grantee Mr. Yuji Takahashi.

In June 2020, ACC launched an interactive online conversation series with ACC grantees in Japan around the theme “Thinking About Art in the Time of ‘The New Normal.’” This included conversations on theater/performing arts with Kyoko Iwaki (ACC 2017), Akane Nakamura (ACC 2016), and Suguru Yamamoto (ACC 2018); on contemporary art with Mizuko Endo (ACC 2006), Koki Tanaka (ACC 2003), and Aya Momose (ACC 2016); and dance with Daisuke Muto (ACC 2005), Shirotama Hitsuiya (ACC 2000), and Fumi Yokobori (ACC 2008).
The trustees and staff of the Asian Cultural Council (ACC) mourn the passing of ACC Trustee and Chairman Emeritus Elizabeth J. McCormack. Elizabeth joined ACC as Vice President and Founding Board Member in 1980. She was committed to continuing ACC founder John D. Rockefeller 3rd's vision of a world made more peaceful through cultural exchange.

A trusted friend and colleague of Blanchette Hooker Rockefeller, Elizabeth succeeded Mrs. Rockefeller as ACC’s second Chairman of the Board of Trustees from 1990 to 2012. At age 98, Elizabeth was a lifelong champion of international cultural exchange. Throughout her 40 years as a trustee, ACC invested more than $100 million in the exchange of artists and scholars across Asia and the U.S. Elizabeth’s own contributions are unparalleled. ACC's first endowment campaign, the Elizabeth J. McCormack Fund, raised $10 million in her name.

Elizabeth’s decades-long philanthropic legacy will carry forward for generations to come. Her dedicated service was recognized with the Blanchette Hooker Rockefeller Award in 2019. ACC is honored to have worked alongside Elizabeth and her inspiring wisdom, integrity, and leadership.
Global Partners

ACC’s work is made possible in partnership with our global network of Trustees, donors, alumni, institutional partners, and staff. It is with gratitude we list our partners below. In particular, we would like to thank our global Boards of Trustees for their unwavering commitment, visionary leadership, and generous support as Asian Cultural Council adapted to the challenges of 2020.

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Ernest de Leon Escaler
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ACC Taiwan Foundation

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Ching-Hui Hong Chien
George Ho
Pao-Lin Hsu

Chen-Mei Lin
Tina Lin
Aaron Lee

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Artistic Advisory Council

Yael Buencamino  
Cai Guo-Qiang  
ACC 1995, 2006

Chen Kaige  
ACC 1986-1988

Tiffany Chung  
ACC 2015

Patrick Flores  
ACC 2009

Oscar Ho  
ACC 1992

David Henry Hwang  
ACC 2012

Jin Xing  
ACC 1988

Kengo Kuma  
ACC 1985

Dinh Q. Le  
ACC 2008, 2010

Lin Hwai-Min  
ACC 1978-2007

Barbara London  
ACC 1995, 1997

Fumihiko Maki  
ACC 1976

Meredith Monk  
ACC 1997, 2000

Kohei Nawa  
ACC 2004

Jan Leeroy New  
ACC 2015

Viet Thanh Nguyen  
ACC 2010

Ong Keng Sen  
ACC 1993

Mallika Sarabhai  
ACC 2002

Sheu Fang-Yi  
ACC 2006

Louisa So Yuk Wa  
ACC 2008

Julie Taymor  
ACC 1980

Jennifer Tipton  
ACC 2008-2019

Tran Luong  
ACC 1998, 2008

Apichatpong Weerasethakul  
ACC 2004

Robert Wilson  
ACC 1981, 2004

Staff

*as of December 2020

New York

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Interim Executive Director  
Director of Finance & Operations

Dawn Byrnes  
Manager of Grants Administration

Liz Behrend  
Program Officer

Stephanie Chen  
Director of Marketing & Communications

Yagna Nag Chowdhuri  
Manager of Strategic Research

Cecily D. Cook  
Director of Grantee & Alumni Relations

Charlotte Fleming  
Marketing & Communications Associate

MaryJo Kelly  
Manager of Finance & Operations

Sarah Lamade  
Manager of Executive Administration & Board Relations

Charmaine Lee  
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## Financial Summary

### Condensed Statement of Financial Position

**Year ending December 31**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash &amp; cash equivalents</td>
<td>$ 647,731</td>
<td>$ 569,997</td>
</tr>
<tr>
<td>Contributions receivable</td>
<td>1,166,858</td>
<td>823,265</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>7,892</td>
<td>5,085</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>49,172</td>
<td>68,982</td>
</tr>
<tr>
<td>Total current assets</td>
<td>1,871,653</td>
<td>1,467,329</td>
</tr>
<tr>
<td>Investments, at fair value</td>
<td>30,794,053</td>
<td>35,251,075</td>
</tr>
<tr>
<td>Property &amp; equipment, net</td>
<td>144,135</td>
<td>70,282</td>
</tr>
<tr>
<td>Security deposits</td>
<td>50,700</td>
<td>46,025</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$ 32,860,541</td>
<td>$ 36,834,711</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liabilities and Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable &amp; accrued expenses</td>
<td>$ 269,426</td>
<td>$ 430,870</td>
</tr>
<tr>
<td>Grants payable</td>
<td>612,030</td>
<td>751,299</td>
</tr>
<tr>
<td>Accrued pension &amp; post-retirement benefits</td>
<td>3,197,946</td>
<td>2,977,360</td>
</tr>
<tr>
<td>Accrued post-retirement benefits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred rent</td>
<td>11,282</td>
<td></td>
</tr>
<tr>
<td><strong>Pension loan payable</strong></td>
<td></td>
<td>588,698</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>$ 4,090,684</td>
<td>$ 4,748,227</td>
</tr>
</tbody>
</table>

|                      |              |              |
| **Net Assets**       |              |              |
| Without donor restrictrions | (560,060)  | (1,428,530)  |
| With donor restrictions | 29,329,917  | 33,515,014   |
| **Total net assets** | 28,769,857  | 32,086,484   |

|                      |              |              |
| **Total liabilities and net assets** | $ 32,860,541 | $ 36,834,711 |

The financial summary shown is derived from ACC’s financial statements, audited by independent certified public accountants PKF O’Connor Davies.
## Financial Summary

**Consolidated Statement of Activities**

Year ending December 31

<table>
<thead>
<tr>
<th>Operating Support and Revenue</th>
<th>2019</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>$3,412,712</td>
<td>$4,339,307</td>
</tr>
<tr>
<td>Investment return designated for operations, net</td>
<td>1,918,325</td>
<td>1,658,288</td>
</tr>
<tr>
<td>Endowment draw</td>
<td>(523,091)</td>
<td>(1,521,381)</td>
</tr>
<tr>
<td><strong>Total support and revenue</strong></td>
<td><strong>$4,807,946</strong></td>
<td><strong>$4,476,214</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants, fellowships, &amp; related expenses</td>
<td>$3,114,702</td>
<td>$3,070,906</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting services</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>General &amp; administrative</td>
<td>$400,067</td>
<td>506,317</td>
</tr>
<tr>
<td>Fundraising</td>
<td>1,293,177</td>
<td>898,991</td>
</tr>
<tr>
<td><strong>Total supporting expenses</strong></td>
<td><strong>$1,693,244</strong></td>
<td><strong>$1,405,308</strong></td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>$4,807,946</strong></td>
<td><strong>$4,476,214</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Results from operations</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad debt</td>
<td>$174,823</td>
<td>$36,352</td>
</tr>
<tr>
<td>Investment return not designated for operations</td>
<td>3,244,083</td>
<td>2,700,068</td>
</tr>
<tr>
<td>Temporarily restricted contributions</td>
<td>248,268</td>
<td>(617,643)</td>
</tr>
<tr>
<td>Permanently restricted contributions</td>
<td>100,000</td>
<td>2,102,672</td>
</tr>
<tr>
<td>Benefit plan adjustment</td>
<td>(107,279)</td>
<td>(259,822)</td>
</tr>
<tr>
<td><strong>Change in net assets</strong></td>
<td><strong>$3,659,895</strong></td>
<td><strong>3,316,627</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year ending December 31</th>
<th>2019</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net assets, beginning of year</strong></td>
<td><strong>$25,109,962</strong></td>
<td><strong>$28,769,857</strong></td>
</tr>
<tr>
<td><strong>Net assets, end of year</strong></td>
<td><strong>$28,769,857</strong></td>
<td><strong>$32,086,484</strong></td>
</tr>
</tbody>
</table>

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