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**APPENDIX A
PROJECT PARTICIPANTS**

ADVISORY COMMITTEE

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**Miami Focus Group Meeting
Miami-Dade Community College, Wolson Campus
May 26, 1999**

Participants

Ed Allen
Fantasy Theatre Project, Miami, FL

Sheila Austin
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INDAMI Intercultural Dance & Music, Miami, FL

Ina Dittke
Rhythm Foundation, Miami, FL

Dr. William Hipp
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Mary Luft
Tigertail Productions, Miami, FL

Jan Mapou
Sosyete Koukouy, Miami, FL

Georgianna Pickett
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Sydney Roberts
Jamaica Awareness, Miami, FL

Laura Quinlan
Rhythm Foundation, Miami, FL

Mario Ernesto Sanches
Teatro Avante, Miami, FL

**New Haven Focus Group Meeting
New Haven Arts Council, New Haven, CT
June 19, 1999**

Participants

Alex Aldrich
Vermont Arts Council, Montpelier, VT

Maure Aronson
World Music, Cambridge, MA

John Custer
Rhode Island College, Providence, RI

Laura Faure
Bates Dance Festival, Lewiston, ME

Margaret Lawrence
Hopkins Center, Dartmouth College, Hanover, NH

Arnie Malina
Flynn Theatre, Burlington, VT

Chris Teske
Green Linnet Records, Danbury, CT

Roberta Uno
New World Theater, UMass-Amherst, Amherst, MA

**Western Focus Group Meeting
Yerba Buena Center for the Arts, San Francisco, CA
July 8, 1999**

Participants

Michael Alexander
Grand Performances, Los Angeles, CA

California State Arts Council, Sacramento,
CA

Robert Cole
Cal Performances, Berkeley, CA

Jordan Peimar
Skirball Cultural Center, Los Angeles, CA

Aaron Egigian
Orange Country Performing Arts Center,
Costa Mesa, CA

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University of Texas, Austin Performing Arts
Center

Michael Griggs
Portland International Performance Festival,
Portland, OR

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Western States Arts Federation (WESTAF),
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Scottsdale Center for the Arts, Scottsdale,
AZ

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Roth Arts, Seattle, WA

John Killacky
Yerba Buena Center for the Arts, San
Francisco, CA

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La Peña Cultural Center, Berkeley, CA

Nancy Martino
Yerba Buena Center for the Arts, San
Francisco, CA

Gerry Yoshitomi
International Presenters Forum

Patty Milich
California State Arts Council, Sacramento,
CA

Don Osborne
California Artists Management, San
Francisco, CA

Mercedes Paz

**Managers Focus Group Meeting
Doris Duke Charitable Foundation, New York, NY
November 10, 1999**

Participants

Sean Barlow
World Music Productions, New York, NY

Lisa Booth
Lisa Booth Management, New York, NY

Robert Browning
World Music Institute, New York, NY

Rachel Cooper
Asia Society, New York, NY

Nancy Duncan
International Presenters Forum, New York, NY

Cathy Edwards
Dance Theater Workshop, New York, NY

Yale Evelev
Luaka Bop Records, New York, NY

Gary Lindsey
Gary Lindsey Artist Services, San Francisco, CA

John Luckacovic
Columbia Artists Management, New York, NY

Rena Shagan
Rena Shagan Associates, New York, NY

Anne Marie Southard
International Music Network, New York, NY

APPENDIX B

Case Study Interview Guide

1. Details about the project

- a.) Dates
- b.) Key partners
- c.) Type of project
- d.) Budget
- e.) Extent of project (how many years, description of activities, where else did it go, exactly what happened)

2. Evaluation of Project Development and Activities

- a.) How did it originate; who proposed the project; what was the history behind the project happening when and where it did?
- b.) How long did it take to develop and bring to implementation phase?
- c.) How was it supported (financially and with other resources)?
- d.) What other support was needed but not found?
- e.) How did this project serve your mission (ie. Why do it)?
- f.) What problems did you run up against in bringing the project from idea to reality?
- g.) Was this a typical project for your organization or rare/special event?

3. Impact of the Project

- a.) How was the public involved and how did they respond?
- b.) How easy/difficult was it to engage the public – what communities were readily responsive; what new communities did the project introduce you to; which communities presented difficulties; what were those difficulties; was this surprising?
- c.) What were some key components of the project that you were not able to realize? What prevented you? What other resources would have enabled you to overcome the obstacles and how would you have used those resources?
- d.) Are you keeping in touch with the non US artists/partners?
- e.) Do you have any plans to continue to work with this artist/project or related artists/projects. What would enable you to carry out those plans?
- f.) Did the project open up new resources/partners for your organization?
- g.) Were any relationships initiated between local community and visiting artists – are any of those continuing; has the project in any form moved on to another location/venue independent of your involvement?
- h.) Were you satisfied with the project – what aspects were most gratifying?
- i.) Do you consider it a success – on what level?

**APPENDIX C
CASE STUDY SUMMARIES**

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ATLANTIC CROSSINGS

Produced by the Center for Culture Exchange, Portland, ME

Project Synopsis:

An international tour of traditional musicians from England, New England, Quebec, and Brittany.

Details

Type of project: Tour

Discipline: Music

Project: Atlantic Crossings

Artists:

Dates: April 6-April 29, 1999.

Key Partners: Center for Cultural Exchange, Portland, ME; and Folkworks, Newcastle upon Tyne, U.K.

Overall project budget: \$114,805

Private/public funding sources: From the U.S.: NEA, NEFA (presenter subsidies), and British Council (embassy in Washington, DC).
From the U.K.: Arts Council of England, Northern Arts, and Quebec Delegation.

Project Development

Project origins

This project was the direct result of NEFA's exchange program with the North of England. Peter Hewitt, then Director of Northern Arts, visited Maine on an exchange trip and immediately noted that CCE had a lot in common with Folkworks. In 1997, NEFA sent Bau Graves to Britain, where he spent several days with the Folkworks staff. During this time, the plot for this tour was hatched. CCE and Folkworks were each looking for a vehicle to showcase some of the extraordinary, young (under 30 years old) traditional musicians and dancers, who are revitalizing their heritage on both sides of the Atlantic. CCE has worked extensively with Quebecois artists, while Folkworks have worked with French artists. This project brought together all of these interests.

Implementation time

The following is a list of steps for implementation, and the time in which they occurred:

- Initial contracts (exchange of brochures, etc.) between CCE and Folkworks: 1996.
- Preliminary budgets jointly agreed upon: February, 1997.
- Artist selection, scheduling, booking of venues: June, 1997 – May, 1998.

- Contracts, visas, travel plans, hotels, etc.: April, 1998 – March, 1999.
- Rehearsals in Portland: April 4-6, 1999.
- Tour: April 7-29, 1999.

Financial/logistical support

More funding on every front would have been extremely useful. As is evident from the budget, this project was undercapitalized. Direct expenses were ultimately made, but there was no money left to compensate either organization for time and energy. Since both organizations had mounted numerous tours in the past, logistics were not problematic.

How did project serve your mission?

None reported.

Problems bring idea to reality

The partners got along very well. There were the usual hassles of dealing with the INS and airlines. There were also a few worried moments about whether the French artists would be able to physically obtain their visas on a very tight time schedule, but it worked out alright.

The major problem that had to be resolved was the difficulty for both partners in booking dates outside their home turf. The proposed French dates were eventually canceled and filled with extra U.K. dates. There was only one booking in Canada (not very well paid), so more U.S. dates were filled.

Project Activities

Audience

Positive and non positive responses: The public involvement was as audience members, and a few workshop participants. Attendance varied widely from a low of about 50 in Hartford to over 1000 in Maine and New York. The estimated audience over all 18 dates was 6500. The only real problems were with college presenters who did little to advertise their shows. Posters and booklets were printed, which every presenter received in plentitude. However, some used them more effectively than others. In the U.K., they also advertised in a few national journals (i.e. Folk Roots).

Activities

At each stop, the presenters had the option of scheduling three different workshops (percussive dance, fiddle styles or accordion styles) in addition to the formal concert. In some venues the concert was shortened to 80-90 minutes and a participatory dance with calls followed. In a few venues, the four groups split up for daytime concerts, and workshops for school audiences.

Contextual material: Benoit Bourque was a very genial and bilingual emcee providing a few interpretive remarks. However, most contextual information was provided verbally by the artists. A booklet was printed with bios of all the performers and an interpretive essay by Alistair Anderson.

The non-realized components, as mentioned above, were the hoped-for bookings in Canada and France.

New partnerships/resources

This project began our relationship with Folkworks. There were no new funding sources.

Touring

There were nine U.S. dates, one Canadian date, and eight U.K. dates. CCE produced the North American dates and Folkworks did the U.K. leg. Subsidies were how they appear on the budget report. We could generate more in performance fees in this country than the English could, but they had more government grant support.

Entry issues

Folkworks handled the U.K. visas and taxes. CCE handled them for the U.S. and Canada. All information, which turned out to be remarkably similar on both sides, was shared. Data and materials were collected from all the artists far in advance. A small glitch developed with the Canadian work permits, but it was expedited with the assistance of the Canadian Consul General in Boston, who we had approached previously for funding. The request was denied.

The Artists had no major needs once they arrived in the U.S. The Europeans needed sleep, which we did our best to deprive them of by plunging them directly into a series of rehearsals. One French singer developed laryngitis and had to be taken to the emergency room.

There were no problems with IRS regulations about payments to the non-U.S. artists. Perhaps this is because the rate of pay for most of these very young performers was quite low, \$150 per day. Even over the length of the tour, no individual made more than a couple thousand dollars in any one country.

Impact

Future

Collaboration with Folkworks on other future projects is definite. Presently, there is discussion of a joint commission of a new work from Chris Wood, one of the artists on the tour. CCE has booked dates in 1999-2000 with two of the tour participants, and I've heard that the Breton group is sponsoring a short tour in France for the Quebecois trio on the tour. Folkworks helped CCE with selection of English participants for a U.S. tour of acapella folk choirs in November, 2000.

This is an appealing presentation which could successfully tour at least through more of the U.S., and perhaps abroad as well. We'd do it in a minute if we had a grant large enough to underwrite it.

Satisfaction/Success

Ten or twelve large-scale regional tours have now been produced. This tour was CCE's favorite. The artists were all very talented and easy going. Perhaps they were all young enough to appreciate the excitement. The performances and the extent of the artists' interaction and creativity were very moving. Another positive factor for this project was that Folkworks and CCE were experienced producers and completely committed to the content of the program. Ros Rigby and Alistair Anderson of Folkworks are jewels.

Resources or expertise required for achievement of greater success

More money would have been helpful. Greater success could have been achieved with better knowledge of booking conditions in Quebec and France. In many cases, by the time the group was aware of the appropriate person to contact in each place, it was too late.

BERLINER ENSEMBLE**Project Synopsis:**

Cal Performances presentation of the U.S. debut of Germany's legendary Berliner Ensemble from East Berlin. These and subsequent performances in Los Angeles marked the final performances of this 50-year old ensemble, founded by Bertolt Brecht which disbanded in August 1999.

Details

Type of project: Tour

Discipline: Theater

Project: United States debut performances of The Berliner Ensemble Performing Heiner Müller's production of Bertolt Brecht's *Resistible Rise of Arturo Ui*.

Dates: July 1 and 2, 1999.

Key partners: Cal Performances, University of California, Berkeley
Goethe Institute, San Francisco, CA
Berliner Ensemble

Overall project budget: \$167,428.00

Private/public funding sources: Goethe Institute

Project Development

Project Origins

Cal Performances' Director Robert Cole has been developing a relationship with the Goethe Institute over the past fifteen years, initiated by a personal visit to Goethe Institute directors in Munich, and by establishing ties to the San Francisco office. The relationship has been enhanced by the successful presentation of such companies as Pina Bausch Tanzteater Wuppertal, Frankfurt Ballet, and others.

In the autumn of 1998, two things became evident to the German and San Francisco offices of the Goethe Institute. First, the Berliner Ensemble was going to disband in August, 1999, and be reformed under the new artistic leadership of Clau Peyman, effectively ending a fifty year history. Second, the Berliner Ensemble had never performed in the U.S. The company wanted to make one last tour and was considering the U.S., Rome, and South America.

In November 1998, Dieta Sixt, Director of the San Francisco Goethe Institute, suggested to the German office of the GI that Cal Performances present the company in the U.S., and initiated a discussion with Robert Cole. During this exploratory phase at the end of January, 1999, a

technical/touring crew from the Berliner Ensemble came to Berkeley to look at the facilities, and made a trip to Los Angeles, as well. It was immediately determined that a two-city U.S. tour to Berkeley and Los Angeles be scheduled for the end of June and beginning of July, 1999. The Berliner Ensemble company contracts expired July 30, 1999, thus necessitating the short timeline.

The decision to tour to Los Angeles and Berkeley was made for several reasons. The Berliner Ensemble had only two weeks to tour, so it was necessary that the two cities were located on the same coast. Given the relatively short window of opportunity, there were not too many presenting organizations that could respond fast enough. Robert Cole thought that neither BAM, nor Lincoln Center in New York City would be able to undertake the project because they had already planned their summer 1999 activities. Cole believes several factors were in favor of the west coast. The first was Robert's relationship with Goethe Institute. The second factor was the very enthusiastic support San Francisco area scholars had for the project, and the fact that Brecht wrote the play, "The Resistible Rise of Arturo Ui" while in exile in California. Though Cal Performances presented "Ui" in northern California, the performance in Los Angeles was fully produced by the Goethe Institute. Performances relied heavily on scholars for program notes, translations, and historical data.

Because presentation of the Berliner Ensemble had not been budgeted in the Cal Performances 1998-1999 schedule, nor in the 1999-2000 schedule, and because of the short lead-time which left virtually no time to fund raise effectively, they serious budget and logistical concerns. Negotiations continued with the Goethe Institute (both locally and in Germany), and with the Southern California office of the Goethe Institute. A budget and contract was agreed upon at the end of March, 1999. The engagement was formally announced on April 15, 1999.

Implementation time

It took approximately nine months from the proposal date to the performance date.

Financial/logistical support

Because the Goethe Institute had not budgeted to bring a production and company of this size to the U.S. on short notice, Cal Performances advanced the GI funds so they could cover travel and hotel for the Berliner Ensemble. In addition, Cal Performances persuaded the hotel to advance the GI a line of credit to house the artists.

Brokering the transportation of the set from Los Angeles, where it had arrived by ship, to Berkeley, had not been arranged by the Berliner Ensemble in advance. Cal Performances was required to assume responsibility for the shipment on short notice, which was successful due to their Production Manager's good relationship with a customs broker.

Cal Performances was fortunate to have an American agent, Darlene Neel (who had extensive experience with various European companies) serve as intermediary with the company in the logistics of touring. Cal Performances maintains an excellent technical production facility and crew, which easily mounted the production into the hall.

The production, which was performed entirely in German, required projected supertitles for the audience, and with that, a German/English speaking technician to operate the computer program. This was not the first occasion that “opera supertitles” had been used in this hall for an international theater production (i.e. Grand Kabuki Theater of Japan, Mark Morris’ production of the French opera *Platée*, Lyon Opera production of *Madame Butterfly*, etc.)

How did project serve your mission?

The presentation of the Berliner Ensemble in its first United States performances in the company’s history was ideally suited to Cal Performances’ mission.

Cal Performances at the University of California, Berkeley presents, commissions, and produces outstanding artists from around the world, as well as from the U.S., and the Bay Area. The artists are involved in performances, and in community and University programs that promote excellence, innovation, research, diversity, and education with the fundamental belief that the arts are vital to our society.

The primary goals are to present and develop artistic programs. The programs Cal Performances strives to develop are of exceptional quality, they explore the full range of performing arts from all disciplines and cultures, and they support artists and art forms in ways that advance the field locally, nationally, and internationally. They also deepen the educational experience and exposure to the arts of University students, Bay Area school children, and the general public. The programs reflect through the arts the international and world-class status of the University as a center for research, open discourse and inquiry, and finally, they demonstrate civic and cultural leadership and build bridges across artistic, cultural, social, economic, and generation lines.

Problems bringing idea to reality

The Berliner Ensemble proposed performances on July 3 and July 4, to which Cal Performances was reluctant to commit. They persuaded the company to perform the two days prior to Independence Day, which made all the difference in the public’s ability to attend.

Negotiating a contract and determining responsibility for the budget was a big challenge, but not insurmountable. The Goethe Institute, San Francisco, was willing to assume a large part of the risk in order to bring the project to fruition.

The short lead-time for an event of this magnitude was difficult. It was impossible to prepare and execute an effective fundraising plan, based on the current practices in effect for arts presentation in the U.S. Typically, this is the kind of project that would receive a great deal of support from government foundations, corporations, and individuals alike, had there been more lead time.

Also, due to the short lead-time, the project was heavily reliant on publicity and successful media strategy. The results were outstanding, but the condensation of planning and implementation formidable.

Project Activities

Audience

Positive response: Zellerbach has a capacity of 1,980. All but 200 seats were sold the first night, and they sold out the second night. Berliner Ensemble's technical crew toured Zellerbach in January, 1999, and made the determination to close off the sides and balcony for fear of bad sight lines in addition to the actors' inability to project in Zellerbach, a bigger theater than the others they were accustomed to performing in. With this in mind, the initial plan was to have a theater capacity of 1,500. However, once the actual stage was loaded in, there was clearly a great demand for tickets, the actors could project, and the sight lines were not compromised, Cal Performances sold the remaining tickets.

Due to the short lead-time, many effective and cost-saving means of marketing the production could not be implemented, such as inclusion in season brochures, bulk advertising and mail costs, and house advertisements in program books. Therefore, they relied heavily on direct mail to the audience. A national public relations strategy was most important, created by and generated from Cal Performances. The success of this strategy raised public awareness and the continued building resulted in complete market saturation by press and word-of-mouth.

For this project Cal Performances made alliances with Berkeley Repertory, Center for Theater and Art, and Goethe Institute. Berkeley Repertory allowed Cal Performances to use its mailing list, and its Artistic Director, Tony Taccone hosted a colloquia with Berliner Ensemble lead actor Martin Wuttke. The colloquia were extremely well attended, drawing in 500 audience participants for each session.

Cal Performances also invited Tony Taccone to moderate an on-stage discussion with Martin Wuttke. This relationship with a regional theater company enabled Cal Performances to mail an announcement about the talks and the production to Berkeley Repertory Theater's entire subscriber list, thereby targeting the audience most interested in this production.

Cal Performances also solicited co-sponsorship of the residency activities from Theater Bay Area, which is the umbrella advocacy organization for over two hundred theater companies and hundreds of theater performers.

Activities

All residency activities were sponsored in some combination by Cal Performances, the Goethe Institute, the Center for Theater Arts and UC Berkeley, Theater Bay Area, and Berkeley Repertory Theater. They are listed in the following list:

1. Tuesday, June 29, Zellerback Playhouse, UC Berkeley Campus, 7:00 – 8:00 p.m.
Tony Taccone, Artistic Director of Berkeley Repertory Theater, hosted an on-stage conversation with Berliner Ensemble lead actor Martin Wuttke.
2. Friday, July 2, Zellerback Playhouse, UC Berkeley Campus, 4:00 – 5:30 p.m.
Colloquium: Brecht and the Berliner Ensemble: Legacies and Instigations.
Speakers: Stefan Schnabel, Dramaturg, Berliner Ensemble.

- W.B. Worthen, Professor of Dramatic Art, UC Berkeley; Author, *Modern Drama and the of Rhetoric of Theater*.
- Sue-Ellen Case, Chair, Department of Theater and Dance, UC Davis; Author, *Divided Home/land: Contemporary German Woman's Plays*; and first U.S. director to stage a work by Heiner Müller in the United States.
- John Rouse, Professor of Theater, UC San Diego; Author, *Brecht and the West German Theatre: The Practice and Politics of Interpretation*; Former Vice President of the International Brecht Society.
- Dan Snyder, Scenic Designer, Professor Emeritus, Department of Dramatic Art, UC Davis; first and only American artist to work with the Berliner Ensemble in Germany.
3. The UC system boasts a number of internationally acclaimed theater scholars, and among these, many Brechtian academics and practitioners. Cal Performances' Associate Director holds an MA in Dramatic Art from the UC system, and therefore was able to identify academic resources. One of the first practical applications of this was to solicit advice from the incoming UC Berkeley theater department head Bill Worthen to recommend an MFA acting student to take part in the Berliner Ensemble production (the Berliner Ensemble had requested American actors be hired in Berkeley and in Los Angeles to read speeches of Hitler's from the theater parapet on the outside of the building, prior to and following the performance). Dr. Worthen recommended actor Christopher Peak, who was concluding his MFA acting studies at UC Davis. Mr. Peak's performance was outstanding, and he had the added advantage of working directly with the Berliner Ensemble for two days of intensive rehearsals.
 4. Bertolt Brecht and the Berliner Ensemble: Performances on Film (1923-1961). Four programs of films, June 29 – July 3. At the Center for Theater Arts, UC Berkeley. Discussions moderated by RG Davis, founder of the San Francisco Mime Troupe; and Mel Gordon, Professor of Theater, UC Berkeley.
Program #1: *The Resistible Rise of Arturo Ui*, original 1959 Berliner Ensemble production.
Program #2: *Mother Courage*, 1961 BE production with Helen Weigal.
Program #3: *The Mysteries of a Barbershop*, 1923, comic silent film by Brecht and Erich Engel, and starring Karl Valentin; clips from Brecht's *Man is Man*, 1931 Berlin stage production starring Peter Lorre; and Brecht's banned feature film, *Kuhle Wampe*, or *Who Owns the World?*, 1932.
Program #4: Documentary film *Solidarity Songs*, 1985 video on the life of Hanns Eisler; and clips from Brecht's *The Life of Galileo*, 1947 production starring Charles Laughton.

Had the presentation by the Berliner Ensemble been held during the regular campus calendar, when many acting students are present, it would have been desirable to hold acting workshops with members of the Berliner Ensemble company. In addition, the Consortium for the Arts and UC Berkeley would have sponsored semester-long courses and seminars for credit surrounding this visit.

Partnerships and funding

This project did not draw new resources or partners to the organization, however it did draw a greater awareness of the program nationwide.

Touring

The Berliner Ensemble and this production were also presented in Los Angeles at the Freud Theater at UCLA, July 7-11, 1999, sponsored solely by the Goethe Institute.

Entry Issues

The American agent, Darlene Neel Presentations, made all visa and travel arrangements, and no major obstacles were encountered. Cal Performances provided a statement of purpose to the U.S. Immigration and Naturalization Service.

The Berliner Ensemble is accustomed to touring and maintains a staff position for just that purpose.

In addressing special needs of the artists, the Goethe Institute provided translators upon request for the cast and crew, and for artistic and academic residency activities, which took place on the campus.

There were no issues or questions raised about IRS regulations about payments to the non-U.S. artists.

Impact

Future

Cal Performances intends to maintain a relationship with the Berliner Ensemble and its new director Claus Peymen. The public response to the July 1999 engagement was enormous, and there is interest in seeing more German theater in the future. Longer lead-time for marketing and fundraising would better enable Cal Performances to carry out these plans.

Berkeley Repertory Theater's Artistic Director, Tony Taccone, was impressed with Berliner Ensemble lead actor Martin Wuttke, which may lead to future collaborations.

Cal Performances' relationship with the Goethe Institute was also strengthened.

Satisfaction/Success

The project was a success on every level. Cal Performances is growing its presentation of international theater companies, and gradually overcoming the obstacles involved. Language is one of the biggest obstacles, but with the use of supertitles, not insurmountable.

The Cal Performances audience was energized and inspired by the Berliner Ensemble's appearance, and the interaction between faculty members, the company, and the public alike was

highly successful. In addition, the project introduced the broader theater-going audience to Cal Performances as a presenter of international theater.

Resources/expertise that would have enabled even greater success

Government, corporate, and foundation support would have eased the human and financial burdens and risks.

According to Robert Cole, there was an exceptional board of directors willing to support him in this risky venture. Long before Cal Performances knew Goethe Institute would come in with financial support, they had to commit to the project, knowing that the downside would be a loss of \$100,000. Robert feels that, given a longer lead time to fundraise from foundations and corporations, he could have capitalized on developing relationships with executives in German corporations, and could also have attracted individual donor support. Robert is not convinced Cal Performances would have secured funding from foundations, unless it was to support a consortium that would tour Berliner Ensemble to several venues.

Cal Performances had to negotiate down artist fees to enable the production to come in “on target and on budget.” Normally the artist would get a higher artistic fee.

CAMBODIA ARTISTS PROJECT**Project synopsis:**

A coalition of Cambodian master dancers and musicians working with scholars and arts administrators, who are dedicated to the conservation, documentation, and perpetuation of Cambodian performing arts. These goals are achieved through workshops, artistic exchanges, public performances, and related programs.

Details

Type of project: Residency, artist exchange, and development of new work.

Discipline: Dance and music

Project: Cambodia Dance Project

Artists: Key artist partners: Angkor Dance Company and Cambodian American Heritage Troupe

Dates: The original project lasted from the fall of 1990 through 1995. The project continues in various forms through the current year with plans for future.

Key partners: Partners with the original project were Refugee Arts Group, Boston; New England Foundation for the Arts, Boston; Jacob's Pillow Dance Festival, MA; Cambodian scholars and artists from New England and Washington, DC. These included the dance company called Cambodian American Heritage Troupe, Washington DC; and Angkor Dance Group, Lowell, MA. By 1991 and 1992, the project base moved to the Cambodia Network Council in Washington, DC.

Current partners include the following: Cambodia Network Council, Washington DC; New England Foundation for the Arts; Royal University of Fine Arts, Phnom Penh; Asian Cultural Council (partner and funder); Cambodian American Heritage (dance company), Washington DC; Angkor Dance Group, Lowell, MA.

Overall project budget: \$400,000

Private/public funding sources: Asian Cultural Council, NEA Folk Arts Program (series of grants); New England Foundation for the Arts; Ford Foundation (Newcomer's Project); National Initiative to Preserve American Dance (NIPAD)

Extent of project: Originated in 1990 and continues today.

Project Development

Project origins

The project grew out of a Ford Foundation grant through its Newcomers Project to New England Foundation for the Arts (NEFA). NEFA sub-contracted this project to Refugee Arts Group in Boston. The group had been set up to support the traditional arts of the Southeast Asian communities that had settled in New England in the 1980s. The Ford Foundation grant was to provide technical support to these groups/artists to enable them to be included on the NEFA roster and to tour their work. Several Cambodian groups, including Angkor Dance Group, were among the strongest, artistically and administratively. Artists were one key resource these groups needed. Unfortunately, they were in dangerously short supply. Ninety percent of Cambodian artists had been killed. As a result, it was becoming nearly impossible to learn certain forms of dance. It was often difficult to find the one person still alive who was able to teach. These masters were living in different parts of the U.S. and some were still in Cambodia. A program of international exchange, as well as an exchange network within the U.S., was an essential component of the survival of the art forms. Sam Miller, then director of Jacob's Pillow, was interested in making the Pillow a resource for artists from many cultures and traditions; the needs identified by the Refugee Arts Group were of strong interest to him. In 1990, Miller initiated a convening at Jacobs Pillow involving NEFA, Refugee Arts Group and a number of Cambodian scholars and artists from New England and Washington, D.C. It was at this meeting that the Cambodian Artists Project was born.

Implementation time

The first year of the project, 1991, focused specifically on U.S.-based artist resources. Masters from different parts of the U.S. gathered at the Pillow to work with students from New England. The residency was structured as a series of long weekends over six weeks, enabling New England-based students to maintain their jobs and take part in the workshops. The residency culminated in a performance at the Ted Shawn Theater featuring the masters and students.

The project partners then decided it was important to continue the project and to include masters living in Cambodia. In the second year of the project, 1992, the partners invited two master artists from Phnom Penh for a more concentrated, two-week residency at the Pillow. The residency also included master artists from the U.S. and students from New England, the west coast, and Washington, D.C. All participants stayed at the Pillow for the full two weeks and the workshop culminated in a performance in the Studio Theater. Sam-Ang Sam - ethnomusicologist, Director of Cambodia Network Council, and Board Member of Cambodian American Heritage - acted as a facilitator and point person for the project, with a particular focus on the artists from Cambodia.

The third year, 1993, was the largest residency and involved five master artists from Cambodia, as well as students from throughout the U.S. Participants totaled 45-50. The residency, again, primarily focused on intensive workshops at Jacob's Pillow for 1-2 weeks. Following the Pillow residency, the five master artists from Cambodia, along with Sam-Ang Sam and Cecily as managers, toured to three cities: Lowell, MA; Washington, D.C.; and UCLA. At each location, the masters offered week-long workshops following the Pillow format, and the residencies culminated in a performance by the Cambodian masters. This format (excluding the tour)

continued through 1995, each time including master artists from Cambodia and U.S.-based Cambodian artists.

In 1994, the project received a NIPAD grant to document a series of ten pieces of Cambodian traditional dance. Half of these were filmed in the U.S. and half were filmed in Cambodia. It was at this point that an exchange component of the project began to develop.

In the fall of 1994, funds from the NEA International program enabled the Project to send ten to eleven U.S.-based Cambodian artists from the U.S. to Cambodia to participate in workshops.

By the end of the five key years of the project, ten residencies had taken place.

Previous to 1995, as co-directors of the project, Cecily and Sam-Ang Sam had been primarily concerned with shoring up and maintaining the Cambodian dance traditions as they existed in the U.S. However, by 1995, they realized that a lot of work needed to be supported in Cambodia as well. They applied for and received funding from the Rockefeller Foundation to support a mentorship program in 1994 at the Royal University in Phnom Penh. This program was designed to give younger teachers in Cambodia the opportunity to work intensively with masters, basically replicating the opportunities the project had provided to U.S.-based artists. This support, in the amount of \$50,000 a year, continues today.

Financial/logistical support

Support was missing.

How did project serve mission?

None reported.

Problems bringing project from idea to reality

The only tensions within the project were those between the people trained in Phnom Penh prior to 1975 and those trained in refugee camps. The tension arose around stylistic differences in the performance of certain traditional dances. One of the core ideas in this project was to bring these artists together and to work out these tensions. In the end, the residencies and exchanges resulted in greater acceptance of differences among certain forms.

At times, tensions within Cambodia created obstacles. For example, the Ministry of Culture was not always supportive of the master artist selected for the project. Sam-Ang Sam chose the master artists and others based on their artistry, without regard for political relationships within Cambodia. Class issues created tensions at times. The dance forms were traditionally associated with the monarchy and other divergent understandings of the form, even in this single cultural community. They were able to work through these issues and misunderstandings because people from within the Cambodian community were centrally involved with the project from its inception.

Project documentation is one element that Cecily regrets not having fully realized. The grant from NIPAD provided necessary support for video documentation of the dances. However, due

to lack of further funding and expertise within the team, the post-production work has not been completed. Without this, the documentation cannot be distributed. To be more effective, the team needed a professional videographer/film-maker to have been involved from the start.

Project Activities

Audience

The project was specifically focused on the Cambodian community, and part of its success was its ability to retain that focus and not dilute it by trying to develop broad-based audiences or a wider base of students, etc. The performances were open to the general public community (i.e. Jacob's Pillow's usual audience), however the primary targeted audience was the Cambodian community. The performances moved from the Ted Shawn, to the Studio Theatre and then to the outdoor stage. The general tendency is for most performers follow the reverse path as they build toward a public large enough to fill the Ted Shawn. However, in this case, the partners believed it was important to ensure that the artists felt respected and professional, so the tour began in the Ted Shawn, the largest theater of the three. As the artists and partners came to know and trust each other, they gradually moved to the outdoor stage, which, from Cecily's point of view, was the best venue.

In the venues outside of the Pillow and Lowell MA, the audience was approximately 50% Cambodian and 50% non-Cambodian. Marketing was primarily through word of mouth.

Activities

The dance and music workshops were structured according to the traditional model of teaching in Cambodia; at the beginning of the workshop, a traditional ceremony was held to prepare the students and the space.

Contextual materials: Program notes written by Cecily Cook and Sam-Ang Sam were included in all performance programs. Within the performances themselves various members of the "team" provided contextual commentary.

Marketing: In addition to the video documentation mentioned in "***Problems bringing idea to reality***," a number of essays about the project have been published and broadcast including NASAA and NEA publications, a piece on NPR and CBS Sunday Morning, and local press. However, there was no in-depth writing on the scope and impact of the project.

New Partnerships/Resources

None reported.

Touring

As mentioned in "***Project origins and implementation time***," the 1993 edition of the project traveled to several cities. In 1995, the team started a parallel project in Cambodia, and the team is currently planning U.S. presentations and tours for 2000 and 2001.

Entry issues

There were no problems with visas (Jacob's Pillow took care of these applications), however communication between the U.S. and Cambodia was very difficult. Personal relationships often were relied upon to facilitate communication.

The host organizations did not deal with IRS regulations. The Cambodian artists were paid in cash for expenses and there were no tax payments or deductions.

Impact

- Angkor Dance Company now has a master artist from Cambodia as a member of its group. The Company itself has been transformed by their experience in the project.
- Sam-Ang Sam has, since 1996, taught at the Royal University in Phnom Penh and is supported by Asian Cultural Council.
- One of the U.S.-based Cambodian artists is enrolled in the MFA program at UCLA World Arts & Culture department and plans to return to Cambodia to teach.
- Asian Cultural Council is deeply involved with the Royal University of Fine Arts in Phnom Penh, and administers the Rockefeller grant for the mentorship program.

Future

Additional projects are in development: discussions are currently in progress about a project in the summer of 2000 and 2001 in the U.S. Plans involve a small-scale community workshop-based piece with fifteen artists from Cambodia to be presented at Jacob's Pillow in the summer of 2000. These performances will be used as a "showcase" event to interest U.S. presenters in the work and in a 2001 U.S. tour to a number of venues for a larger group from Cambodia. The Cambodian network is still functioning and strong. In fact, this network existed prior to the project and the project made it stronger and larger.

The project continues to develop both on an individual level and a more global level.

Satisfaction/Success

Key factors in success/impact:

1. Committed, resourceful individuals who were involved with the project from the beginning and whose ability to come together as a team ensured the success and longevity of the project. These individuals include
 - Sam Miller—he didn't know the form at the beginning of the project but was incredibly supportive, offered the essential resources of the Pillow and provided introductions to others with resources.
 - Sam-Ang Sam—had the commitment, passion and extraordinary knowledge of the form.
 - Betsy Peterson—folklorist at NEFA.
 - Cecily Cook
 - Ralph Samuelson at ACC
2. Great masters from Cambodia whose authority was unassailable within the Cambodian communities, and oversaw the entire project at all times. Community involvement and

commitment was also a factor in the success. The project was extremely meaningful - in fact urgent - to the Cambodian community.

3. Outstanding resources at Jacob's Pillow
4. The mix of key professionals involved in this project brought a diversity of resources and strengths. This mix consisted of those from the dance world, folk arts world, and people from the Cambodian community in the U.S. and in Cambodia.
5. The project crystallized around a sense of urgency that this incredible art form was endangered. The team and participants stayed clearly focused at all times on the project's mission. This approach is quite typical of a folklorist project, which does focus on community-based and somewhat marginalized work. Great models come out of this work but are rarely brought to a larger public. By including the Pillow as a key partner, the project was able to break out of that pattern.

THE CHARLES IVES PROJECT (3 performance parts) with Dutch artist Beppie Blankert
The Danspace Project, New York City

Project Synopsis:

A trilogy of dances created by Dutch choreographer Beppie Blankert that celebrate the music of Charles Ives. The project involves a multi-year relationship between the choreographer and The Danspace Project in New York City, which has presented each edition.

Details

Type of project: Presentation, tour

Discipline: Dance

Project: *Charles, Ives, and Volume Three Projects* by Beppie Blankert at Danspace Project NYC

Artists: Beppie Blankert

Dates: February 1992; October 1994 and June 1997

Key partners: Beppie Blankert; Dance Theater Workshop/Suitcase Fund

Overall budget: Ives: \$25,000 (for Danspace presentation only)
Others N/A

Private/public funding sources: Suitcase Fund, AT&T, Emma Sheaffer Trust, Netherlands Consulate

Extent of project: Originated in 1992; all three parts completed by 1997; now in discussion for future work together

Project Development

Project origins and implementation time

The project began with Laurie Uprichard's predecessor at Danspace, Amy Lamphere, who is now director of Wagon Train Project in Nebraska. Amy and Village Voice critic Burt Supree saw *Charles* performed in Utrecht in a church. They loved the work and, particularly because it worked so beautifully in the church, they believed it would work beautifully at Danspace. With Suitcase Fund support, Amy presented *Charles* in February, 1992. Beppie had conceived the piece in two parts: *Charles* and *Ives*. *Charles* was a duet, and *Ives* was to be a group piece. Both Danspace and Suitcase Fund intended on presenting *Ives* when it was completed. Laurie presented *Ives* in October, 1994 as a group piece set to Charles Ives' songs. In June, 1997, Danspace presented *Volume III* – a continuation of *Ives* project set to orchestral music. Philadelphia based ensemble Relache performed with Blankert's company.

Financial/logistical support

Primary support was initially from the Suitcase Fund, but by 1997 that support was dwindling due to much less funding available to the Suitcase Fund. Other funding was put together by Danspace, and by Blankert herself. For the *Ives* program and residency, Laurie had contacted numerous dance departments in the New York area to try to set up classes and activities for the company. Her intention was partly to engage them more in the community, and partly to help defray costs. Ultimately, she was able to arrange only one class at Sarah Lawrence. Because of the very scant response to her proposals she did not pursue this again with *Volume III*.

Beppie Blankert raised money in the Netherlands to subsidize the project coming to the U.S., and this funding was absolutely critical to the project's implementation. Informal contacts between Danspace and Beppie Blankert were essential to keeping the project on the boards. Both of the organizations were committed to making it a reality.

Through the collaboration of the Philadelphia based music ensemble, Relache, in the final work (Volume III), Laurie had hoped to secure funding from Pew Charitable Trusts, however this did not come through.

Problems bringing project from idea to reality

Aside from financial issues described below, there were no huge obstacles in bringing the project to implementation. Beppie Blankert was completely committed to bringing the work to Danspace and other US venues. Danspace was equally committed to the project. Beppie is also quite knowledgeable about touring in the U.S., and maintaining contacts here. Beppie is able to secure funding in The Netherlands to subsidize this activity.

Technical and production details were sometimes difficult, due to physical limitations of Danspace. However, these were not insurmountable obstacles.

*Project Activities**Audience and Activities*

As stated above, Laurie arranged for a master class at Sarah Lawrence taught by Beppie Blankert for *Ives*. Each of the three presentations were part of week long residencies in New York. Informal receptions followed performances by the New York dance community to meet with the visiting artists.

Positive response: The audiences were "fairly good," especially for *Volume III*, which involved live music by Relache. Beppie used some U.S. based dancers which helped to attract larger audiences. Each of the pieces received good press coverage and generated positive reviews.

New partnerships/resources

Laurie tried to engage the Charles Ives Center in these residencies but they were not responsive. She tried to pursue radio coverage, given the music focus of the work, but she was not very successful.

Touring

Ives toured to Seven Stages (Atlanta), Wexner Center, Columbia College (Chicago), and Wagon Train Project (Lincoln, NE). Touring was developed and arranged by Beppie Blankert. Danspace was committed to the project and remained flexible about its own dates, so that Beppie was able to organize the tour and fit Danspace in where it made the most sense.

Laurie described the partnership with Beppie as very unusual because she is so savvy about the U.S. market, and adept at fundraising. Her approach to the project is one of full partner rather than “recipient of an invitation to perform at Danspace.” This makes it very easy to work with her.

Entry issues

There were no problems with visas and travel arrangements. With regard to tax issues, the Danspace contracts state that the artist or company is responsible for making all tax payments. Danspace pays a gross fee and does not make tax deductions or file payroll forms.

Impact

Future

Laurie and Beppie are discussing another project for Summer, 2000, the revival of a 1987 duet for men called *Doubletrack*. Beppie is reviving the piece for touring in Europe and plans to bring the work to the U.S. (Wexner Center, Atlanta, Jacobs Pillow in Spring or Summer). Laurie is looking for a suitable space for the piece. Over the years, Danspace and Beppie Blankert have developed strong mutual trust and always work very closely together.

Satisfaction/Success

Key factors to success:

1. Beppie’s willingness to be flexible in terms of fee, dates, and technology.
2. Beppie’s belief that Danspace was the perfect space for these pieces and her willingness to work within Danspace’s physical and financial requirements.
3. Beppie’s own efforts on behalf of the project; and her maturity as an artist, which enabled her to truly work in collaboration with Danspace/as a full partner
4. Realistic expectations on the parts of the artist and the presenter.

Resources

Laurie recognizes that for her organization to take on this and other international projects they must be heavily subsidized by foreign governments and other foreign funding sources. Without that support, she could not afford to investigate work and continue to develop artist and presenter relationships such as with Beppie Blankert.

DESTINY

Produced by Evidence, Artistic Director Ron Brown

Interview with Ron Brown and Laura Greer (for work with Aaron Davis Hall)

Project Synopsis:

A multi-year international collaboration between a U.S. choreographer (Ron Brown) and a choreographer from Cote d'Ivoire (Rokiya Kone) and their respective companies (Brown's Evidence and Kone's Jeune Ballet d'Afrique Noire). The project consisted of research and exchange in each country, the creation and presentation of a new dance collaboration performed by both artists' companies, as well as the presentation of each artist's own work on a shared program. The project was produced by the companies themselves with support from Aaron Davis Hall in New York City where the performances were presented.

Details

Type of project: Development of new work, and presentation

Discipline: Dance

Project: *Destiny*

Artists: Ron Brown/Evidence and Rokiya Kone/Jeune Ballet d'Afrique Noire (JBAN)

Country: U.S. and Cote d'Ivoire

Dates: Production premiere: June 1998

Key partners: Ron Brown/Evidence, Ensemble Koteba and JBAN; Aaron Davis Hall

Budget: Approximately \$200,000

Private/public funding: Africa Exchange, Jerome Foundation, and Rockefeller MAP grant

Extent of project:

- 1994-1998 involved residences in the U.S. and Cote d'Ivoire
- Artists met in 1994 at American Dance Festival. Rokiya Kone returned to the U.S. in May, 1995 at the invitation of Ron Brown to take company workshop. Expenses were paid by Evidence.
- Ron Brown traveled to Abidjan at the invitation of Ensemble Koteba in August, 1995 to teach both Ensemble Koteba and JBAN, and to act as coach for a piece by Rokiya Kone. Expenses were paid by Koteba.
- June, 1996: Souleymane Koly (Artistic Director of Ensemble Koteba) and Ron Brown were on a panel together at the Inroads conference in New York City to discuss the developing collaboration. Laura Greer from Aaron Davis Hall was introduced to the project.
- July, 1996: Rokiya returned to New York City for two weeks to take a class with Evidence, and Ron introduced her to many segments of the dance community. Ron and Rokiya began working on choreography together.

- February and March, 1997: Rokiya returned to New York City for three weeks to set material on Evidence that she and Ron developed during the previous summer. Immediately following, Ron returned to Abidjan for three to four weeks, and he and Rokiya worked with the material developed in New York City, setting that on JBAN. Ron and Rokiya showed their duet material at the MASA conference to try to interest European and American presenters in the project.
- April and May, 1998: The Evidence company and costume designer, a group of ten people, traveled to Abidjan for three weeks in March, 1998 for rehearsals.
- May and June, 1998: JBAN traveled to the U.S. for another 3-week rehearsal period prior to the premiere in June, 1998.
- June 6 and 7, 1998: Premiere performances of collaborative work by Ron Brown and JBAN at Aaron Davis Hall .

Project Development

Project Origins and Implementation Time

The project originated with Ron Brown and Rokiya Kone, who first met at American Dance Festival in the summer of 1994. Rokiya was participating in the International Artists program and she took a class with Ron Brown. Intrigued and curious about his technique and the communicative power of his work, she followed his work closely. The two got to know each other well. After seeing Brown's company performance at the end of the residency, Rokiya showed him a solo she had made, inspired by his work. The two decided to continue to investigate each other's work and to develop a project together. At that time, Rokiya had not yet formed JBAN and was still a member of Ensemble Koteba. Both companies hosted residencies for the choreographers in their countries. The initial project goals were:

1. To choreograph a dance together to be performed by both companies.
2. To tour the work in the U.S. and West Africa.
3. To collaboratively make a dance/theater work for Ensemble Koteba.
4. To establish a cultural program or school associated with JBAN in Abidjan for young people.

The intention was that the project would be a co-production of Ensemble Koteba/JBAN and Evidence with both organizations seeking funds to support it. Work on the choreography began in July, 1996. The piece premiered in June, 1998.

Financial/Logistical Support

Evidence submitted a number of grant applications and received a grant from The Rockefeller Foundation's MAP Fund. Evidence also successfully enlisted Aaron Davis Hall as a partner, and through that was able to secure Africa Exchange funds, some commissioning funds for Evidence and JBAN and presentation fees for both companies. Although JBAN/Koteba approached the Cultural Ministry in Ivory Coast, the US Embassy/USIA and several European producing organizations for support, no funds were raised that were applied directly to this project. Evidence applied some company funds and choreography fellowships to this work, and eventually raised money through board members.

How did project serve your mission?*Mutual influence*

When Ron started his work it was rooted in Western post modern dance. Slowly he brought the influences of West African dance, in various manifestations, into his vocabulary. Rokiya, on the other hand, was working in a traditional West African form but wanted to stretch it, contemporize it, and open it to other influences. So the two choreographers were coming to the same place from opposite beginnings. The project played a vital role for Ron in his vision for his company. Artistically, it freed him from preconceived ideas about the preciousness of African dance and allowed him to play with the forms rather than to preserve them in their traditional form and context. It allowed him to approach African dance forms as another material or influence that he could use and manipulate.

Problems in bringing the project from idea to reality*Funding*

Funding and access to information about funding was a problem. There were also misunderstandings between the two companies, possibly due to cultural differences. Goals, strategies and clear roles were not defined early on and that led to misunderstandings, especially with regard to financial issues. (Ron expected funding to be secured by Koteba/JBAN as well as by his organization. JBAN/Koteba suspected that the money raised by Evidence was not being fairly distributed.)

The scale of the project was much larger than either company had ever attempted before. With no strong management in place yet, Evidence essentially became the sole producer of the whole project. Evidence worked with Andrea Smith at Performance Associates on some fundraising, but with very little success.

*Project Activities****Audiences***

Positive response: The two performances were very well attended. Audiences were quite responsive to the piece, and Ron was particularly happy with the composition of the audience, which included a strong and supportive representation from traditional African dance communities. Word spread through these communities easily because Ron and company are well connected within them. Another factor was because throughout all the residencies from 1994 on, Ron introduced Rokiya to many different communities involved with this work. During the final residency, Ron set up workshops for Rokiya in Harlem, and in downtown New York.

Activities

Funding issues: Touring the work in West Africa and the U.S.: During the development process, several American presenters expressed interest in the work, however it was not until after the piece opened that that interest moved into the commitment level. The cost to tour the work was high for a cast of 18 performers plus technical crew. Because the schedule of the tour would require a long break between the premiere (June, 1998) and the tour (Fall, 1999), there also

would have been substantial costs to re-mount the piece for touring. Funds were raised for the tour (NDP and Africa Exchange for the African artists expenses only) but it was not enough to make the tour affordable. Ron's company was already in financial debt from the project and was unable to take on more risk.

The stress of implementing the first part of the project proved to be so difficult on both companies that the commitment waned to continue without the financial and management support fully in place.

New Partnerships/Resources

Each of the partnerships were new (Evidence and Koteba/JBAN; Evidence and Aaron Davis Hall; Koteba/JBAN and Aaron Davis Hall)

Touring

No touring was realized, as discussed above.

Entry issues

Traffic Control Group, a visa facilitation agency, was hired to apply for the visas and there were no problems.

Impact

From artistic perspective

The project had a strong and continuing impact on Ron's relationship and integration with West African dance.

From an organizational perspective

It was a huge stress. Five company members left Evidence after the Aaron Davis performances, and the board was forced to lend money to the company. Stresses between Evidence and Koteba/JBAN continued to build and also contributed to the decision not to pursue the touring of the work. The Board and the dancers believed it was a mistake to take on a project of this scale without the funding in place. As funding did not materialize, neither Ron nor Rokiya considered scaling back the project. No strong management was in place to present options to the artists. While Ron would like to continue to work with Rokiya and other African artists, his focus now is on the stability of his own organization.

Project participants would like to see the following addressed in recommendations:

1. **Funding to see project through over time.** Rather than funding to just get a piece produced, funding to support the organic development of the project and follow through after the work is produced.
2. **A network to support the touring of work** and enable presenters to connect with the work during the development process. A group of people who have an ongoing commitment to the

work - either to particular artists, types of work, or parts of the world - and that can be counted on for early support to a project.

3. **A way of supporting international artists who live in the U.S.**, and using them as a resource in international projects.
4. **Access to information about funding opportunities.**
5. **Certain funding restrictions** (i.e. Ford restriction that that money may only be directed toward the costs of international artists) reveal a lack of true understanding of what is necessary to mount these projects successfully.

Additional Notes from Interview with Laura Greer (**formerly Program Director at Aaron Davis Hall**)

Project Development

Project origins

Laura became interested in the project at the Inroads conference in June, 1996 because of her prior interest in working with Ron Brown. The artist-to-artist connection already existed, so she was not “making a match.” The project also fit well within the framework of the ongoing New Artists/New Visions program at Aaron Davis Hall, as well as within the guidelines of its partner, Africa Exchange.

Laura helped Ron structure the project, but respected the fact that it was his project. All budget management, artistic negotiations, residency activities, and fundraising were led by his company.

Financial/Logistical support

Most critically, the project lacked an overall experienced manager responsible for the entirety of the project, understanding everyone’s needs and capabilities, and able to negotiate the project through difficult, sensitive issues. A project manager was also needed to bring other partners on board from the start so that a tour could have begun immediately after the Aaron Davis Hall presentations. In this case, touring was not realized for various additional reasons:

1. There were no promotional materials available until halfway through the development process.
2. Didn’t know about tour subsidy early enough
3. The presenters were not fully committed to the project until they saw the work.

Project Activities

Audience

Non-positive response: The audience was respectable, but Laura believes the marketing could have been more targeted. Marketing did not promote the major significance of this international collaboration. ADH did not connect with the Ivorian community in New York.

Impact

Laura moved to 651 just after this project so she is not sure exactly how Aaron Davis Hall will continue its involvement with international work. Laura, however, has brought her commitment to international, African based work to 651 Arts, and she has already continued a relationship with Koteba (presenter of Waramba in Spring 99).

The project was very difficult on Rokiya Kone. Several artists left her company, and one or two of them stayed in the U.S. It became very difficult for her to maintain her company in Abidjan.

651 is trying to develop recognition in the U.S for Rokiya's work as a choreographer. 651 is committed to maintaining a relationship with Koteba and JBAN but needs to find funding, as well as the right project to do this.

Underway at Africa Exchange

Africa Exchange is looking at the following components and how to sustain this expertise within an institution:

- Technical assistance (Sandra Smith)
- Humanities programs
- NJPAC is developing a model project between presenter and university
- UMS - university environment as way to nurture a project
- professional development
- Baraka: knowledge building; how to use people we know to spread the word about work
- Development; how to bring people to Africa to see work touring
- 651 – model project to go through touring once it is developed through the other phases; can we identify agents and managers to take on projects that would tour.

At the end of three years they hope to have the “models” in place, but they need more funding for that to be feasible.

DOS ALAS/TWO WINGS

Produced by City Lore, New York City

Information provided by Roberta Singer, Project Director

Project Synopsis:

A multi year project, produced by City Lore in NYC, focused on cultural exchange, audience development, artist education and national touring featuring Los Hermanos Cepeda (bomba ensemble from Puerto Rico) and Grupo AfroCuba de Matanzas (rumba ensemble from Cuba). Although these groups share a common tradition and heritage they had never before met. The project involved extended residencies, the creation of new collaborative work, and a 2-1/2 month tour to university, non-profit, and community based presenters.

Details

Type of Project: Residencies, tour

Discipline: Music and dance

Project: Dos Alas/Two Wings

Artists: Los Hermanos Cepeda (Puerto Rico) and Grupo AfroCuba de Matanzas (Cuba)

Dates: Overall project: 1995-1998; The U.S. tour was from September 5, 1998 - November 22, 1998.

Key partners: City Lore, Harbor Performing Arts Conservatory. MultiArts Projects & Productions worked with City Lore to develop the U.S. tour

Overall budget: \$350,000 (tour budget)

Private/public funding sources: Lila Wallace/Readers Digest Arts Partners Program, NEA/Folk Arts, and Meet the Composer International Creative Collaborations.

Project Development**Project origins and implementation time**

The project grew out of City Lore's commitment to build cultural bridges, facilitate access to community-based traditions, expand venues and audiences for traditional expressive culture, and educate audiences about their own and their neighbor's cultural traditions. For the Harbor Conservatory, a teaching institution located in New York City's predominantly Latino El Barrio (East Harlem), the project provided an opportunity to bring world-renowned artists to their conservatory in the short term and increase enrollment in their ongoing classes over the long term.

The idea for the project originated with Roberta Singer (ethnomusicologist and program director) at City Lore early in 1994. A planning grant was awarded in 1995. The planning residency took place for the month of October, in 1996, and the tour was in the fall of 1998.

The planning process involved conducting a survey, as well as organizing focus groups from several cultural and artistic communities to identify needs for this type of work. Planning also entailed bringing the leaders of the two artistic groups together with the primary partners to explore the philosophical and conceptual issues, as well as to plan the grounded logistics of conducting the residency. Without this process, the residency would not have been as successful as it was. The planning process established a model for future work of this kind.

While City Lore and Roberta Singer had extensive experience producing community projects in New York City and working with Latino populations, neither had experience organizing and managing a national tour. City Lore contracted with MultiArts Projects & Productions (NYC based management and production company) to promote and book the tour and to work closely with Roberta Singer so that she was able to learn these skills for the future. Singer and MAPP's director Ann Rosenthal worked in close partnership developing the tour budget, promotional materials, contacting presenters around the country, creating contracts, etc. Rosenthal also served as a consultant to Singer on all aspects of the management of the tour once it was booked. City Lore brought MAPP into the project in Fall of 1996 with the original intention of organizing a summer 1997 tour. After several months, they determined this plan was not feasible given the short timeline and they postponed the tour until Fall 1998. Expanding the development time also enabled City Lore to apply to NEFA's National Dance Project for tour subsidy. This proposal was funded and the availability of that subsidy helped to confirm a number of residencies.

Financial/logistical support

This project did receive the financial support it required, and the artists were paid decently for the large tour. The project was attractive to funders, and all the money that was requested was awarded for the project. However, a significantly higher amount of money was necessary for implementing both phases of the project. The two phases together were overwhelming in terms of funding.

There was organizational support from City Lore and the Harbor Conservatory for the project from its inception.

Problems with bringing idea to reality

Problems with the project included communicating with the artists. In particular, communication was Jesus Cepeda (Los Hermanos Cepeda) was difficult and a strong level of trust was hard to achieve. It was difficult to locate a Technical Director who spoke Spanish and understood the needs of the music, at a reasonable price. It was a challenge to manage the enormous amount of work with limited time and resources. This is always a problem in cultural work.

City Lore and the Harbor had collaborated before and were comfortable discussing openly any issues related to specific or general problems. They also shared a commitment to the success of the project.

Entry issues

There were problems with communication between the U.S. and Cuba. It was difficult for the Cubans to acquire certain papers, and money for their passports and visas.

Bill Martinez (a lawyer in San Francisco who specializes in Cuban immigration issues) was hired to prepare all documents for the INS visas and to facilitate the process all the way through for a reasonable fee. The largest problem encountered was that State Department and U.S. Interest Section in Cuba tended to keep one hanging past individuals' threshold for suspense.

Project Activities

Audience

Positive response: Roberta Singer contacted colleagues in the ethnomusicology/folklore world for connections in each of the communities visited. The communities who were the most responsive were Latinos and the dancers and percussionists with cubanitis, whether Latino, African American, or Anglo.

Activities in New York

Since the project was developed in collaboration with the artists who would participate, their goals were addressed in the project's planning, in addition to the needs of the community and organizational partners. The result was a residency that had an astonishingly positive impact on New York's community of practitioners, students, and concert-goers while providing the visiting artists with a context for sharing their traditions, expertise, and culture and exposing them to new audiences.

The residency workshops were held at the Harbor Performing Arts Conservatory's studios in El Barrio for four weeks in October, 1996. Two sessions ran consecutively in two studios for four nights a week, offering percussion and dance workshops to intermediate and advanced adult students in both Afro-Cuban and Afro-Puerto Rican traditions. The workshops were conducted by the master visiting artists with "apprenticeship" assistance from some of New York's Latino practitioners. The majority of the participants were Latino (mostly Puerto Rican), with significantly high numbers of African Americans and Anglos. The workshops had an average attendance of 40 participants in each.

In addition to the workshops, visiting artists were joined by some of New York's best practitioners of the traditions in offering lecture/demonstrations and concerts in the tri-state area: Rutgers University; Wesleyan University; Hunter College, Hostos Community College, Brooklyn College and John Jay Colleges; and in public schools. Total audience attendance for these activities was approximately 6,000, with Latinos comprising the largest number. Finally, the

visiting artists and their students were invited to participate as one of the featured groups in the 20th Annual Greenwich Village Halloween Parade – with a sideline audience of more than a million New Yorkers and tourists.

The goals and expectations were met beyond the imagination of any of the planners.

U.S. Tour

The final phase of the project took place in fall, 1998. Tour engagements were scheduled across the country and were composed primarily of ½week and weeklong engagements which combined public performances with workshops, lecture-demonstrations, pre and post performance discussions and jam sessions.

The eleven-week national tour also included a two-week NYC residency, during which time follow-up workshops took place at the Harbor. Venues where performances took place in the first phase of the project invited artists back during the tour, evidence of the impact the project had made. Residency activities and concerts were scheduled with the Latino Cultural Center at Rutgers, the Artists Collective in Hartford, and Hostos College. As a result of the success of the residency in 1996, the World Music Institute in New York City presented the concert program at Symphony Space and co-sponsored one week of residency activities.

Impact

The project addressed and deepened City Lore's and the Harbor's commitment to creating and strengthening audiences for traditional cultural expressions and to encouraging venues to open their stages to traditional culture.

Satisfaction/Success

The success of this project is difficult to evaluate in quantifiable, measurable terms. Most of the evaluation is anecdotal, observed and inferred, but valid nonetheless. The overall goals of the project were to:

1. create discriminating, informed audiences with an appreciation for and understanding of these Cuban and Puerto Rican traditions and their relationship to one another;
2. strengthen the performance quality of traditional Afro-Cuban and Afro-Puerto Rican traditional music and dance among practitioners in New York City; and
3. raise the level of instruction in dance classes and the level of percussion accompaniment in those classes;
4. place Puerto Rico's African traditions on equal footing with Cuba's;
5. deepen community appreciation for these traditions in their own right and as the source of contemporary styles;

For those involved in the planning and implementation of this project, the vision shared and the goals reached were, with rare exception, achieved; some beyond the expectations of the planners.

Throughout the country, many of the local practitioners of African-based Cuban and Puerto Rican percussion participated in the project on one level or another, depending on their skill level.

Some were hired to perform in the concerts and lecture/demonstrations; other assisted in the workshops as “apprentice/practitioners;” others simply attended the workshops.

One of the practitioners whose small bomba group in Jersey City participated in the workshops, applied and received apprenticeship support from the Jew Jersey State Council on the Arts to study with one of New York’s master percussionists; they met in and were inspired by the Dos Alas residencies. This group has recently begun publishing a small bilingual newsletter, *Guiro y Maraca*, dedicated to disseminating information about bomba through articles, interviews, and reviews of books and recordings. They have made it clear that the Dos Alas residency was the inspiration and impetus for the newsletter, which now reaches more than 2,500 people nationwide.

The experience of producing Dos Alas/Two Wings as a residency in New York prior to the national tour served as a foundation for successfully promoting and booking the tour.

THE DYBBUK

Produced by Portland International Festival, OR
Interview with Michael Griggs, Director

Project Synopsis:

A multi-year collaboration between U.S. theater director and festival presenter, Michael Griggs, and Polish theater company, Wierszalen Teatr Company. The project involved presentations at the Portland International festival and the Puppetry on the Edge Festival of several works by the company over the course of several years, the development of a major new work for the company directed by Griggs, and long-term residencies by the artists in each other's countries.

Details

- Type of project:** Development of new work, presentation, and residency.
Discipline: Theater, puppetry
- Project:** *The Dybbuk* by Wierszalen Teatr Company, Bialystok Poland. Residency at Portland International Festival, Portland, OR
- Artists:** Wierszalen Teatr Company, directed by Piotr Tomaszuk working with Michael Griggs
- Dates:** Summer 1998
- Key partners:** Puppetry on the Edge Festival
- Overall budget:** \$41,165 (not including any festival overhead/operating costs) for Summer 1998 residency. Additional funds of approximately \$20,000 were used for developmental costs previous to residency.
- Private/public funding sources:** Trust for Mutual Understanding, LOT Airlines (freight), WESTAF, Portland Jewish Federation, American Jewish Committee, Green Briar Corporation (Portland)
- Extent of project:** The project originated in 1994, and the residency was completed in summer, 1998.

Project Development

Project origins and implementation time

Director of Portland International Festival Michael Griggs saw Wierszalen Teatr Company (WTC) at Edinburgh Festival in the summer of 1993 and immediately invited the company to perform at PIF the following summer. That performance residency was extremely successful. The company presented “Roll a Pea” in a one-week residency with performances and community workshops. Griggs also discovered many connections between the festival’s mission and the company’s work. PIF is dedicated to investigating multiple perspectives on cultural traditions. Griggs looks for work that uses traditional material in new ways, or uses contemporary forms to look at traditions. He is interested in work that promotes a dialogue between culture and the art form itself. WTC is dedicated to celebrating and preserving the cultures and traditions of their region and its borderlands (Catholic, Jewish, Orthodox). The company’s work involves live actors, as well as carved handmade figures, which represent the physical being of the character. Live actors represent the character’s soul or inner life.

During the 1994 festival, Griggs and Tomaszuk began talking about working together on *The Dybbuk*, a play Griggs wanted to direct that Tomaszuk thought would be important to his region. Research on the project began in the fall of 1994, when Griggs traveled to Poland to see the company on its home turf, and to begin research for *The Dybbuk*. Over the next two years, Griggs fundraised to support the project. He returned in 1996-1997 to direct the work for both WTC and for RS9 company in Hungary. Griggs brought a Portland based set designer and composer/musician to work on the project with him. Funds were raised by Griggs and WTC from various sources including Stefan Batory Foundation (Polish branch of Soros Foundation), Trust for Mutual Understanding, Polish Ministry of Culture, ArtsLink, USIA, Jacob T. Zuckerman Workers Trust, Portland State University and Willamette University, and International Research and Exchange Board (IREX).

The work was very well received and toured throughout Poland, to the Edinburgh Festival, Canada, and Chicago. Building on the 1994 residency and the success of *The Dybbuk* project, PIF invited the company back to the festival to present this work in a longer residency. For this return visit, PIF also collaborated with the Puppetry on the Edge Festival to present a second work by WTC called *Dr. Felix*.

Financial/logistical support

All funds raised to bring *The Dybbuk* to Portland and to have the company in residence for two and a half weeks covered the direct costs of the project, but not overhead or general operating expenses, or even indirect costs such as marketing. These costs were covered by general university summer programs. There were no problems with logistical support, although the residency did involve a large number of organizations and substantial activities throughout the city.

Problems in bringing the project from idea to reality

None reported.

Project Activities

Audience

Positive response: The residency was two and a half weeks long. It included four performances of *The Dybbuk*, a two day workshop led by Tomaszuk, a lecture about *The Dybbuk*, a workshop for children at the Jewish Community Center, and several social events with the Polish community. The events sponsored by the Polish community actually drew both Jewish and Polish community members, which marked the first time that these communities were brought together. The Puppetry on the Edge Festival presented *Dr. Felix* in two sold out performances. Tomaszuk led a workshop for puppeteers and participated in a number of panel discussions at the festival.

The company's 1994 performances had been successful and had generated very positive press and enthusiasm. Their return visit was eagerly awaited. *The Dybbuk* was presented in a 474 seat house and drew 900 people to over four performances. *Dr. Felix* was presented in a 250-seat house and the two performances were sold out.

Although the audience response to *The Dybbuk* was mixed, it was positive, in general. Griggs attributes this, in part, to the fact that the work was translated into English for these performances. The translation diluted the power of the piece to some degree. The audience found the narrative difficult to follow because the text for translation was not as strong, and the performers' English was not very clear.

Dr. Felix was universally loved by Portland audiences as a Polish folktale.

Activities

Residency activities were organized by Griggs and the composer/musician with whom he had collaborated on the project. Griggs had tried to involve the Polish community in the first (1994) residency with WTC, but the connections were quite tentative. After Griggs' experience in Poland in 1994 and 1996-1997, he had become much more involved with that community on a personal level. By the 1998 residency, the partnership with the Polish community was more organic and substantial. Griggs had previously worked with both the Jewish Community Center and the Yiddish Club in Portland.

Contextual materials: While *The Dybbuk* performances were introduced with pre-performance lectures and the performance programs included some notes about the work and its development, Griggs believes that the work may have been better received and better understood if he had provided more history and background. *The Dybbuk* is a classic, even a cultural icon, among those who have studied it, but remains unknown to many other communities. In each case, this interpretation of the work called for greater contextualization than PIF provided.

Partnerships and Funding

Among the local partners who either sponsored events, shared in marketing, or contributed financially were Middleman Jewish Community Center, Institute of Judaic Studies, Portland Yiddish Club, and Puppeteers of America/Puppetry on the Edge Festival.

Touring

The company did not tour elsewhere in the U.S. despite Griggs' efforts to develop touring in Seattle, San Francisco, and Los Angeles. In part, it was difficult to set up touring because the summer season is limited for theater productions. Griggs did invite other presenters to visit Portland to see the work for future interest, however none of them came. The company itself does not have management representation. Although it does tour widely in Poland, this is totally different from tours that are organized and conducted in the U.S.

Entry issues

Griggs prepared the P-3 visa applications with the assistance of university staff. He did not encounter any difficulties. Payments were made to the company, as opposed to individuals, and the university did not require that taxes be deducted. Griggs indicated that this policy is beginning to change and may have an impact on the 2000 Festival.

As the 1998 residency was the company's second visit to Portland, there was enough familiarity with the city and communities that there were no extraordinary needs among the artists during their stay.

Impact

Future

Griggs and Tomaszuk are discussing another collaboration, but this will require significant fundraising on both sides. They intend for the project to have two tracks, artistic and educational. A number of people who took workshops with Tomaszuk in Portland are interested in continuing their studies with him and WTC in Poland. Tomaszuk is trying to organize this in a formal way. A local Portland puppetry company called Tears of Joy has invited Tomaszuk to return to Portland to direct a piece for them. If the funding for this is secured, Griggs will ask Tomaszuk to teach at the PIF again.

Satisfaction/Success

Griggs is especially proud of the continuing exchange between members of WTC and the local Portland artist community. He is currently trying to raise funds to support and to broker these exchanges and others like them. Griggs considers the project to have been very successful. There was much learning and growing, high quality performances were presented to the public, and the project served as a catalyst that stimulated new dialogue between the local Jewish and Polish communities. It stimulated Griggs to learn more about the Polish culture. Consequently, he became more involved with the local Polish community and involved them further in the PIF. The opportunity to work in the U.S. and in Poland over a period of years contributed immeasurably to the success of the 1998 residency, not only with regard to public response and involvement, but also because the WTC and PIF knew each other so well and knew how to use and to serve each other best. It was especially valuable in this case to be able to have the company in residence for two and a half weeks to enable deeper involvement with the festival and the community. The festival celebrated its eighth year in 1999, and WTC was only the third company the festival has presented more than once.

Missing resources

One of the problems in working internationally is the lack of funding for “generic international work” that is not tied to a specific funding source. In this case, the support of foundations specifically involved with Eastern Europe was instrumental in allowing the project to achieve multiple goals with depth and integrity. A broader concept of international exchange that is not so geographically specific would support this kind of work with other regions of the world.

To continue this work and collaboration, resources need to be identified in Poland and the U.S. At this time, government funding in Poland has actually been cut, and WTC is operating on a reduced level. Griggs is uncertain as to how the exchange will be able to continue.

Reliance on Trust for Mutual Understanding, which supported all three aspects of the project to such a significant extent, is of some concern to Griggs.

EAST OF EDEN FESTIVAL

Interview with Cathy Edwards, Dance Theater Workshop

Project Synopsis:

A dance festival presented for two weeks at Dance Theater Workshop and the Danspace Project in NYC featuring seven choreographers who are part of an emerging generation of contemporary choreographers from East/Central Europe. The festival developed organically out of a long-term program of DTW involving choreographer and producer residencies and exchanges in East/Central Europe and the U.S.

Details

Type of project: Presentation**Discipline:** Dance**Project:** *East of Eden, A Festival of New Work from East/Central Europe***Artists:** Iztok Kovac's En-Knap Dance Company (Slovenia)

Yvette Bozsik (Hungary)

Showcase program of work by Istvan Juhos and Panja Pladerer (Hungary), Akos Hargitai (Hungary) and Michaela Pein (Austria), Sasha Papelyaev's Kinetic Theater (Russia), Olga Zitluhina (Latvia) and Peter Groll (Slovakia)

Country: Slovenia, Hungary, Slovakia, Russia, Latvia**Dates:** May-June 1998**Key partners:** Dance Theater Workshop, Danspace Project, TRAF0 and Workshop Foundation (Budapest)**Budget:** \$70,000**Private/public funding:** Soros Foundation/Open Society Institute, Trust for Mutual Understanding, DTW's Suitcase Fund (which is funded by The Rockefeller Foundation)**Extent of project:**

Discussions towards the development of the *East of Eden* Festival began in January, 1997. However, the project represents the fruits of choreographic and producer exchanges between Eastern Europe and the U.S., which began in 1990 through DTW's Suitcase Fund. During the early years of these projects, the Suitcase Fund supported artists and arts administrators to work throughout the region and partnerships developed on all levels. At the same time the Suitcase Fund supported Eastern European artists and administrators to travel to U.S. for residencies with various organizations in this country. Over time these exchanges began to effect the kind of work being produced in that region and the way the work was supported. Choreographers and dancers had gained a lot of exposure to international work, and became part of a truly international

community. The *East of Eden* Festival represented a shift in focus of these multi-layered projects. All of the partners believed it was important for the artists from east and central Europe to do the following two things:

1. See each other's work and have an opportunity to interact with each other.
2. Present their own fully produced work in the U.S. and develop professional contacts here.

Project Development

Project origins and implementation time

In January, 1997, discussions about the festival concept began between Gyorgy Szabo of TRAF0 (one of the initial partners in all of these exchanges, and an important activist in the arts community in Budapest); David White and Cathy Edwards of DTW; and Laurie Uprichard of Danspace Project (who had traveled to Budapest a number of times through Suitcase Fund-supported exchange programs). The initial concept was for the festival to focus only on Hungarian dance, both contemporary and folkloric. As the project developed, the partners decided to broaden the focus to the entire region.

During January of 1998, the partners met to plan a three-day forum to take place in March, 1998 in Budapest. Artists from six to seven countries would present their work and participate in various workshops and discussion groups at this forum. It would be a showcase through which artists would be selected by Edwards and Uprichard for the *East of Eden* Festival, as well as an opportunity for a cross-regional gathering of dance artists and organizers. Partners throughout the region suggested artists for participation. These partners were also invited to attend the forum to see the work of artists from the other countries as well. Travel costs for the artists' participation were covered by grants from the Soros Foundation. Suitcase Fund supported costs of Edwards, Uprichard, and a young dance critic from New York to attend the forum. This dance critic wrote an informed preview piece about *East of Eden* in the *Village Voice*. The forum was also planned to coincide with teaching residencies in Budapest by two U.S. choreographers, Alan Good and Vicky Shick.

From May 27, 1998 through June 6, 1998, *East of Eden* Festival in New York City featured performances at Dance Theater Workshop and Danspace Project by seven artists and companies over two weeks. The festival also included a discussion forum with participating artists, post performance receptions and other informal opportunities for the artists to interact with the dance community of New York City.

Financial/Logistical support

Soros Foundation supported artists' costs for participation in the March, 1998 showcase and forum in Budapest. The process of securing that support was especially cumbersome and extended, because the Soros programs are so decentralized. Dance Theater Workshop secured support from Trust for Mutual Understanding as well, which covered most of the costs to produce the festival in New York City. The balance of funds was allocated from The Rockefeller Foundation's general support for the Suitcase Fund. A concern of Dance Theater Workshop is

the almost total reliance on the Trust for this and related projects, and the inability or unavailability of greater diversity of funding.

Problems in bringing the project from idea to reality

The amount of resources and time dedicated to organizing and supporting the showcase forum while ensuring an equitable partnership among all of the organizers took time away from developing other touring opportunities for the artists. It also detracted from encouraging other U.S. presenters to come to New York to see the work. Neither Dance Theater Workshop nor Danspace was able to take on the role of tour promoter or tour organizer. Partnerships with the non-U.S. organizers took priority over engaging other U.S. partners in the project.

Project Activities

Audience and Activities

Attendance at all performances was “medium to good.” This level of interest from the public and dance community was encouraging especially because the artists were unknown to the NY community. Edwards felt that the attendance at the shared evening programs was the highest. Dance community was supportive and energized by the work as a whole. The panel discussion also helped to build audiences and awareness/curiosity about the whole festival. Edwards wished that they had been able to keep all of the artists in NY for the entire festival (2 weeks) so that they all could have participated in all events and become integrated more into the community here. However, due to funding limitations, they were only able to keep each group in New York for the week of their performances, which naturally limited the number of other activities that could be scheduled. However, because of the long history of exchange among choreographers/dancers in U.S. and Eastern Europe, there was a built-in, welcoming group within the New York dance community that helped to create a “buzz” about the festival.

New Partnerships/Resources

None reported.

Touring

Touring did not materialize, mainly because of the short time frame between the selection of the artists in March, 1998 and the festival in June, 1998. Dance Theater Workshop was not able to invite other U.S. presenters to the Budapest forum to view the work as it was being selected. Dance Theater Workshop did invite other U.S. producers to the June festival but did not have the staff resources to promote the event and to ensure that other presenters were able to travel to New York to see the work.

Entry issues

The artists were young, and most of them did not have managers working with them. Dance Theater Workshop handled all the visa applications, but had a lot of difficulty obtaining the necessary information and promotional materials from the artists. There was some miscommunication regarding the end date of the P3 visas. No time was allowed for the artists to

remain in the U.S. for their own further explorations. Delays in receiving all of the necessary information from the artists resulted in some delays and communication problems with INS and embassies. Involvement of the Congressman's office was critical to facilitating the process.

Impact

Future

All of the partners would like to do the project again, and to build in more time between the platform/showcase in Eastern Europe and the performances in New York. They plan to involve other U.S. presenter partners in the project from the beginning of the process. The current plan is to mount this festival in the 2000-2001 season.

Dance Theater Workshop is keeping in contact with all of the foreign partners organizations and continues to work on projects with them. Some of these projects involve bringing arts organizers and choreographers to the U.S. for residencies. At the April, 1999 IETM meeting in Finland, Dance Theater Workshop called a meeting of all the partners to check in and discuss future projects. Dance Theater Workshop receives about \$100,000 each year from Trust for Mutual Understanding, and is now considering using 50% of that money to bring core partners together to plan projects of joint interest, and to ensure the possibility of larger scale projects and more multi-dimensional projects to be fully implemented. They hope to network more extensively between U.S. and Eastern European colleagues. A pilot meeting is being planned for Spring 2000.

Dance Theater Workshop presented Sasha Papelyaev's company in New York as part of New Europe 99 Festival in October, 1999.

The artist participants in *East of Eden* are keeping in touch with each other and are independently applying for grants for new projects. For example, Akos Hargitai, one of the showcase performers, received a grant from Arts Link to bring Vicki Shick, Alan Good, and another choreographer to Budapest to work with him and others. He is mounting this project in partnership with Szabo's TRAFIO and Workshop Foundation.

Dance Theater Workshop's partnership with Danspace on these and other international projects remains strong. Dance Theater Workshop hopes that this type of partnership can be replicated with other local organizations. Presently, Dance Theater Workshop with the Joyce, and Dance Theater Workshop with the Hostos Center for Arts & Culture are collaborating on New Europe 99 projects. The problem with these partnerships, however, is that the financial burden rests with Dance Theater Workshop. The partnerships have not resulted in a diversification of resources.

Edwards voiced a lot of concern about relying on primarily one funder (Trust for Mutual Understanding) to support these projects, and the obstacles it places on making long term plans.

Edwards also noted that Dance Theater Workshop is trying to diversify the organization's representation, so a greater number of staff are equally qualified to travel to view work. As the

individuals in leadership of organizations grow older and have family obligations that prove difficult for traveling, it is important to train other key staff members to become involved on that level, to stay current with international developments.

Satisfaction/success

Key factors to success:

- Trusted partnerships in Eastern Europe that had been built over a decade.
- Involvement of these organizers in selecting artists to participate in the Budapest forum or showcase
- The depth of these partnerships allowed them to obtain funding from foreign sources.
- This project, along with the process of implementing it, was a watershed in the relationship between Dance Theater Workshop and Gyorgy Szabo. It catapulted that partnership to another level.
- Identifying the next generation of artists and organizers was completely gratifying. It reinforced the importance of the work that had been accomplished over the past ten years. Recognition that Dance Theater Workshop's commitment to the region over the past ten years has helped to impact change in a real way, and the *East of Eden* Festival was a clear manifestation of that impact.

FESTIVAL OF KOREA

Produced by Asia Society

Interview with Rachel Cooper

Project Synopsis:

A year long festival produced by the Asia Society that included touring museum exhibitions and an extensive performing arts program. The performing arts component included four programs that each toured to several U.S. cities. Classical, contemporary and spiritually based works were featured. Tour engagements often also involved significant participation from the local Korean populations.

Details

Type of project: Tour**Discipline:** Music and theater**Project:** *Festival of Korea***Artists:** Four groups: Chongak (classical Korean court music), Eunyul T'al 'Chum (Folk Mask Theater), Chindo Sikkum Kut (Shaman performers), and Tae Kwon Do (children's group) which toured in U.S. in three distinct tours.**Dates:** 1993-94 Season. The festival was eleven months long overall with several museum exhibitions, which each were three months long. The performing arts program was presented during three periods over the course of the festival.**Key partners:** The project originated with Asia Society and cultural departments of the Korean government. The entire Festival toured and in each city it involved partnerships with local Korean organizations and local Asia Society offices. The Korean Cultural Service and Embassy also acted as strong partners.**Overall project budget:** \$3,000,000**Private/public funding sources:** There was separate fundraising for each part of the festival. Support for the performing arts component was provided by Philip Morris Companies, Inc. (which was the overall sponsor of the entire festival), Hyundai, Korea Airlines, Korean Chamber of Commerce, NEH, NEA, Starr Foundation, and Arthur Ross Foundation.**Extent of project:** Development 1990/1991, implementation 1993-94 season.

Project Development

Project origins and implementation time

The project developed over two and a half years. The project included visual and performing arts although each component did not tour together. The series of exhibitions traveled to Los Angeles, Houston, Washington, DC, and New York City. The performing arts programs (3 separate programs) traveled more extensively. The festival was produced and managed out of the New York City office of the Asia Society. However, Asia Society offices in other cities were instrumental in developing a local context and support for the festival. In several cities, these partners developed their own local festivals of Korean culture and the national festival programs were featured events within them.

Some U.S. venues presented more than one of the tour programs; UCLA and Houston presented all of the programs. The performing arts programs were selected by the U.S. Curator, Rhoda Grauer. Each tour was approximately three weeks long and was composed of two to three-day residencies in each city. The tour schedule is listed below:

- Tour #1 Fall 1993-Classical court music; and mask theater company. This was the largest tour program, involving 55 people.
- Tour #2 Winter 93/94-Shaman Performers (18 people)
- Tour #3 Spring 1994-Tae Kwon Do children's group, aged 7-13

Project goal: To focus attention in the U.S. on the rich and diverse heritage of the Korean culture. The Korean partners (corporate and government) were committed to the festival, in part to build visibility and pride both at home in Korea and in the U.S. Participation in the festival was considered very prestigious in Korea.

Financial/logistical support

Financial and logistical support was quite adequate. The fact that the festival was on such a large scale and had multiple components allowed the Asia Society to do extensive fundraising, after which they were able to decide internally how to allocate funds. The performance programs were part of a much larger Initiative and involved the strong involvement and logistical support of Asia Society offices in multiple locations. Four months before the tours began, Rachel Cooper hired a U.S.-based Korean company manager to deal with all logistical arrangements and communications with the Korean artists. He was able to help with translation and even more importantly, to interpret for the Korean artists the reasoning behind the requests and requirements of the U.S. presenters.

How did project serve mission?

None reported.

Problems bringing project from idea to reality

There were no significant problems. Some issues arose regarding selection of particular artists and the mix of classes represented in touring programs. For instance, there was some resistance among fundamentalists in Korea about the inclusion of the Shaman performers who they believed did not represent contemporary Korea. Another example was on the first tour, which involved the folk theater and court music program. There were inter-personal issues among performers

because some were considered to be of “elite” status while others were of “folk” status. These groups do not mingle. Rachel noted that it was very important to understand and acknowledge the conflicts within a single culture, as well as to be prepared to deal with the internal problems among the artists.

Project Activities

Audience

Positive response: The programs worked very well in Los Angeles, Houston, Washington, DC, and New York City. Rachel attributes the strong audience attendance and enthusiasm in these cities to the involvement of the local Korean community in all levels of planning, from activities to promotional strategies, to ticket buying procedures.

Non-positive response: There was a smaller audience for the program presented by University of Washington in Seattle/Tacoma. The presenter was not able to develop strong community ties, nor to identify people within the Korean community to become partners. In this location, the Korean community did not feel a part of the project and did not attend. “Not enough to have a large population of Koreans, it is how they are reached out to and how the project is made relevant to them.”

Activities

A wide selection of master classes were offered as well as pre-performance lectures, panel discussions related to arts and academic departments, and social gatherings with local Korean communities.

For the children’s Tae Kwon Do program, Rachel Cooper traveled to Korea and created video interviews with the children, which she was then able to show to American children in preparation for the residencies. In all cases, the children visited schools, met other kids, and established pen pal relationships. That project was a truly important exchange program.

Marketing: Philip Morris Companies supported advertising costs. Asia Society created glossy posters and handbills, and placed ads in both the Korean press and general press. Ads were printed in Korean and English, as were press releases. A representative from the Korean community was hired to organize and lead projects in cities where Asia Society has offices.

The programs attracted a large amount of press in Korean publications and a fair amount from mainstream press, though not overwhelming. It was very important to the artists and sponsors that the American press was strong, and that the Festival achieved widespread visibility. The Festival was touted as a major event in Korea.

Contextual materials: Asia Society commissioned the translation of text of the theater piece, which they distributed to audiences at all venues.

** In preparing contextual materials and residency activities, Asia Society was able to draw on its connections to Asian experts and specialists in many fields. Rhoda Grauer and Rachel Cooper were involved in multiple global networks, through both the non-profit arts presenting community and the Society for Ethnomusicology. They were able to draw on various non-arts contacts of Asia Society, as well. Strong, intersecting networks enabled them to tap into a wide diversity of resources while successfully planning and implementing the project.

As part of the Shaman tour, the New York City Asia Society worked with the American Museum of Natural History to present a two-day conference on Shamanism not only in Korea, but also in Haiti and in the Native American community. The conference addressed similarities between these different cultures through the Shaman tradition. Scholars were invited to speak to both the traditional and contemporary practice in each culture.

New Partnerships/Resources and funding

Some of the Korean corporations that supported the performing arts program were new supporters of the Asia Society, but they came on board specifically for this project. Some may have stayed on with the Asia Society as corporate members.

Entry issues

There were no problems with obtaining visas. Rachel and the company manager understood the artists' needs, especially with regard to food, and ensured that these needs were met. To facilitate advance communication, Asia Society installed the Korean language on its computer. Asia Society also prepared a U.S. Touring Handbook, which was printed in Korean, for the performers. The handbook included particulars about the tour itineraries, as well as many tips explaining American theater customs and rules. As a result, the artists had a basic, clear understanding of the communities they entered.

Impact

Future

Asia Society had a longstanding relationship with Korea. This Festival represented a "critical mass" at a certain juncture in the relationship. Additional projects have been developed since this festival, and the organization will continue to address Korean culture as parts of its ongoing programs. This particular festival, however, was the largest scale project that Asia Society has ever initiated and produced.

Satisfaction/Success

Factors in success:

1. Asia Society had a longstanding, strong presence and excellent contacts in Korea.
2. The bilingual company manager in the U.S. who was brought on to the project four months before tours.

3. Artistic presentations were first rate.
4. Artists clearly understood the realities and difficulties of touring in the U.S. and were very cooperative. A high level of trust was built between Asia Society and the artists, both before the tour and during it.
5. Sufficient planning time enabled Asia Society staff to get to know the artists and to develop strong relationships. Rachel Cooper traveled to Korea three times before the project started. During these trips she spent a lot of time becoming acquainted with the artists, preparing them for the U.S. tour, and gaining a better understanding of Korean culture (and a clearer knowledge of what she didn't understand about that culture).
6. Investment and practical involvement of U.S.-based Korean communities.

FLORIDA/BRAZIL FESTIVAL (FLA/BRA), MIAMI, FL

Interview with Mary Luft, Tigertail Productions

Project Synopsis:

An annual festival featuring performances, films, visual arts exhibitions, and community residencies by Brazilian and U.S. artists. The festival is produced by Tigertail Productions in Miami, and presented in Florida. A related component of the festival involves residencies in Brazil by U.S. artists.

Details

Type of project: Presentation, residency

Discipline: Theater, dance, visual arts, and film

Project: *Fla/Bra Festivals*

Artists: Variety of artists from Florida and Brazil

Dates: 1994- present

Key partners: Changes each year but a representative sample generally includes: Brazilian consulate, Florida International University, Miami Dance Futures, Gable Stage, Coral Gables Congregational Church, Miami Dade Community College.

Overall project budget: Currently app. \$350,000 (\$150K in kind; \$200K cash; box office revenue: very small)

Private/public funding: Miami Dade Cultural Affairs Council, Miami Beach Cultural Arts Council, State of Florida, various hotels, Brazilian airlines, Southern Arts Federation, Tourist Development Council, sometimes Brazilian corporations doing business in Miami, Federal Express

Extent of project: Originated in 1994 and continues as annual festival.

Project Development*Project origins and implementation time*

The first edition of the Fla/Bra Festival was in the 1994-95 season. Luft developed the festival from a need to provide a large vehicle for projects that Tigertail had been developing with Brazil since 1986. Mary Luft's connections with Brazil formed in 1986 when she was planning the New Music America event for Miami, and did research in five countries. She developed the strongest ties with Brazil, where she believed the work was the most sophisticated in all disciplines. Tigertail's Brazilian projects always had components in Brazil as well as in Miami. She formed the Fla/Bra Festival as an annual festival through which she has worked with about fifty artists.

The 1992 Hurricane in Miami catapulted her to refocus her Brazilian projects to involve local artists from Florida, and to focus on parallels between Brazil and Florida. Around that point in time, there was an increase in the number of Brazilians settling in Miami. The inclusion of artists from Florida in Luft's festival allowed the Brazilian immigrant community to see their own culture and, at the same time, gain an introduction to U.S. artists and culture.

The festival is structured to include two to three weeks of performances in various venues, along with exhibitions, which extend beyond the performance program. The Brazilian artists are in residence in Miami anywhere from four or five days to three weeks if they are working on projects with local artists or teach at New World School of Arts. Luft prefers that the artists stay as long as possible to facilitate interaction with the Florida artist community. She also invites a renowned Brazilian dance critic each year to give lectures during the festival.

Luft has a staff of three people, and much of their time is dedicated to building partnerships and fundraising. Each festival edition takes about one year to develop.

Financial/logistical support missing

Luft spoke of an urgent need to develop corporate support, and she is currently also looking for more nationally based funding. Presently, the only national funds the festival receives are from the Foundation for Contemporary Performance Arts and the Elizabeth Firestone Graham Foundation. The in-kind, corporate support she receives, while important, needs to be turned into cash support. One obstacle to raising more money through grants is the lack of time and a dedicated staff to pursue this support. Luft mentioned shifting her time frame by planning the festival two years in advance in order to allow more time for fundraising.

She is constantly trying ensure that there are always new sources of funding, and that the Festival is fully supported. It is too small an organization to incur deficits. While she generally receives airline support, it is never confirmed until very late. Consequently, Luft is not able to effectively and securely negotiate until the last minute in many cases. Each year, this situation grows more difficult.

Luft believes the festival suffers a bit from lack of visibility. In an effort to raise the profile of the event, Luft is exploring the commencement of a relationship with the tourist Convention and Visitors Center so that the Festival might become a "tourist" location. To achieve this type of marketing exposure, however, Luft needs to confirm performance schedule much sooner.

Project Activities

Audience and Activities

Non-positive response: The audience is both the "same and different" every year. For the first time in 1998, presented a theater company performing an Oscar Wilde piece. Tigertail specifically marketed this piece to a gay and lesbian audience, but failed to attract them. In 1999, they specifically advertised the theater work within the community where it was being presented (Coral

Gables) and mailed to the theater's own audience list. The gay and lesbian community was again targeted. There are efforts underway to break down the festival into many components, and to market each in particular ways. Tigertail is creating a "Dance Circle" and "Theater Circle" of VIPs, who then pitch the festival to their own communities. Each year, the festival will have discipline-specific "Support Circles." Each year, Tigertail fine tunes its marketing strategies, and the festival attendance increases a bit. For the first time in 1999, the festival included a "Children's Day". Tigertail produced a flyer which was translated in Portuguese, Spanish and English, and distributed throughout the Hispanic community, in addition to the newly arrived immigrant communities. Ironically, Luft finds the Brazilian community the hardest to break into. These people tend to be more interested in mainstream pop culture. Introducing them to contemporary work requires a lot of education over many years. Luft is trying to get on the board of the Brazilian Chamber of Commerce to broaden her connections in the Brazilian community.

New Partnerships/Resources

None reported.

Touring

There has been very little activity with touring. There have been several problems: difficulty in convincing other presenters of the level and quality of the work; the artists videos are of poor quality; and presenters have not committed to traveling to Brazil or to Miami for the festival. The artists participating in the festival generally do not have agents or managers, or any connections to U.S. presenting community. They don't understand how to develop touring, and issues such as who to approach. Over the years, Mary Luft has invited presenters to come to the festival, however there has been no result. She acknowledges that she has not had the time to really concentrate on this. She is also lacking the time and resources to raise money to cover their travel or hotel expenses in Miami. The artists would like very much to tour elsewhere in U.S. and they look to Mary for assistance. For the most part, she is unable to help because she is not a part of any presenter networks (i.e.: NPN, NDP, etc.)

Entry issues

For the first time, Mary is required to obtain an O-1 or P visas with the 1999 (or 2000?) festival. Previously, she had brought the Brazilian artists to U.S. as tourists, and their income from the gig was meant specifically to cover their housing and salary requirements. Tax deductions are not dealt with. All of the income from Tigertail is considered expense reimbursement rather than a fee.

Mary always meets with the Brazilian artists long before the festival so they do not arrive "raw" in Miami. Mary's festival staff provides hospitality, ranging from ground transportation to translation when necessary, to facilitating introductions. She tries to use the same drivers and hotels in each festival, which makes it easier to accommodate the artists.

Impact

When Luft began the festival, there was very little U.S. interest in Brazil or awareness of the scope of that country's contemporary culture. Through language and location, the cultural communities in Brazil had been isolated from U.S. audiences. Over the past six years, the festival has made a strong impact in Miami and Brazil. Luft believes that the current challenge is to branch out. She is interested in adding a component from Portugal or another country as a way to target different countries each year. Luft is evaluating the scope of the festival and whether she would like it to continue as a locally or nationally focused event. She recognizes the need to grow, to increase the budget, and to tour the work outside of Florida. She would also like to become more involved in artistic collaborations and new productions, as well as with professional development for artists.

Satisfaction/Success***Key factors in success/impact:***

1. Relevance to the community and artists.
2. Flexibility of the festival, which enables it to remain vibrant.
3. Providing essential opportunities for artists to exchange.
4. Luft's personal involvement and extensive knowledge of artists in Miami and Brazil. She travels to Brazil at least twice each year to view work and to continue to initiate and strengthen relationships. Over the years she has built a strong knowledge base about contemporary work. The programming reflects that depth of experience.

GEOGRAPHY

Co-production of Cross Performance, Inc. and Yale Repertory Theatre, directed by Ralph Lemon
Interview with Ralph Lemon and Ann Rosenthal

Project Synopsis:

A dance theater work choreographed and directed by Ralph Lemon and created for a cast of 9 dancers and musicians from the Ivory Coast, Guinea and the U.S. The work was a co-production of Cross Performance Inc and Yale Repertory Theatre. It was created in U.S.-based residencies over the course of 12 weeks, was premiered at Yale Repertory Theatre, and subsequently toured to four cities.

Details

- Type of project:** International collaboration, development of new work, presentation, and tour
- Discipline:** Dance
- Project:** *Geography*
- Artists:** Ralph Lemon/artists from Ensemble Koteba and Groupe Ki-Yi M'bock in Abidjan/Moussa Diabate (Guinea/Brooklyn)/Carlos Funn (VA) and Nari Ward, Tracie Morris, DJ Spooky and Francisco Lopez, Stan Pressner, Liz Prince.
- Country:** U.S. and Cote d'Ivoire
- Dates:** Production premiere and tour: October through December, 1997.
Development: June 1996-premiere
- Key partners:** Yale Repertory Theatre, Cross Performance, Inc. (and its producing director/management company: MultiArts Projects & Productions), 651 Arts
- Budget:** \$450,000
- Private/public funding:** Africa Exchange, National Dance Project, Rockefeller Foundation (MAP), AT&T, Met Life, Philip Morris Companies, Mellon Foundation, NYSCA plus tour fees and Yale Rep production funds.
- Extent of project:** 1996-1997 and now continuing into a trilogy (through 2001-2002)

Project Development

Project origins and implementation time

The project was a co-production of Yale Repertory Theatre and Ralph Lemon's organization, Cross Performance, Inc. In the spring of 1996, Artistic Director of Yale Repertory Theatre Stan Wojedwodski, Jr. invited Lemon to create a work to be produced by Yale in the fall of 1997. The nature of the work Ralph proposed revolved around issues of race, Ralph's own identity as an African American artist, and the exploration of the commonality and difference he could find with artists from Africa. The first of the trilogy, *Geography*, focused on the African Diaspora as it engaged race and art issues. The piece premiered and toured in the fall of 1997 after an 18-month developmental period. Choreographed and directed by Lemon, the work was performed by dancers, actors, and percussionists from Cote d'Ivoire, Guinea and the United States.

The genesis of *The Geography Trilogy* lay in *Konbit*, a video documentary directed by Lemon in collaboration with media and performing artists Lionel Saint Pierre, DanEl Diaz, and Zao (Nov. 1995-October 96). *Konbit* features dance, music, storytelling, and oral histories, which describe the awkward act of assimilation within a broad section of Miami's Haitian community. While creating the video, Ralph Lemon found himself questioning his own "assimilation" as an African American, and the commonality of his identity with others of African ancestry.

Konbit was developed and produced by Miami Dad Community College. When Ralph traveled to Africa in 1996, Lemon began to structure a performance work that would examine the apparent African and post-African connections to his life as an African American.

In the spring of 1996, Lemon introduced Mikki Shepard (at the time, director of 651 An Arts Center) to the project, and she agreed to join in as a partner, providing support through 651's Africa Exchange Project. Mikki proposed the project for a production grant from the National Dance Project. Yale Repertory Theatre and Cross Performance, Inc. worked together on additional fundraising. Cross Performance, Inc. provided all of the management and logistical arrangements for the project.

The project involved two research trips by Lemon to the Cote d'Ivoire in August, 1996 and March, 1997, and 13 weeks of rehearsals and workshops with all of the artists in New Haven, upstate New York, and New York City (June, 1997 and August through October 1997). The work was presented at Yale Repertory Theatre for three and a half weeks during October through November. It subsequently toured to Minneapolis, MN; Durham, NC; Austin, TX; and New York, NY through mid-December, 1997. At each location, the artists alternated their rehearsals with workshops, master classes, lectures, and discussions, which were open to the public. There was a particular interest in connecting with African and African-American communities in each city.

Including himself, Lemon brought together nine men of African descent, including dancers, actors, and percussionists from the Cote d'Ivoire, Guinea, and the U.S. These included four percussionists and dancers from Groupe Ki-Yi M'Bock, Abidjan (directed by Werewere Liking); two dancers from Ensemble Koteba, Abidjan (directed by Souleymane Koly); Carlos Funn, a young African-American dancer from Virginia; and Moussa Diabate, master percussionist and dancer from Guinea living in Brooklyn. Collaborating on the work were Jamaican-born visual

artist Nari Ward (created the set design), poet Tracie Morris from Brooklyn (who composed the text), and music composers Francisco Lopez (from Madrid) and Paul D. Miller ("DJ Spooky that Subliminal Kid" from New York City).

CPI also produced a program catalog to complement the performance and a visual arts exhibition focused on the process of making the work.

Financial/logistical support

As stated above, CPI and Yale Repertory Theatre, Inc. worked together on fundraising, budgeting, production, logistical arrangements, and publicity. CPI was solely responsible for the tour of the work after its premiere at Yale Repertory Theatre, Inc. Yale Repertory Theatre, Inc. had substantially greater resources at its command than CPI, but CPI was able to bring new funding to the project. Yale Repertory Theatre, Inc. had not previously taken advantage of this (i.e.: Philip Morris, NDP, Africa Exchange), and was able to attract more national visibility for the project through touring.

Problems bringing project from idea to reality

The partnership, along with the fact that Yale took on the project as one of its main productions of that season, ensured that the project moved from the stages of conception, research, and development through to presentation and tour. The project was a risk for both Yale and CPI. It was CPI's first piece on this scale, and its first international project. It was the first time Yale had worked with a dance artist on a project of this scale and in this kind of partnership.

The project required of CPI extensive management and continuation of negotiations with the artists. The needs, communication, and cultural differences encountered with the performers were greater than had been anticipated and required substantially more management. The scale of the production was much larger than had been anticipated. It was larger and more complex than CPI had undertaken previously. This added to the budget and stresses of the project. A project manager specifically devoted to this project would have been extremely valuable.

Project Activities

Audiences

Positive response: Performances were well attended, culminating with three sold-out performances at BAM/Majestic Theater. Ralph was especially happy about the composition of the audience. He remarked, "The central issue of the work, and the obvious visual connection of a stage full of black men, gave me a more direct dialogue with a black audience than I have experienced before. This has led to new conversations about how my singular vision has the possibilities of a broader communal perspective."

Activities

Community activities were an important component of both the workshops and the performance residencies throughout the development and tour of *Geography*. The community activities (school programs, master classes, lecture/demonstrations, workshops, readings, and open

rehearsals) involved all of the artists, and focused both on the work being created for *Geography*, as well as on each artist's own experience.

New Partnerships/Resources

Each of the partnerships were new (CPI and Koteba/Groupe Ki-Yi; CPI and Yale Rep; CPI and 651).

Touring.

Immediately following its run at Yale Repertory, *Geography* toured to Walker Art Center, Minneapolis; Duke University, Durham, NC; University of Texas at Austin; and Brooklyn Academy of Music/651 Arts. CPI organized and managed the tour. Tour subsidy to presenters was provided by National Dance Project. CPI raised additional funds to subsidize the tour from Met Life, Philip Morris Companies, and the New York State Council.

Entry issues

CPI handled visa applications and hired Traffic Control Group to prepare applications. There were no problems getting approvals from INS. However, two of the artists were initially denied visas by the U.S. Embassy office in Abidjan. They were also asked to "audition" before the consular officer to prove their artistry. After intervention of CPI management and Yale Repertory, the visas were approved at the last minute.

As mentioned above, there were ongoing issues that arose between the African artists and Yale/CPI regarding housing, schedule, payments, health care. At the crux of these matters were issues of cultural differences and false assumptions among other things. Extra care needed to be taken in understanding and resolving these differences. Since CPI contracted with the companies the African artists worked for in Abidjan, there was a double layer of management involved with the project, and communication between the companies and the artists was difficult.

IRS: CPI investigated the legal requirements regarding tax filings, and spent a large amount of time explaining these regulations to the two African companies. CPI also worked with these companies to prepare expense schedules to allow some of the tax to be reduced.

Impact

The process of creating *Part 1: Africa* meant opening up Lemon's aesthetic, which primarily borrows from a Euro-centric modern art experience, to collaborate with the traditional and changing music and dance forms of West Africa. It exposed him to other processes, structures, and languages, as well as to broader audiences than those to which he was accustomed. He eagerly welcomed this prospect. *Geography* opened the door for CPI to new resources. Having the support of the theater establishment at Yale Repertory Theatre expanded Lemon's vision of a full-fledged production environment, and provided him with a dramatic and technical crew who heightened and informed the already extraordinary team of creative collaborators.

Organizationally

Organizationally, the project was a huge stress, but the company survived without incurring a deficit or loss of staff. For the African artists and their home communities, the project's impact continues to be felt in complex ways. Two of the artists never returned to Abidjan after the close of the project in December, 1997. The four other Ivoirian artists left their company, and have since established their own ensembles or moved out of the country. The two companies CPI worked with, Koteba and KiYi, have experienced many difficulties obtaining visas from the U.S. Embassy. Koteba has since experienced a number of other defections of company members to the U.S. This situation leaves CPI with ethical questions about its own role in this situation, and about how to continue this kind of work in a healthy manner.

Future

CPI and Yale Repertory Theatre are now in development for *Part 2* of *Geography (Tree)*, which will include three artists (one from Cote d'Ivoire, two from US) who performed in *Part 1*. Nine additional artists will be included from India, China, Japan, and the U.S. This work will again tour to some of the same venues as *Part 1* (University of Texas at Austin, Walker and BAM) as well as additional cities. CPI and Yale Repertory Theatre are working again as co-producers of the work, and the lines of responsibility are much more clarified than in *Part 1*. University of Texas at Austin is taking on a larger role in the development of *Part 2*, and intends to take an even greater role in *Part 3*.

Satisfaction/Success

Key factors in success:

1. The fundamental commitment of Yale Repertory Theatre from the inception of the project through to premiere.
2. Management partnership between CPI/MAPP and Yale Repertory Theatre.
3. The support of NDP and Africa Exchange in initially launching the project.
4. The sensitivity and flexibility of CPI/MAPP and Yale Repertory Theatre to the needs and requirements of this international/intercultural project and its participants.
5. The involvement of CPI management from the beginning of project through the end in a hands-on, holistic manner. Also, understanding and negotiating the needs of each participant (artist and institution) as well as the needs of Ralph Lemon/CPI.
6. Availability of time and resources for the artists to work and to realize their ideas without the necessity of huge compromises.

GYPSY CARAVAN TOUR

Produced by World Music Institute

Interview with Robert Browning

Project Synopsis:

A national tour focusing attention on performing arts traditions and practices of gypsy communities across Europe. The project featured six ensembles from Romania, Spain, Russia, Bulgaria, and Hungary. The tour traveled to sixteen U.S. venues, and one Canadian venue, and was produced by the World Music Institute (WMI).

Details**Type of project:** Tour**Discipline:** Music and dance**Project:** Gypsy Caravan Tour**Artists:** Six companies from Romania, Spain, Russia, Bulgaria (living in U.S.), and Hungary
Musafir (India), The Kolpakov Trio (Russia), Taraf de Haidouks (Romania), Yuri Yunakov Ensemble (Bulgaria), Kalyi Jag (Hungary) and Antonio el Pipa (Spain)**Dates:** Spring 1999 – 36 days**Key partners:** Produced by World Music Institute (WMI), New York City; David Eden Productions assisted with bookings and some tour management.**Budget:** \$600,000

Private/public funding sources: The only direct funder was Trust for Mutual Understanding. WMI also allocated some of its NEA grant to support presentation costs in New York City. Applications were submitted to the Pew Charitable Trust, Ford Foundation, Lila Wallace, Soros, and the Rockefeller Foundation, but none were funded. There was no support from the record industry.

Extent of project: The project originated in 1996, and it toured for just over a month in 1999.

Project Development*Project origins and implementation time*

The project originated with Robert Browning, Director of WMI. A number of European agents had been contacting him about various gypsy groups and he himself had done research. With the

emancipation of Eastern Europe, Browning thought it was time to put together a major Gypsy performing arts project focusing on the Gypsy migration through India to Western Europe. Most of the groups had agents in Europe. Browning worked with David Eden to develop tour engagements. The program was developed to feature six groups, each performing their own work and concluding with a finale featuring all of the groups. Browning brought all the groups to New York City for several days at beginning of the tour. Each group presented two pieces to each other and that immediately created a sense of camaraderie among the performers. On second day, they began to rehearse a finale. Initially, Browning directed this but quickly the groups themselves took over.

How did project serve mission?

Growth

WMI presents international work locally in New York City and produces tours for various projects. WMI produces a large-scale tour every 1-2 years. Other tours are much smaller, and are primarily organized through a consortium.** However, this project was three times larger than the largest project they had ever taken on before, with a budget of \$600,000 and involving 40 people (the largest project previous to this had a budget of \$200,000). WMI believed the project and its scale would provide an entrée into new markets.

**Consortium includes International House, Phila.; Sackler Gallery, DC; Old Town School of Folk Music, Chicago; World Music, Boston; Pacific Arts West; Duke University, NC; and WMI. The consortium is primarily coordinated by WMI, which raises money from the NEA to provide subsidy to these venues for presenting consortium touring projects.

Problems bringing project to reality

Funding

Very little funding came through to subsidize the tour, and it was difficult getting the fees that were required to fully support the tour. By the time WMI realized that the bookings and fundraising were not going to be sufficient, commitments had already been made to the artists. For this reason, Browning did not feel able to cut back on the number of groups. A few tour venues were able to pay a \$20,000-\$25,000 fee, though most venues paid much less. One week of the tour fell through, and this created even more costs to be absorbed by WMI. The scale of the project put unanticipated stress on WMI's small staff, which was already busy presenting a full season of work in New York City. Ultimately, WMI lost \$70,000 on the project.

Project Activities

Audiences

Positive response: Many halls were sold out. The audience response was very enthusiastic. Gypsy communities throughout the U.S. learned about the program through the web and during the several months before the tour, a lot of internet communication took place about the project, which generated more interest.

Venues reported that audiences were very different from those that usually attend. They tended to be younger, and consisted of Eastern Europeans and Latino people.

Activities

Most of the residencies were 1-2 nights. Austin was six days because it filled a gap in the tour.

Contextual Materials: WMI hired folklorist Carol Silverman, who was also performing with one of the groups, to act as tour manager and to do the pre-show lectures. She and Ian Hancock (University of Texas, Austin) provided program notes for the show. Silverman also worked to some extent with the presenters to help them identify gypsy communities in their area.

Funding issues: Had there been more subsidy available, or had fees been higher, Browning would have preferred to have had longer residencies to enable more community connections. He had hoped to coordinate screenings of a Gypsy film by Tony Gatliff, but this was impossible. In addition, he would want to get more information to presenters earlier on about the Gypsy communities that are in their area and how to connect with them via the Web. Browning is interested in using the Web more actively next time.

New Partnerships/Resources

None reported.

Touring

Touring was organized partially by David Eden and partially by WMI. Advance preparation and tour management was handled by a WMI intern and staff, as well as by tour staff hired by WMI.

Entry issues

There were no extraordinary problems with entry, other than the usual delays due to communication problems and general tardiness.

Three of the six groups brought their own tour managers. WMI hired two additional crew people to act as tour managers.

Impact

Future

WMI does plan to continue working with gypsy groups, including a few that participated in this project. WMI is currently planning to produce a program featuring four groups with maximum of 26 people for touring in 2001. It may work with David Eden on some aspects, but WMI plans to organize the tour in house.

In the future, WMI would want to extend the workshops and educational programs. They realize, however, the difficulties of this; it raises the costs and extends the tour. These artists are not anxious to be away from home for more than a month or so, as they have very strong family ties.

Browning is not hopeful about securing funding to subsidize the tour.

Satisfaction/Success

This project, even though it caused WMI to lose \$70,000, did put WMI on the map as a major tour producer. It brought traditional music, which is not usually heard here, to a wide spectrum of people through major presenters. Conversely, it brought a whole new audience to those presenters. The project was very successful in promoting the Gypsy culture. More than one million Romani people live in the U.S. but there is little public awareness of their culture.

The relationships that developed among the artist groups themselves continue to be very strong. For example, the Spanish and Indian group have begun a new collaboration.

Many presenters have already expressed interest in participating in the 2001 tour.

Notes from interview with Cynthia Quinn to discuss the experience at University of Texas, Austin with the project:

Project Development

Project Origins

UT Austin Performing Arts Center worked in partnership with Ian Hancock, Professor of Linguistics and Ambassador to Roma Nation. UT Austin has the only Romani studies program in the U.S. Cynthia had heard a lot about Hancock over the years, so when this project was proposed by WMI and David Eden, she contacted him and solicited his interest in collaborating with the Performing Arts Center. Together, the PAC and Hancock's department applied to the Dean of Liberal Arts and raised \$10,000 to create an extensive humanities program around the performances.

Hancock's motivation was to raise awareness of Romani culture and to demonstrate the Gypsy traditions and innovations within the U.S.

Humanities activities

- Three U.S.-based Gypsy artists were invited to Texas for a two day long symposium at the university.
- An exhibition was organized from Hancock's' archives, dealing with the originals and emigration, as well as social, political and pop culture history. The exhibition opened two weeks prior to the performances.
- Many spontaneous activities developed once the word was circulated through various networks, such as dance parties, dinners, and intensive dance clinics. The groups ended up being based in Austin for an extra five days because of a hole in tour, allowing word of mouth to spread extensively.
- PAC screened a sneak preview of a documentary called *American Gypsy Stranger in Every Land*, a story of a family in Spokane.

Quinn credits all of these activities to the involvement of Ian Hancock and his intimate connection to these communities and networks.

Audience

Positive response: There was a connection with world music people, the gypsy population, and eastern Europeans. A 1200-seat hall was sold out three months in advance.

Impact

PAC plans to present Gypsy work every couple of years. This will be very important, not only to remain connected with the communities of which they became aware through this project, but also to continue the collaboration with Hancock. He will be involved from the artist selection process through to presentation. The PAC staff depend on his expertise regarding the authenticity and quality of the work. UT Austin plans to present American and non-U.S. Gypsy artists in shared programs or series.

Cynthia believes that part of the reason that the project was so successful was its affordability. A lot of presenters were able to commit to the project with very little information. She is now willing to pay more, however, she is not able to cover the real costs of such a project.

HENSON INTERNATIONAL FESTIVAL OF PUPPET THEATER – ON TOUR

Lisa Booth Management, Tour Producer

Interview with Lisa Booth

Project Synopsis:

The touring program of a biannual New York City-based festival that presents a broad spectrum of contemporary puppet theater productions by U.S. and international artists from all world regions. The project is a collaboration between the Henson Foundation, which produces the New York City festival, and Lisa Booth Management, which produces the national tours.

Details

Type of project: Tour

Discipline: Puppet theater

Project: *Henson International Festival of Puppet Theater – On Tour*

Artists: A number of artists from Latin America, Europe, Japan, India, Indonesia, and various African countries.

Dates: Festival: 1992-present (biannual). On Tour component began in 1994. Specific focus for this report is on the On Tour component.

Key partners: Henson International Festival of Puppet Theater is producer of the festival and partners with Lisa Booth Management for touring component.

Overall project budget: 1998, \$455,000; 1996-\$208,000; 1994:

Private/public funding sources: In 1998, the On Tour program was sponsored by Target Stores, which provided financial support and also produced and paid for production-specific marketing materials and advertisements in specific tour cities.

In 1996 and 1998, the On tour program received support from NEFA for presenters in MA, NH, RI and VT.

In 1998, Washington DC, Pittsburgh, Newark and New York residencies were supported by Mid Atlantic Arts Foundation, NYSCA, NEA, Corning Foundation and Capezio.

Extent of project: On Tour started with the 1994 festival and continues today.

Project Development

Project origins and implementation time

Puppet Festival is produced by the Henson Foundation. The directors are Leslee Asch and Cheryl Henson, who began the festival in 1992 to bring puppetry from around the world to U.S. audiences. The Foundation produces the festival in New York, NY on a biennial basis. In the summer of 1993, Lisa Booth met Leslee Asch and inquired about starting a touring program for the festival. Asch had actually tried to tour some of the productions in 1992, but had not been able to implement it. She was not able to give it enough focus, and did not have the expertise in national touring to be able to successfully carry it out. So when Booth approached her she was inclined to say yes. By late fall, 1993, LBMI had approval to develop the On Tour program for the 1994 edition of the festival. Despite the very late start, LBMI was able to tour three companies from the 1994 festival: Teatro Hugo & Ines (Peru) toured to Chicago and Durham, NC; Handspring Puppet Company (South Africa) toured to Chicago; and Don Duro (Japan) toured to Minneapolis, Durham, and Los Angeles (received specific support from the Japan US Friendship Commission).

There was very little lead time, and no history of touring puppetry. For the 1994 festival, LBMI approached the most enlightened presenters and was able to sell the curatorial vision of the Henson Foundation. Asch and Henson had spent their whole lives studying puppetry and had created the festival to bring the best of puppetry to U.S. audiences, particularly to promote puppetry as creative performance for adult audiences. The success of the 1992 festival in New York and the Henson Foundation's reputation brought a strong legitimacy to the touring proposals.

LBMI handles all aspects of the On Tour program, from building initial interest through general managing of the tours. It has moved the festival from being a city-wide event to a nation-wide event. After the success of the 1994 festival, the Henson Foundation was keen to work with LBMI again. For the 1996 festival, LBMI was able to build more extensive touring due to more lead time and the success of the 1994 touring.

Timeline: LBMI is now involved in an ongoing relationship with the Henson Foundation. Booth begins working with Asch and Henson during the curatorial process which is 12-18 months before the festival. Booth encourages them to consider touring necessities while they are making their artistic selections for the New York festival (i.e. to consider the scale of works to be presented; the size of theater they can run in, etc.) Booth accompanies Asch/Henson when they view work and helps them assess which productions will be able to tour. LBMI evaluates the work according to their sense of the national marketplace for both presenters and audiences. The festival in new York is generally presented in venues with 500 seats or less. To help the touring work financially for venues in other cities who are underwriting these programs as part of large scale festivals, Booth determined that at least some productions needed to work in larger venues. While Booth did not have specific expertise in puppetry; she did bring her long history of touring contemporary performing arts to this form.

The On Tour program has had an impact on the timeline for overall Festival decisions. LBMI is often the catalyst for decision-making. She needs to develop promotional materials for these productions, and announce them in her annual brochure prior to fall booking conferences. At least some artistic selections need to be set before that.

Financial/logistical support

1. Tour fees are higher than box office potential because the works are best shown in smaller theaters. LBMI surmises that some potential presenters are lost because they cannot afford to incur a loss. With more tour subsidy available, an even greater public could be reached. LBMI works with and supports the efforts of the Henson Foundation development office, however that office is primarily concerned with raising significant funds for the New York festival. Major funders mostly direct their contributions to the New York festival, and are not able to support tour subsidy as well. Target sponsorship was very important to the 1998 Festival but it is unlikely that it will support the On Tour program again.
2. For LBMI, there is a large degree of risk involved. They are not guaranteed a fee from Henson Foundation, but depend exclusively on commissions from touring. During the two years between Festivals, LBMI invests in developing promotional materials for the artists, and cultivating presenters. There are no funds available to compensate for these efforts. Tremendous start up costs are incurred with each festival edition of a new group of artists, and there is no support for this investment. Seed money specifically for tour development is needed.

Entry issues

No particular issues/problems in this area.

Project Activities.

See 1998 On Tour program report.

Audiences

Positive response: The 1998 On Tour program was a huge success. Audiences doubled and touring activity took place in eighteen states, featuring six companies. After three On Tour editions (1994, 1996 and 1998) there is much greater visibility for puppetry in general. Some of the tour presenters created a festival structure in their own city. They book a few of the Henson Foundation productions and invite local and regional puppetry companies to perform. For example, Dartmouth mounts a festival every two years to coincide with the Henson New York festival. Currently, Dartmouth even gets involved in the curatorial selection process.

Activities

***Contextual materials:* As a result of the festival and the On Tour program, puppetry has become a very hot art form. Henson Foundation has invested significantly in educating critics about this form. LBMI has brought national attention to the form through the On**

Tour program, as well as through workshops and discussions about the form at national booking conferences. Currently, there are presenters who are generally interested in the puppetry form, in addition to presenters who are more attentive to specific content.

***Marketing:* LBMI has had to work closely with tour presenters to help them promote their events locally. Prior to the 1998 Festival, LBMI prepared a leaflet entitled “Strategies for Marketing Puppetry.” It was created in response to their sense that presenters needed help to accurately and successfully promote the form and specific work. In December, 1997, LBMI organized a puppetry symposium at the annual Arts Presenters Conference, which was repeated again at the 2000 conference. These efforts have proven extremely effective in educating presenters their publics, and in providing a context for an art form that has only recently moved into prominence in the U.S. as a respected, high quality form for general audiences.**

The first presenters to get involved with the On Tour program were leaders in the field: UCLA and the Walker Art Center. Persuasive in their enthusiasm about the work, they were able to help validate it for other presenters.

Impact

Future

The relationship between LBMI and Henson Foundation is strong. There is much discussion and “back and forth” in planning the festivals. The work of both organizations has generated an incredibly large amount of national touring of puppetry that has nothing to do with either organization.

This is a wonderful model of partnership between producer and manager. Both parties bring their expertise, contacts, and experience to a shared vision and are greatly successful. Each organization’s perspective is valued in planning the project and assessing viability of particular productions before all commitments are made.

Booth noted that there is a certain “learning curve” involved in understanding what it takes to organize and produce viable tours. To some extent, this learning is still going on. LBMI invests a lot of time and resources into each On Tour edition; there are tremendously high start up costs because each time there is a new set of artists to promote. There is a need to recognize and compensate for this both in terms of personnel and marketing.

There is a certain contradiction within Henson Foundation in that the Foundation clearly sees the benefits and impact of the national touring, but does not want to financially invest in it. While it is acceptable to the Foundation to raise major funds in order to subsidize the New York festival, it will not accept a financial loss for the On Tour program at all. Although the relationship between LBMI and the Henson Foundation remains strong, and the On Tour program has generated measurable success in fulfilling part of the Foundation’s mission, there is still a troubling inconsistency of support.

Relationships with artists are strong. In 1998, some of the artists who had been presented in previous festivals participated again in the On Tour program. This is the case again for the 2000 On Tour program. It is still marketed as Henson Festival On Tour which helps to give legitimacy to the artists and help the presenters in their local marketing efforts. In 2000, the New York festival will sustain it's strength. However LBMI is concerned about the On Tour program because a number of the invited artists already have their own agents who handle touring individually. Other productions are of a scale such that they cannot tour, and there is no strong "family program for a 500-700 seat house. So for 2000, LBMI has again put together touring for some groups that had participated in the 1998 festival.

LBMI has gone on from the Henson Festival tours to work on a more regular basis with Teatro Hugo and Ines and with Teatro Tinglado.

INTERNATIONAL HISPANIC THEATRE FESTIVAL, MIAMI, FL

Interview with Mario Ernesto Sanchez, Director

Project Synopsis:

An annual festival in Miami presenting 12-18 theater and dance productions from 10-16 countries throughout Latin America, the Caribbean, Europe and the U.S. The mission of the festival is to preserve and enhance Hispanic culture in the U.S. and abroad, in addition to bringing Hispanic culture to non-Spanish speakers.

Details

Type of project: Presentation and tour

Discipline: Theater, dance

Project: *International Hispanic Theatre Festival*, a project of Teatro Avante

Artists: Numerous artists over a number of years.

Dates: Festival: 1986-present. Secondary focus for this report is on the 1995 10th Anniversary Festival, when the project toured to New York City.

Key partners: Miami Dade Community College and more recently Florida Dance Association/Festival are strong partners. Sanchez is always cultivating new local and national partners. Considers the National Association of Ibero American Festivals a strong partner in identifying artists/companies of quality and with stable management in place.

Overall project budget: Around \$500,000 (\$300,000 is in-kind)

Private/public funding sources: Refer to the attached list from most recent festival. American Airlines has been a sponsor since beginning of festival, and has been an exclusive airline sponsor for the past five years. Most other cash funding comes for Miami-Dade County, city, NEA, and a few private foundations and corporations.

Extent of project: The project originated in 1986 as a local festival and became national in 1987 with a grant from Ford Foundation. In 1989, the festival became international in scope, with grant from Rockefeller Foundation.

Project Development

Project origins and implementation time

Teatro Avante is a 20-year-old producing and presenting organization. One of its most visible programs is the annual Hispanic Theater Festival, which is now in its fourteenth year. The Festival presents work from ten to fifteen countries through twelve to eighteen productions from

Latin America, Caribbean, Europe and United States. The mission of Teatro Avante and the Festival is to preserve and enhance Hispanic culture in the U.S. and abroad, as well as to bring Hispanic culture to non-Spanish speakers.

Sanchez had long wanted the work he presented and brought to Miami to be seen in other parts of the U.S. In 1995, on the occasion of the Festival's tenth anniversary, Sanchez invited a selection of the best companies he had presented over the Festival's history – companies from Brazil, Peru, Spain and Argentina. He tried to interest a number of venues in New York City in a mini-festival, which would happen in conjunction with the Miami dates and would feature two performances by each of five companies over the course of ten days. Proposals were made to Repertorio Espanol, Public Theatre and INTAR. INTAR was interested and they decided to move forward with a partnership through which Teatro Avante would cover all costs associated with bringing the groups to New York. INTAR would provide hotel, food, theater and marketing. However, both organizations interpreted their responsibilities differently and in the end, Sanchez procured funding from American Express and AT&T to cover costs of hotel and per diem. Sanchez also believes that INTAR did not pursue an appropriate marketing campaign, but simply included the performances in its usual brochure. As a result, there were no reviews of the performances. Sanchez believes that the problems arose because INTAR never fully took ownership of the project. After this experience, Sanchez decided not to work with INTAR again, however he still remained interested in touring the festival. In 1996, he proposed such a project to venues in Washington, DC, which included Gala Hispanic Theatre and Teatro de la Luna. Gala felt it would be too much work for them to take on, but Teatro de la Luna was interested in working on the project in 1997. Later that year, however, Teatro de la Luna backed out of the partnership. After that, Sanchez decided to expand within the Miami area and to discontinue plans to tour artists and companies in other areas of the country.

The festival currently takes place throughout Miami Dade County with events in Miami, Miami Beach, and Coral Gables. This local expansion has proven quite successful with regard to marketing, quality of presentations, and financial support. Sanchez is just now beginning to consider assisting artists with engagements in other cities, in particular New York. He will only do so with very clearly stated arrangements, responsibilities, and benefits for all partners. Sanchez is aware that this will necessitate touring the artists without crediting the Festival as a co-presenter. He believes the creation of opportunities for the artists will ultimately benefit them and his festival.

Timeline: Research for each edition of the festival is constant. Sanchez works anywhere from one year to several years in advance on artistic selections. Since 1996, Sanchez makes all artistic selections by seeing work live or on video. Prior to that he shared the decisions with a committee or he based some decisions on recommendations from colleagues. Sanchez travels to a number of festivals each year to review work. Room and board costs are often covered by the festival and he uses his American airline vouchers to cover airfare.

Financial/logistical support missing, and problems bringing project from idea to reality

1. With the exception of American Airlines, all funding is on a year-to-year basis. Sanchez must begin every festival from scratch to raise necessary funds. The mix of funding changes each

year and many decisions are made much later than the artistic and marketing commitments he needs to make. For several years, he had multi-year support from Ford Foundation and Rockefeller Foundation but the festival was “cycled-out” of that funding, and has not received further support from either foundation although it continues the national and international presentations that their support had helped to initiate.

2. Attracting Hispanic sponsors is extremely difficult because there is no strong tradition of supporting the arts and they are, in general, wary of theater politics.

What was lacking:

1. Cash contributions to enable him to rent larger theaters and subsequently, bring larger companies. These large companies clearly need more resources and to employ more people to form a more efficient and professional festival.
2. National funding, which would encourage smaller foundations to support the festival and encourage more in kind donations.
3. Logistical support such as more technicians, better equipment, and a national marketing campaign.

Project Activities

Audience

Language is the single biggest problem. They have not succeeded in making the festival appealing to the Anglo audience. Although many productions are either performed in English, or do not use language at all, the perception is that the work will not be understood because the festival is a Hispanic Theater Festival. It is hard to overcome the public’s fear of the lack of understanding of a language or culture.

Positive response: In general, for the past three years, there has been no problem attracting the public. The festival is well established, and local audiences have come to expect it. The festival attracts huge audiences from the particular countries represented each year, in addition to Teatro Avante’s core audience. Work from Venezuela, Brazil, and Spain attract particularly large audiences. There is not much crossover between events, however.

Marketing: No outside marketing firms are used. Sanchez believes that his own staff has the passion, desire, commitment, and understanding to best promote the work.

Activities

Contextual materials: Each performance program includes bilingual, and sometimes trilingual, notes about the play, artist, and ensemble. Different members of Teatro Avante Board of Directors prepare these notes.

The board is very active with the festival, and performs targeted tasks according to their expertise. The board also organizes educational activities including seminars, workshops, and conferences. These activities are very well attended.

Moderated, post-performance forums with the artists are extremely popular. Seventy to Seventy-five percent of the audience stays, and discussion covers not only the work, but the culture as well.

Entry issues

No problems in this area have been encountered. Artists are responsible for procuring their own visas, and some travel on tourist visas. Taxes are not withheld. (See Miami meeting notes for discussion of this issue.)

Impact

Future

Miami is growing at a rapid pace and Sanchez recognizes the importance of attracting a national audience for the festival. A national audience would bring greater visibility for the festival and for Hispanic culture, wherever it is manifested in the world. Presently this is a festival for Hispanics. Sanchez believes it essential to broaden this audience to ensure long-term success and survival.

A second goal is to ensure that the work presented in Miami travels to other parts of the U.S. He would like to be able to be part of a theater network through which he could find partners to bring work to the U.S. and to ensure that this work would tour.

Sanchez would like to have the ability to present larger scale productions and to not be limited in his artistic selections based on the size and technical capabilities of the theaters the festival currently rents.

Satisfaction/success

Key factors in success/impact:

1. Patience, perseverance, and continuity.
2. Remaining focused on the mission to support and promote Hispanic culture.
3. Flexibility in structure and the ability to experiment with formulas for presenting and promoting the festival, and developing partnerships.
4. History of wide base of funding and sponsorship.

Other comments:

The importance of a functional theater network cannot be overstated. How can this be realized?

Identify the like-minded players (presenters/producer/managers) and bring them together. Sanchez believes that to some extent, the presenters and producers do know each other, but their busy schedules and separate missions work against collaborating on projects. Some historic “turf wars” also present obstacles to good partnerships.

Sanchez discussed a Ford Foundation initiative 20 years ago that surveyed and convened meetings of Hispanic Theaters in the U.S. There was a large meeting in San Antonio, and a smaller

working group was established to evaluate how Ford Foundation could assist these theaters. He believes that the project never went any further, and that this initiative should be re-activated.

Overriding concern:

Issues of succession, how to pass on knowledge and experience, and the need to identify and mentor next generation of leaders.

LOS MUÑEQUITOS DE MATANZAS, CUBA

Dance Theater Workshop (DTW) (1992 & 1994)

MultiArts Projects & Productions (MAPP), (1994 – present)

Project Synopsis:

Successive tours by Los Muñequitos de Matanzas, a Cuban percussion, vocal and dance ensemble composed of the leading practitioners of Afro-Cuban spiritual and rumba music and dance. Since their debut U.S. tour in 1992, the company and its traditions have attracted a wide range of American audiences for public performances, lecture demonstrations, and workshops. These tours were pioneering ventures in building a bridge of musical relations between the U.S. and Cuba.

Details

Type of project: Tour**Discipline:** Music and dance**Project:** *Los Muñequitos de Matanzas, Cuba - U.S. Tours***Artists:** *Los Muñequitos de Matanzas***Dates:** 1992-present**Key partners:** Dance Theater Workshop, MultiArts Projects & Productions, Composer Ned Sublette and his record company**Overall project budget:** \$75,000 - \$200,000 per tour**Private/public funding sources:** Suitcase Fund (in 1992 and 1994)**Extent of project:** Originated in 1990 and it continues today.

Project Development

Project origins and implementation time

In 1990, Suitcase Fund of Dance Theater Workshop supported composer Ned Sublette to conduct research in Cuba about music. Sublette reported back that of all the groups he saw, it was particularly important to introduce the American public to Los Muñequitos de Matanzas, the foremost players of Afro-Cuban popular and spiritual music, and legendary players of rumba. Suitcase Fund, first under leadership of Renata Petroni and later under Ann Rosenthal's tenure, worked on organizing the tour and convincing the U.S. State Department to allow the group to come to the U.S. for performances, workshops and lec/dems. This would require the State Department to issue a waiver to its prohibition against "doing business with the enemy." After two years of effort, the Suitcase Fund finally received permission from the State Department in the spring of 1992. The Suitcase Fund was given six months to form a tour for this ensemble of

fourteen musicians, dancers and singers. The presenters were primarily small, community-based centers, and sometimes simply a coalition of individuals pooling resources. The fees paid were very small (under \$10,000). The tour depended heavily on financial and logistical support from the Suitcase Fund to succeed. The debut tour took place from October to December, 1992, covering sixteen cities in ten weeks. It marked the group's fortieth anniversary and its first time in the U.S. The tour was an overwhelming success in terms of public exposure and enthusiasm throughout the U.S., as well as with regard to opening a door to a culture that had previously been off limits to U.S. audiences. The tour had a tremendous impact on the group; they were greeted as stars upon their return to Cuba and the Cuban government raised their "official status" as professional artists.

In 1994, the Colorado Dance Festival (CDF) approached Ann Rosenthal, the current director of MAPP, about helping them bring the Muñequitos back to the U.S. for performances at CDF in the summer of 1994. CDF and MAPP approached the Suitcase Fund for subsidy and producing support. The Summer, '94 tour was six weeks long and included performances at a number of summer festivals, as well as at other community centers across the U.S. Again, support from Suitcase Fund was crucial to making the tour work financially. The partnership between MAPP (the management/production organization), Dance Theater Workshop and Suitcase Fund (the presenter and funder), and Colorado Dance Festival (presenter) ensured that all aspects of the tour and residency were taken care of and that each partner was utilized for its particular expertise.

In 1996, MAPP began working in partnership with the booking agency, Pentacle, to organize a third U.S. tour for the group in the spring of 1998. This time, the tour was produced solely by MAPP, with no financial subsidy from Suitcase Fund or from any other funding organization. It took two years to build a tour that would be financially viable, rather than six months. Building on the reputation the group had developed here since the 1992 tour, MAPP & Pentacle were able to organize an 8-week tour to major venues throughout the country during March and April, 1998. For the first time, the ensemble performed at leading venues such as UCLA, the University of Washington in Seattle, the University Musical Society, and Wexner Center, among others. Because of its performances at these large venues, the ensemble introduced their work to a broader cross section of the U.S. performing arts audiences.

Financial/logistical support

As mentioned above, initial support of Suitcase Fund was essential for the first two tours. Now, financial support for the development of the tour would help to make that work proceed more quickly and more regularly. The Cuban artists do not have money to create or reproduce marketing materials, hire lighting designers, facilitate processing of their visas by the Cuban government and the U.S. Interest Section. Tour preparation requires substantial advance financing by MAPP; much more so than with artists from other countries.

How did project serve your mission?

None reported.

Problems bringing project from idea to implementation

The political situation was the most difficult obstacle. To some extent, the project is always in jeopardy of being cancelled due to the changing, and sometimes worsening, situation. Even when the process proceeds smoothly, State Department decisions are always made at a very late date. Thus there is an enormous risk in building a whole tour and in making financial obligations. There is no guarantee that the group will be able to enter U.S.

Project Activities*Audience*

Positive response: Audiences continue to build for this company as their reputation grows. There is a strong following among Cuban and Latinos, but it is equally strong among the widely mixed American public. There are both music and dance followers. Many shows attract sold-out crowds, and workshops are equally well-attended, and often over-attended.

Activities

Activities include music and dance workshops, social gatherings, radio interviews, school shows, and performances.

Marketing: For the 1998 tour, MAPP produced a national tour poster (with assistance of Dartmouth College/Hopkins Center) for the first time, which was provided to all the venues. This was efficient in presenting a unified marketing image, and publicizing the entire national tour, while promoting each engagement at the same time. Each presenter promotes the event locally; and MAPP handles national publicity.

Contextual materials and events: For each tour, the organizers (DTW, then MAPP) produced program notes with an explanation of each of the pieces to be performed as well as some history about the ensemble. For the 1998 tour several of the university presenters prepared handbooks for teachers in preparation for school programs.

Funding issues: MAPP has not been able to replace Suitcase Fund subsidies with other funding or sponsorship, so currently the tours must pay for themselves in order to happen.

New Partnership/Resources

QBA Disk, the record producer for Muñequitos, has been a strong partner. Ned Sublette often acts as a facilitator in advance negotiations with the group. QBA Disk also provides MAPP with unlimited quantities of CD's with which to promote the group for touring engagements, and subsequently provides presenters with CDs for marketing purposes.

Touring

See attached list of venues.

Entry issues

INS visas have been straightforward in terms of application and approval. However, as discussed previously, the issuance of a waiver by the U.S. government is more protracted, just as are the procedures that the Cubans must follow with the Cuban government. Processing is slower in Cuba due to a lack of basic office equipment, transportation, and thick bureaucracy. Difficulty in communication between the U.S. and Cuba (no email; unreliable faxes, no direct mail) also continues to create problems and frustrations, adding to the expense of the project.

Special needs: In addition to the need for translators, provision of appropriate clothing (depending on the weather), and basic personal hygiene supplies is required. The artists arrive with various other special needs; health is generally an issue when they arrive in the U.S. and must be attended to in one way or another. Much time and care is given to discussing schedules and logistics, so that everyone has a clear understanding of all expectations, including those of the presenters. MAPP hires and supervises the U.S.-based, bilingual tour crew.

Taxes: Taxes are not an issue since the U.S. government prohibits paying the Cubans a “salary” or “fee.” They are only able to cover their expenses and pay per diem.

Impact

The 1992 tour of Los Muñequitos was the first major U.S. tour of a Cuban group since the embargo. It marked a major breakthrough, and its success opened the door for many other groups to come to the U.S. The success of that tour along with the high artistic quality of that group led to renewed excitement in the U.S. for Cuban music on the commercial level as well as the community-based level. That tour and the following 1994 tour led to strong interest among a number of U.S. presenters to travel to Cuba and deepen their knowledge of the culture. In 1995, with Suitcase Fund support, MAPP and the Washington Performing Arts Society led a delegation of ten presenters and managers to Cuba for ten days, during which they saw the work of more than fifty artists in Havana, Santiago de Cuba and Matanzas. Among a number of artists that the delegation (including arts organizers from Texas, Illinois, Washington, DC, New York City, Colorado, California, and Puerto Rico) was most enthusiastic about was a Cuban-Haitian ensemble, Grupo Vocal Desandann. MAPP and the Network of Cultural Centers of Color (John Thorpe, Executive Director of the Network was part of the delegation) subsequently partnered with each other for the first time, to introduce the group to American audiences in the fall of 1997. A return tour is being planned for the summer of 2000. MAPP and Cristina King, formerly of the Washington Performing Arts Society, are planning a second trip to Cuba with a delegation of presenters and managers for the fall of 2000.

MAPP brought Muñequitos to the U.S. for a small tour in the summer of 1999, and continues to work with them. MAPP is also working with Ned Sublette and QBA Disk on a major concert and tour to celebrate the group’s 50th anniversary in October, 2002.

Satisfaction/Success

Factors in Success:

1. Full involvement of an expert (Ned Sublette) in the planning of the first tour and as a liaison and facilitator in subsequent tours.

2. U.S. tour crew's knowledge (company manager and technical director) about the art form, and their ability to act as artistic and cultural interpreters.
3. The level of trust that MAPP and Muñequitos have been able to build over time, despite cultural inequities that sometimes threaten the relationship
4. Great and continued enthusiasm of American public for this work.

*PHOKWANE***by Vincent Mantsoe and Philip Hamilton**

Bates Dance Festival, Maine, 1998

Project Synopsis:

A collaborative work created by South African choreographer Vincent Mantsoe and African American composer and vocal artist Philip Hamilton. The work was developed and presented at the Bates Dance Festival. The artists developed plans for the work after meeting while both were in residence at Bates Dance Festival the previous year.

Details

<i>Type of project:</i>	Residency, production of new work, presentation
<i>Discipline:</i>	Dance and music
<i>Project:</i>	<i>Phokwane</i>
<i>Artists:</i>	Vincent Mantsoe (South Africa), Philip Hamilton (USA)
<i>Dates:</i>	1996 & 1998
<i>Key partners:</i>	Mantsoe, Hamilton and Laura Faure (director of the festival)
<i>Overall project budget:</i>	not available
<i>Private/public funding sources:</i>	Africa Exchange, USIA, Meet the Composer, NEA (part of grant to Festival)
<i>Extent of project:</i>	The project originated in 1996 and culminated in 1998.

Project Development***Project origins and implementation time***

In the early 1990's, U.S. choreographers Shapiro and Smith, and Bebe Miller, who had a long history of working at Bates Dance Festival, worked on projects in South Africa. While in South Africa, each of these choreographers spoke with artists and organizers about the festival and the wonderful resources it provides artists. In 1994 the USIA office in Johannesburg contacted festival director Laura Faure to initiate a relationship through which the USIA would recommend South African choreographers for the festival, and support these artists to be in residence at Bates each summer. The program was initiated in 1994 with one choreographer participating each summer. USIA paid for the artist's airfare, and the festival provided room and board, plus free tuition. Vincent Mantsoe was one of the artists recommended by USIA. Bebe Miller had also recommended him to Laura. In 1996, the third year of the program, Mantsoe participated in the festival. He took classes, created work (this time in collaboration with percussionist Tony Vaca), attended performances, and made many contacts with other U.S. and international artists. It was

at this point when he met vocal artist Philip Hamilton. The two developed a strong connection with each other's work and wanted very much an opportunity to work together.

Laura Faure responded to the artists' mutual interest, and applied to the newly formed Africa Exchange program for support for Vincent's return to the festival and the creation of a piece with Philip Hamilton. The proposal was supported and the residency was scheduled for the summer of 1998. Laura applied for additional funding from Meet the Composer and she allocated a portion of the festival's NEA project towards subsidizing this engagement.

Laura invited Vincent for a five week long residency (two weeks of teaching followed by three weeks of work with Philip). The artists created a duet (solo dance for Vincent with vocals for Philip) which also served as the third part of a trilogy that Vincent had created.

Financial/logistical support missing

Lack of funding programs that support this kind of work. By the time the second part of this project happened, there was no further support available from USIA.

How did project serve your mission?

None reported.

Problems bringing project from idea to implementation

No huge problems were encountered. The most difficult issue that came up and created tensions was the different agenda for each of the artists. Vincent dedicated his entire residency at Bates to this project exclusively, whereas Philip worked on several projects at the same time and it was often difficult for him to give his focus to this project. This situation led to a certain amount of frustration for Vincent. However, Laura observed that once the artists were finally working together in the studio, all of this was resolved and they created a wonderful piece.

Entry issues

Laura handled the INS visa applications herself and all advance communication and logistics with the artists. No problems developed. However, Laura recognizes that she needs to contract with another person for all of the visa and advance communication with foreign artists. The process is time consuming and complicated.

Taxes were a "nightmare." The federal tax laws are very difficult to decipher. It is a time consuming task to figure out what to do, and it puts a huge dent in the budget for international projects to comply with the regulations.

Project Activities

Audience

Positive response: The project culminated in one public performance of the commissioned collaboration. The audience for the performance totaled about 275. The festival audience was primarily made up of festival participants and local population.

The piece was extremely well received. Vincent has gone on to perform the work with a recorded version of Philip's vocals, on touring engagements. In the U.S., however, aside from the Bates engagement, Mantsoe's company has performed only at the Houston International Festival.

Activities

Vincent taught two classes per day. Philip accompanied and worked on several different pieces while in residence at Bates. Vincent participated in all of the artist roundtable forums during the festival.

New Partnerships and Funding

Africa Exchange was the only new funding source.

Touring

Laura didn't have time to invite presenters to see the work in its premiere. She had previously tried to develop an interest in Mantsoe's own company, the Moving Into Dance Company, for a U.S. tour but not been successful. Therefore, she didn't feel she could invest more time and money into promoting this work for touring.

Impact

If funding is available, Mantsoe and Hamilton would love to work together again. Africa Exchange, however, will not fund Mantsoe's participation again because he has already received funding through that program several times. Laura Faure has not had the time to explore other funding sources. Mantsoe is very busy with his own work, as is Hamilton. What is needed is someone to take the lead on pushing the project forward and Laura feels she cannot take this on. However, if Mantsoe were to return to the U.S., she definitely would want to work with him again.

Satisfaction/Success

Factors in Success:

5. The project grew organically out of the artists' desire to work together.
6. Bates Dance Festival provides a supportive laboratory environment surrounded by an active artistic community, which was a productive, fertile place for this kind of project to develop.
7. Both artists had previously worked at Bates Dance Festival so it was familiar ground.
8. The artists had many opportunities to connect both inside the studio and outside the studio, which enabled them to develop a strong, easy collaborative relationship.
9. Bates had secured the funding for them to be there and to be paid!

Resources/expertise needed for greater success

More finances were needed to ensure that other presenters could have traveled to Bates to see the work and give the project greater visibility in the U.S. market.

In the development of international projects, it is important to address the completion of work, visibility of the work, and distribution. These components need to be considered at the inception of the project and should be taken into account by the funding programs that support international projects.

SONIDOS DE LAS AMERICAS: CUBA

Produced by American Composers Orchestra (ACO)

Interview with Michael Geller

Note: Throughout these notes, reference is made to ACO Report A, Report B, and press release. Please consult those reports for more information.

Project Synopsis:

The 6th edition of an annual New York based festival produced by American Composers Orchestra. The festival highlights new music of the Americas and focuses on a particular country each year. The Cuba edition involved 20 Cuban and Cuban-born composers and performers and included performances of orchestral, chamber, jazz, and folkloric music along with master classes, composer forums, public symposia and professional meetings.

Details

Type of project: Presentation**Discipline:** Music**Project:** Sonidos de las Americas: Cuba**Dates:** March 2 -1 4, 1999

Key partners: The project had a variety of different partnerships and each partnership was different. They are classified in the following four major groups: presenting partners, partnerships with the permanent mission of Cuba to the United Nations, organizations in Cuba, and other partners.

A. Presenting partners included, among others:

- New York Festival of Song presenting "Dance Date with Cuba," featuring popular song, art songs and zarzuela arias. This particular Sonidos festival was longer in duration to be able to accommodate the inclusion of this program in the project.
- A new relationship was established with the Public Theater, and two performances took place there. One was a cabaret-style event at Joe's Pub, featuring Havana's early piano masters Ernesto Lecuona and Ignacio Cervantes. Another performance at the Newman Theater, was "Cuartetos Cubanos" featuring the Herencia String Quartet. The shows were well received, and ACO intends to continue a relationship with the Public Theater.
- Nuyorican Poets Café presented some Yoruba based Cuban drumming, and split costs and marketing. This relationship began with the Sonidos project that focused on Puerto Rico in 1995.
- Hostos Community College is a primarily Latino campus with a Cuban director of marketing. Hostos presented popular Cuban music, taking care of artist selection and everything else, themselves.

- Educational partners: ACO worked primarily with colleges and universities, however, it did arrange master classes and symposia at the Boys Harbor Conservatory in Spanish Harlem. The focus of the symposia was exploring what constituted Cuban music.

B. Partnerships with the Permanent Mission of Cuba to the United Nations

ACO established a relationship with the Cuban mission around the time of *Sonidos: Argentina* in 1998. Mission staff was invited to attend opening and closing activities of the 1998 *Sonidos*. ACO used the Mission's diplomatic pouches, because that was a guarantee that the mail would get to the recipient in a timely manner.

Mission staff offered suggestions of artists and Cuban organizations for ACO to contact. The Cuban mission also offered their space for an event, but ACO declined, fearing that having an event on Cuban "soil" might offend some in the Cuban-American community in New York.

C. Work with organizations in Cuba

- The Instituto Cubano de la Musica (ICM) was the most centrally involved organization. It represents and provides services to musicians and composers in Cuba. ICM was extremely helpful in putting ACO in touch with musicians, and in assisting with logistics. Letters of invitation went to the office of the international relations officer at ICM. This person helped to arrange meetings for ACO composers, for drivers, for hotels, and for Michael Geller and Tania Leon's visas when they visited.
- Centro de Investigacion y Desarrollo de la Musica Cubana (Center for the Dissemination and Research of Cuban Music). The Center is responsible for musicological research, and has a staff of seventeen musicologists. Michael Geller noted that no such organization exists in the United States for any specific type of music, let alone music in general. The Center's mission is more tied to research and the preservation of culture. The director of the Center, Dr. Olavo Alen Rodriguez, wrote the opening essay, "Sources in Cuban Music" for ACO's booklet on the *Sonidos* project.
- Union de Escritores Y Artistas de Cuba (UNEAC) is a union of authors, composers and writers in Cuba. UNEAC helped ACO reach and contact artists who were members of the Union. ACO, wanting to be sure its roster of artists was diverse, also did its own "pump priming," and was able to contact other artists thanks to the help of Tania Leon, who is herself Cuban.
- U.S. Interest Section in Cuba. Douglas Barnes was the cultural exchange officer. His Cuban assistant was a conservatory-trained pianist, and took a personal interest in the project. He independently assisted ACO by collecting names of composers and musicians. All information sent through the diplomatic pouch was also duplicated to the U.S. Interests Section. The U.S. Interest Section was particularly helpful in supporting the visa applications of the composers and musicians. (More about this in Entry Issues section).

D. Other collaborations/partners

Latin American Music Center at Indiana University. All *Sonidos* scores, tapes, biographical, and other material will be archived and available on the online service for students and scholars.

Overall Project Budget: \$350,000

**Private/public funding sources
(Including U.S. and non-U.S.):**

The overall, six year long Sonidos project received a three season challenge grant of \$250,000 from the NEA. The overall project received funding from Rockefeller Foundation, as well.

ACO received its first grant ever for the Cuba Sonidos project from the Ford Foundation, who had not supported any of the previous Sonidos projects. Michael believes the Cuba Sonidos project put ACO on Ford's "radar screen". Ford has a particular interest in Cuba.

Project Development

Project Origins

"The Sonidas de las Americas project was developed in response to the increasing importance of Latin America in the life of the United States, and the need for U.S. orchestras and ensembles to broaden their repertoire. Recognizing the growing importance of Latin Americans in the U.S. and the richness of the continent's music, the ACO has embraced the definition of "American" that refers to all the Americas. The countries of Latin America have produced an abundant and rich body of music, which is infrequently performed on concert programs in the United States."

From ACO newsletter, Vol 1, No.2, Winter, 1997 issue. "Festival with a Mission: Tania Leon and Sonidos"

"The seed for Sonidos lies in the 1991 Cabrillo Festival in California, where ACO Musical Director Dennis Russell Davies, also Cabrillo's music director at the time, invited Tania Leon to conduct a program of both Latin American and U.S. composers. Leon and Davies bemoaned the lack of exposure for Latin American classical music in the U.S., as well as the scant dialogue between the musical north and south. Thus, the idea was planted, and with enthusiastic support from the Rockefeller Foundation, it blossomed into reality."

The Sonidos project was very much in alignment with the mission of ACO, the world's only orchestra dedicated exclusively to the music of American composers.

The goals of Sonidos de las Americas: Cuba were:

- 1) Bring a delegation of composers and performers from Cuba to the U.S. to perform and present their music, and to create a model for future professional cultural collaborations by establishing ongoing links and relationships.
- 2) Create a peer dialogue among artists and others to expand professional collaboration and understanding, which results in informed participants and active voices in the ongoing dialogue between the U.S. and Cuba.
- 3) Promote reasoned debate and informed respect for cultural diversity within the music field, specifically as it relates to Cuba and to Cuban-Americans.

- 4) Generate continued performances and create on-going dialogue about this important repertoire in the United States by introducing U.S. performers, music producing and presenting organizations and audiences to the variety of Cuban music;
- 5) Document and disseminate information about traditions, history, trends, and repertoire of Cuban music and culture for music organizations in the U.S.

Implementation time

The original plan was to do a Sonidos: Cuba in 1995. However, due to a political controversy between Cuba and the U.S. at that time, the ACO decided to hold off, and instead scheduled a Sonidos: Puerto Rico project. In hindsight, Michael thought it was good that the Cuba Sonidos project was the last, because ACO had built up a great body of knowledge about how to develop a successful Sonidos program in terms of relationship building, fundraising, etc.

The project was two years in the making. Michael Geller and Tania Leon (Latin American Music Advisor to ACO) visited Cuba in 1998 to identify key Cuban composers, establish partnerships with Cuban musical organizations and educational institutions. In fact, to lay the groundwork, the Cuban mission was invited to the opening and closing events of the 1998 Sonidos: Argentina project.

Michael emphasized the importance of face to face meetings to build and establish a relationship of trust, and "settle nerves". He perceived that ACO, an American musical organization, would be looked upon initially with distrust. What really helped to move the project along was that ACO had already produced 5 other successful Sonidos, and that what they proposed to do in the Sonidos: Cuba project was no different than what they had done previously.

The invitation to Cuban composers and musicians was presented as an opportunity for cultural exchange.

Financial/logistical support

Michael mentioned that partners who had supported previous Sonidos did not support the Sonidos: Cuba project. ACO was not able to obtain a major corporate sponsorship for the Sonidos: Cuba project. ACO did receive support from the Ford Foundation. Several Cuban Americans who supported the project asked to remain anonymous.

Touring

None reported.

Problems bringing idea to reality

The Cuban community is extremely diverse, and there is a tendency to "lump together" the traditions of Latino countries, which are very different. There was also the challenge of striking a balance in public forums. It was difficult for audiences to gain exposure to Cuban composers and musicians, and the cultural exchange aspect of peer meetings (composer to composer forums) to foster dialogue and relationship building amongst the Cuban delegation and the American delegation (6 to 10 U.S. composers) was important.

Because there is a final selection process of who to invite, and what to perform in all the Sonidos projects, there was, as Michael put it, the inevitable soothing of "egos". Another challenge was to balance the delegation to achieve diversity in age, ethnicity, gender, geography and compositional style. Michael did indicate that some composers did not want to participate, but the overall reception in Cuba was enthusiastic.

Michael alluded to some cultural differences that perhaps were annoying, but not a hindrance. He noted that Cubans never said "no" (i.e., not being able to or not wanting to participate). They had a different "sense of time" as he said diplomatically. Certainly the relationship between Cuba and the U.S. was a political reality, but Michael felt that, because the project was music, it was able to transcend and overcome the politics.

The logistics of any kind of international exchange are very challenging and labor intensive. ACO did not hire a project manager for the project, and instead had the staff handle the project. There was a need for translators because language was an issue. Another problem was that staff literally spent time as "chaffeurs" to help participants get around.

Project Activities

Note: see ACO report B on Sonidos, page 2, "Project Components" for more information on community venues.

Audience

Michael noted that the Sonidos: Cuba project reached an audience that did not normally come to orchestra concerts. He noted that half of the audience was new. There was some crossover, but it was not very large (i.e., new audiences to ACO through the Sonidos project attending other ACO concerts). Michael felt that having a program mix that included popular Cuban music helped to increase the size of new audiences.

A series of concerts were presented in community venues in Queens, Manhattan, Staten Island and the Bronx. ACO worked with many "community" partners (for complete list of partners, see report A): Hostos Community College, Thalia Spanish Theatre, the Queens Council on the Arts, El Museo del Barrio, Nuyorican Poets Cafe and the Americas Society. To quote from the report: "These important collaborations served to introduce music otherwise not available in New York neighborhoods and to attract new audiences to the festival events at Carnegie Hall.

To further its impact in the Latino community, ACO worked with a Latino publicist for the festival. An intern who was fluent in Spanish (she was from Curaçao) was also hired to help in the project. ACO publicized its project in the Latino press.

Michael acknowledged that the Sonidos project has been viewed "with suspicion" in the Latino community, as ACO is perceived as an organization outside of the community taking on this project. Because ACO does not have staff that is part of the Latino community, ACO did not have strong relationships in the community. ACO had collaborations with Latino organizations

on this project, they could not find any Cuban community-based organizations to work with on the project.

ACO was discouraged from working with the Cuban American community in Union, NJ because of their conservative politics.

ACO also had a Sonidos Leadership committee that was a "modest success" in that it assisted ACO in finding venues and reaching out to groups. The Leadership Committee is a volunteer group of community, business cultural and political leaders. However, Michael thought it was marginally successful, because ACO did not have sufficient staff time to devote to cultivating the committee.

Activities

Note: For festival events, see report A, pages 2-3. ACO's press release contains more descriptions of the events.

For each Sonidos project, a program book is produced, representing the permanent documentation of festival events, repertoire, and composers vitae. For the Sonidos Cuba project, Cuban musicologist Dr. Olavo Alen Rodriguez and Aurelio de la Vega contributed introductory essays on Cuban music and Cuban concert music. The Latin American Music Center at Indiana University will catalogue and archive all Sonidos materials for future use and reference.

Activities included:

- Performances in a variety of venues, from the cabaret-style setting at Joe's Pub to an exploration of Cuba's orchestral music by ACO at Carnegie Hall. Other venues included Hostos Community College, Knitting Factory (presentation of Cuban traditional and avant-garde drumming).
- During Composer to Composer forums, six sessions were provided for professional exchange between the Cuban composer delegation and their American counterparts, to address career, musical and aesthetic issues. These forums offered a rare chance for dialog between artists. A list of the American and Cuban delegation can be found in the Sonidos Report A, page 9 - 10.
- Master classes at Juilliard.
- Public symposia on "what is Cuban music" at the Boy's Harbor Conservatory of Music.
- Pre-concert discussions.
- Professional meetings. Cuban delegates were introduced to a variety of U.S. composer-based professional organizations such as ASCAP, BMI and the American Music Center.
- Festival performances were recorded to insure continuing nationwide exposure to Festival programs.

As mentioned before, ACO was intending on doing a program in Union, NJ, but was advised against doing it.

Partnerships and Funding

Ford Foundation was a first-time funder for the Sonidos project. Previous corporate sponsors chose not to support the Sonidos: Cuba project.

The Public Theater was also a new partner for the Sonidos: Cuba project, and intends to continue a relationship with ACO.

Touring

The project did not tour to other sites.

Entry issues

No Cuban composer was restricted from participation because they could not secure a visa.

The ACO made sure to keep the U.S. Interest Section in Cuba informed by sending duplicates of all correspondence to them through the U.S. diplomatic pouch. The INS was provided copies of all the meetings ACO had with the U.S. interests section, with letters of support. This helped smooth the way for entry into the U.S. The ACO was so successful that it amazed even the Ford Foundation, who, in recent meetings, could only manage to get 1 of 12 Cubans to the U.S.

The need for translators was essential for the Cuban Sonidos project. Michael mentioned that in the other Sonidos projects, Latino participants seemed to welcome the chance to practice their English.

Since the project occurred in the beginning of March, when it was still cold, ACO had to provide donated winter coats and warm clothing for the participants.

Impact

The goal of the Sonidos project was to increase awareness of Latin American music, particularly the works of contemporary Cuban composers. While ACO had been doing the Sonidos project for the past six years, it viewed previous festivals as "catalysts for on-going exchange activity between composers and organizations of the United States, Mexico, Venezuela, Brazil, Argentina and Puerto Rico." (Report B, page 6)

Other examples (see Report B, page 5-6) include the following:

- Composers in Mexico were inspired to create their own composer advocacy organization after meeting with representatives from the U.S. composer advocacy organization, Meet the Composer. Meet the Composer was able to create a program in Argentina as a result of their partnership in 1998's Sonidos festival.
- There is a marked increase in the frequency of performance of Latin American music by U.S. orchestras and other music groups since the inauguration of Sonidos de las Americas. Michael has noted, for example, that he has gotten several calls from colleagues on how to contact bandeon musicians, after the Sonidos Argentina project.

- There have been exchanges and co-commissions. Both U.S. and Latin American participants have received commissions for new works and invitations to attend other international projects.
- Festival de la Habana Musica Contemporanea in Cuba has requested scores from contemporary U.S. composers for inclusion in their festival.

ACO is currently engaged in a Millennium Project, so it is taking two years off from the Sonidos project. A Colombia graduate student will conduct an evaluation of the six-year Sonidos project.

Satisfaction/Success

Key factors to success:

1. Field trip to Cuba to build relationships
2. Bringing on board partners in Cuba
3. Having done 5 other Sonidos projects
4. Having local partners (e.g., Public Theater, Nuyorican Cafe, Hostos Community College, etc.)

Ideas for even greater success

Recommendations as a result of the Sonidos project:

- Combine countries
- Start building a festival or other mini-event around other ACO concerts
- Bring ACO to Latin American countries
- Have more extended composer exchanges
- Commission a piece, with a 1-2 year period of development

SURVIVAL ARTS PROJECT

Seven Stages, Atlanta GA

Interview with Del Hamilton, Artistic Director, Seven Stages

Project Synopsis:

A multi-year program produced by Seven Stages supporting interaction between Atlanta-based artists and artists from various Central and Eastern European countries. The initial purpose of this project was to focus local artist and community attention on issues of survival and to deepen the level of discourse surrounding these issues. The project involved extensive research in Eastern/Central Europe, a broad range of residency programs and public performances in Atlanta, and some touring to other U.S. cities.

Details***Type of project:*** Presentation, tour***Discipline:*** Theater, dance***Project:*** *Survival Arts Project****Artists:*** Dah Theatre (Belgrade), Montestroj (Zagreb), Sarajevo Drama Academy (working with Compagnie Quartz from France) and others through various years***Dates:*** 1995- present***Key partners:*** Arts Festival of Atlanta***Overall project budget:*** **\$45,000 for first part; full project - n/a*****Private/public funding sources:*** Suitcase Fund, Open Society Fund, Trust for Mutual Understanding, Rockefeller MultiArts Production Fund, USIA, Macedonia Minister of Culture, NEA***Extent of project:*** Originated in 1995 and continues today.**Project Development*****Project origins and implementation time***

In 1994, a group of artists and administrators in Atlanta were discussing cultural components of the Olympics. They were, in particular, trying to encourage Olympics leadership to include a strong cultural program. They initiated a series of "Circle Meetings" to focus attention on Central Europe and living or surviving under conditions of war. The group decided to further pursue this, and they invited artists from that region to the U.S. to bring attention to issues of survival in a region at war and how that relates to surviving in America. They were interested in finding out how to establish a dialog across such borders, and if such a dialog was possible. The group

developed a plan for a “Free Zone for Artists” which would take place during the three weeks of the Olympics. Artists would be invited from Sarajevo, Belgrade, Zagreb, Canada, various parts of the U.S., and locally based refugee groups. The Free Zone would create a dense series of activities and interactions including performances and conversations.

In 1995, Seven Stages, in partnership with Suitcase Fund, Arts Festival of Atlanta, and an internet magazine edited by Eloise de Leon, sent delegations to various parts of the Balkans to do research in all art forms. Several trips were made where delegates saw rehearsals and performances, visited with artists, and tried to gain an understanding of the war situation. They invited three groups (one each from Belgrade, Zagreb and Sarajevo). Ultimately it was necessary to ensure that their residencies in Atlanta did not overlap, to avoid conflicts among the artists.

The first residency took place in 1996 in Atlanta with the three companies mentioned above. At the same time, Seven Stages had been developing a project with Joe Chaikin, of the Open Theatre Group. BITEF had invited the original Open Theatre Group to the Belgrade Festival in 1996 to present *Terminal*, a piece about death and dying. Seven Stages helped Chaikin remount the work and bring it to the Balkans. He then presented it at Seven Stages in fall, 1996 as part of this overall Survival Arts Project. Seven Stages was able to piece together this funding because of the historical importance of this work and a history of strong relationships between the two organizations.

Financial/logistical support

The project really required, but was lacking, a full time, dedicated staff person. Additional travel funds were needed so that more of the project planning could have happened with the artists in Atlanta and administrators in Central Europe.

Problems bringing project from idea to reality

A couple of components of the original project were not implemented, due to technological difficulties in Central Europe. There was to be simultaneous performances in Atlanta and Belgrade via the internet, however technology did not work in Belgrade.

Funding issues: Funding was difficult to put together. Artists from Belgrade and Zagreb were able to get support from Open Society Fund, and Seven Stages got support from Trust for Mutual Understanding. Representatives from Seven Stages and the Atlanta Arts Festival needed to travel to Budapest during a conference of all Open Society Fund offices where they met in person with the directors from the various countries. The Open Society program is so decentralized that is very difficult to coordinate fundraising. There were efforts to organize a U.S. tour for these artists to help amortize costs. The artists toured to a few places, but this didn't substantially help with defraying costs. The timeline for project was compressed because it took so long to get all funding in place. There were not enough funds to have proper, thorough, advance planning with the artists.

Project Activities

Audience

Each company was in residence in Atlanta for one week, during which they presented performances and engaged in conversations and discussions with local artists. Montestroj and Dah were able to tour as well. These discussions were “theme-oriented” and were generally intense conversations, which heightened the U.S. artists’ awareness of the stark realities of living in a part of the world at war.

Mixed response: Attendance at performances was mixed. Dah Theatre presented a beautiful, abstract work, which attracted a small, but very enthusiastic, audience. Montestroj, with a piece that was more violent, higher energy, and had more political edge, drew sold-out houses. Dah’s residency coincided with the Olympics, and Montestroj and Sarajevo Drama Academy (SDA) were scheduled a couple of weeks after Olympics had closed. There was very little traffic outside of the Olympic site during the Olympics, which may have contributed to small attendance for Dah Theatre. SDA performances were very well attended and attracted refugee communities and young people. Dah was probably the hardest of the three to market as its work is more abstract, and the connection to place is not as apparent or clear. Seven Stages staff didn’t quite master the language needed to talk about the work.

Activities

During their residencies each of the groups traveled to community centers, schools, and churches. These interactions concerned face-to-face meeting and understanding. The encounters helped to develop a strong cultural awareness among the communities, and a sensitivity that helped people understand their own situations. The visiting artists made many contacts in the refugee communities.

New Partnerships/Resources

None reported.

Touring

Dah and Montestroj toured to the Blue Ridge Festival (West Virginia), Wagon Train Project (Nebraska), On The Boards (Seattle, WA), and PS 122 (New York, NY).

Entry issues

Seven Stages submitted INS applications for all the artists. Aside from the fact that there was a very long delay in receiving approvals, there were no problems. However, the artists from Sarajevo encountered problems at the U.S. Embassy. The embassy put a restriction on their visas, which meant they had to return to Sarajevo immediately following their performances, and therefore they were not able to participate in the planned residency activities. In Zagreb and Belgrade, the Seven Stages staff had already laid the groundwork at the U.S. embassies so the artists received their visas without incident. They did not address IRS issues, but just paid the small fee to each artist.

Impact

Future

Additional projects in development:

1. Albania project: Seven Stages took a delegation to Tirana to meet with the Director of Academy of Art. Seven Stages subsequently decided to produce a play of his in winter, 2000. He applied for and was granted a Fulbright fellowship to work at a university outside of Atlanta. However, since the U.S. Embassy will not approve his family to travel with him (nor will they give an explanation of their refusal), the project has not been launched.
2. Del Hamilton continues to travel to Croatia and is developing an exchange project with a theater in Virajden. Del will direct a piece there and the director from Virajden will direct a piece at Seven Stages. Support was raised for the project from USIA but the project continues to be postponed and its future is currently in question.
3. There have been a few projects involving artists from Zagreb and Belgrade coming to Atlanta. These artists have worked each time with the African American Youth Ensemble, associated with Seven Stages. Although several Atlanta based artists have wanted to work on projects in Central Europe, the lack of funding has been a major obstacle to realizing this.
4. "Cross Over Project." Two Belgrade based video and photo artists have developed an exhibition focusing on the conditions of basketball in Serbia and the U.S. They have met with a number of local funders in Atlanta and an exhibition is in development.
5. Seven Stages is helping to organize a U.S. tour for Dah Theatre in February 2000. The company will perform in New Orleans, Iowa, Atlanta and on the west coast.

Satisfaction/Success

Key factors in success/impact:

1. The perseverance of Del Hamilton and Lisa James in keeping project alive when things got bleak and communication failed. (Lisa James was the staff person at that time who took the lead on the project.)
2. Depth of community interest in the project, which was especially timely due to end of war in Sarajevo

Evaluation

The project brought a lot of credibility to Seven Stages, a small organization that created an international collaborative project with limited resources. Seven Stages had been doing international projects for ten to fifteen years. They have involved work from Germany, South Africa, Netherlands, France and Argentina. For all of those projects, Seven Stages was dependent to a very large extent on foreign resources. In the case of Survival Arts Project, that foreign support was largely lacking, so the realization of the project was more at risk.

Survival Arts Project fit the mission and history of the organization, but went much deeper. The collaboration was more substantial than previous international work. Their own travel to the region allowed them to go much deeper in their development process, and to begin to question why and how they do international work.

THINGS FALL APART

Interviews with Roberta Uno, New World Theater and Alicia Adams, Kennedy Center

Project Synopsis:

Re-mounting and U.S. tour of the stage adaptation of Nigerian author Chinua Achebe's acclaimed 1958 novel *Things Fall Apart*. The play features a Nigerian cast and was directed by Chuck Mike. A consortium of presenters—spearheaded by the Kennedy Center—brought the new version of the work to the U.S. for a month-long tour with extensive humanities programs.

Details

Type of project: Re-mounting of work; tour

Discipline: Theater

Project: *Things Fall Apart*

Artists: Chuck Mike, Director. Cast: British and Nigerian actors. Based on 1958 novel by Chinua Achebe.

Dates: February-March 1999 (U.S. tour)

Key partners: Kennedy Center as lead presenter, NJ Performing Arts Center, McCarter Theater, Aaron Davis Hall, New World Theater and Fifth Amendment in UK (which acted as tour producer/manager)

Budget: \$300,000 (included re-mounting of work; international travel, overall production costs)

Private public funding: American Express, Ford Foundation, Nigerian Government

Extent of project: Project initially discussed in Spring 1997; plans more formalized in January 1998; production remounted through Fall 1998; U.S. tour opened at Kennedy Center in February 1999 and traveled to other cities through early March 1999.

Project Development

Project origins

Alicia Adams and Roberta Uno saw *Things Fall Apart* at the LIFT festival in 1997, and Uno saw it again in 1998. The work at that time was specifically produced for presentation in London rather than for touring. The cast was primarily Nigerians living in London. Uno and Adams each were interested in bringing the work to the U.S. Adams contacted Jan Ryan (Fifth Amendment—a booking and management agency) with whom she had worked on a few other projects, about the possibility of bringing the work to the U.S. and of re-mounting it with a stronger representation in

the cast of Nigerians living in Nigeria. The Kennedy Center had a history of working with Nigerian artists and the Nigerian government through its African Odyssey program. Through those contacts, Adams was able to secure Nigerian government and corporate support for the remounting of this work in Nigeria. The Nigerian sources were particularly interested in having the piece tour to the U.S. and presenting it in Nigeria. Ryan took on the responsibility of overseeing the production of the work for the U.S. tour, while the Kennedy Center organized the U.S. tour, raised the funds to remount the work, and to a large extent subsidized the U.S. tour. In January, 1998, primary partners started conversing with each other and with Jan Ryan about the reality of the project, and logistics involved. During the spring of 1998, Jan Ryan put logistics together in the U.K. while the U.S. partners dealt with budgeting and scheduling of U.S. tour. The Kennedy Center contributed the largest amount to the overall project. With funding in place to cover bottom line costs and to bring the project to the U.S., the other U.S. presenters were able to come on board with tour fees. By the fall of 1998, when it was clear that the project would proceed, contracts were issued and marketing began. Rehearsals and re-staging took place in Nigeria during the summer and fall of 1998.

Financial/logistical support and problems bringing the project to implementation

There were more complications with the piece than the key partners had initially projected. Production and freight costs were much greater than had been expected and budgeted. In remounting the work there were numerous unforeseen expenses which each had a huge impact on the budget. There was a lack of clarity about who was actually overseeing this aspect of the project and keeping it on track (Ryan was based in the U.K., the Kennedy Center was in the U.S., and the production was being remounted in Nigeria). Cast and technical information were unknown at the time of budgeting. The scale of production had a huge impact on touring feasibility. Adams believes that, in part, these difficulties surfaced because Jan Ryan was less familiar with this level of production and because of the distances involved between the producing partners. Key logistical problems included technical information, lighting plot design, and information needed by the U.S. presenters was not provided. Size and scale of freight was also a major problem and it was ultimately more cost efficient to reconstruct the set in the U.S. In trying to keep costs low, the partners did not hire a tour company manager to do advance work. As a result, tour arrangements were quite last minute, which created additional problems.

Project Activities

Audiences

Positive response: The show drew full or sold out houses to all the venues.

Activities

Kennedy Center: Alicia Adams has been working for several years with Helen Denniston, a consultant based in the U.K., to develop contextual components for African Odyssey projects. The Kennedy Center devoted a lot of resources and attention to giving public more information

on this particular work and on Chinua Achebe. The Kennedy Center created an educational brochure to accompany the work in Washington, DC and made this available to the other tour venues.

New World Theater: This residency was the centerpiece of the theater's 20th anniversary. Chinua Achebe's presentation of a live reading during the residency was central component. New World Theater worked intensively with university departments of Anthropology, African Studies, African American Studies, and English. The Five College Public School Partnership was also involved in the residency. The connection with campus academic and cultural departments and with the public school system helped to build box office income and brought in funds to support Chinua Achebe's involvement in the residency. The New World Theater brought director Chuck Mike to its Intersections conference in the fall of 1998, where he was able to get to know the theater and present a case study about *Things Falling Apart*. During the one week performance residency in February and March, 1999, the company offered theater workshops which drew participants at all levels of experience. Attendance at the four shows was tremendous and exceeded expectations. The performances drew a true cross section of the community, and the audience was completely engaged with the piece. Chinua Achebe's reading drew a full house, as well.

New partnerships/resources

None reported.

Touring

Managed by both the Kennedy Center and the British agency Fifth Amendment, the project toured to the five cities of Newark, Princeton, New York, Amherst, and Washington, DC. U.S. presenters generally lamented that tour management was lacking and communication about important details was absent, which contributed to many last minute changes and decisions. Information dissemination was a problem, in addition to the unclear line of communication and responsibility.

Entry issues

No problems were encountered with visas. In terms of the IRS regulations, the Kennedy Center compensates for the 30% tax deduction by "grossing up" the net fee paid to the artists. By doing this, they ensure that the artists are paid on the same scale as artists from countries with which we have tax treaties. However, it made this project even more expensive to take on.

Impact

The project was far reaching and extremely important to the New World Theater. The theater continues to hear very strong positive feedback about the work, and is extremely interested in working with Chuck Mike again. Desire has also been expressed to work again in partnership with Aaron Davis/Kennedy Center/NJPAC. They are now in a better position to work out the kinks that made the first project difficult.

Satisfaction/success

Key factors in success:

1. The Kennedy Center's ability to secure national and international funds to remount the production and to subsidize the tour.
2. The wide spread familiarity with the text and with Chenwa Chebe's work.
3. The partnership and shared commitment among the U.S. organizations.
4. Support of Nigerian government and corporations.

TRIANGLE ARTS PROJECT

Interview with Sam Miller, Executive Director, New England Foundation for the Arts

Project Synopsis:

A multilateral cultural exchange for dance artists and organizers between the U.S., Indonesia and Japan. Through intensive residencies in each country, the project addresses artistic creativity, cross-cultural exploration, arts management and presentation systems, criticism and education as carried out in various cultures.

Details

Type of project: Residency, cultural exchange, and development of new work

Discipline: Dance

Project: *Triangle Arts Project*

Artists: Various artists from New England, Indonesia and Japan

Dates: 1993 - present

Key partners: New England Foundation for the Arts, Asian Cultural Council, Saison Foundation, Jacob's Pillow Dance Festival (since replaced by Bates Dance Festival), Morashita Studios in Tokyo; Taman Ismail Marzuki (TIM)/Jakarta Institute for the Arts in Indonesia.

Overall project budget: \$100,000/year

Private/public funding sources: New England Foundation for the Arts, Asian Cultural Council, Saison Foundation, Japan Foundation

Extent of project: Originated in 1993 and continues today.

Project Development*Project origins and implementation time*

The original idea for the project came from Ralph Samuelson of the Asian Cultural Council, and it was conceived as an exchange project between the U.S., Indonesia, and Japan. Artists, managers, and critics would share best practices from each country. The Asian Cultural Council had initiated and supported a number of exchange projects, both within Asia, and between the U.S. and Asia. Samuelson wanted to develop a multi-lateral cultural exchange that would address artistic creativity and cross-cultural exploration, arts management and presentation systems, criticism, interpretation, and education as developed and carried out in various cultures. When Samuelson brought the project to Sam Miller, the focus narrowed to dance, creative management, and presentation process in different settings. The project's goals were not focused on the commissioning or the presentation of work; rather on building and sharing knowledge, as well as

effecting change through these connections. What function does exchange have in the nurturing process and in building capacity? Originally there were to be four key types of participants from each country: choreographer; collaborator (either dancer or other artists); enabler (such as managers, presenters, or funders); interpreter (such as scholars and critics). The project was structured as month-long residencies in each of three places: New England, Indonesia, and Japan. The project participants were to include three representatives from each country. The same team of people travels together to each location over the course of three months. Funding constraints have kept the project to two representatives from each country. Within each community, the participants share ideas and processes with each other, as well as with the larger artist community from that country or region.

1st Edition – 1994

Artists: Polly Motley (U.S.), Sumei Yomei (Japan), Deddy Lutan (Indonesia)

Managers/presenters: Sam Miller (U.S.), Seiya Yoshii (manager, Pappa Tarahumara Dance Company, Japan), Tom Ibnur (TIM, Indonesia)

2nd Edition - 1997

Artists: Nancy Stark (U.S.), Kota Yamazaka (Japan), Sukarji Sriman (Indonesia)

Managers/presenters: Laura Faure (Bates Dance Festival, ME, USA); Norikazu Sato (Arts Administrator, Japan); Iskandar Loedin (Stage/lighting Designer, Jakarta, Indonesia)

Host Organizers

New England – first, Jacob’s Pillow, but by 1994, Bates Dance Festival (Maine)

Japan - Asian Cultural Council, Japanese Office, and Saison Foundation

Indonesia - Sal Murgiyanta, Director of Indonesia Dance Festival.

The three months required for participation in this project ensured that the participants did not view the trips as junkets. Rather, it was hard work and a serious commitment to process. This structure ensured that people would develop and forge strong relationships. Because this was not a trip with an immediate goal (i.e.: no tour was to be developed or work was to be created), the participants had to be self-motivated. Whatever projects were developed out of the experience and whatever relationships were formed would be the fruits of the individuals involved.

The project begins in New England, currently at Bates Dance Festival, where the focus is internal. By starting in this retreat-like environment, the participants have the time and a “safe” environment in which to get to know each other. Next, they travel together to Indonesia, where the focus becomes very outward and the participants take in a huge amount of information. In Japan, they are based in a luxurious studio setting where they start making material or experiments. Here the relationships really take off. After the overwhelming, rich environment of Indonesia, the studio in Japan becomes a kind of sanctuary.

Sam Miller’s involvement in this project came at a time when he was seeing a large amount of bilateral exchange around performance. He wanted to ensure that such work was not limited to traditional work. At the same time, Japanese partners were no longer thinking of bilateral exchange as restricted to the west but also within Asia.

Project evaluation is built into the structure of the overall project. After each “edition,” the project organizers meet to debrief, evaluate, and discuss ways to adjust, and proceed.

Financial/logistical support

Staffing is, to some extent, a problem. NEFA administers the overall project, and this requires a lot of time on the part of a staff person dedicated to other responsibilities, as well.

Problems bringing project from idea to implementation

No major problems were cited in bringing the project into implementation. Funding has not been a problem. In fact, the Board of Directors of ACC and Saison Foundation are extremely enthusiastic about the project.

The multi-national aspect of the project is, of course, key to its mission. Each culture has its own way of working. The differences, while recognized, are not seen as problems, but as part of the process.

Originally, the project partners planned to include a critic or a scholar in addition to an artistic collaborator selected by the choreographer in each group. However, due to budgetary considerations, only two people from each country have participated each year.

Project Activities

Audience and Activities

The mission and goals of the project do not include a public performance component, or a broad based entrée into general public communities. Rather, the project is centered on sharing and exchanging information and experience within different artistic and cultural communities. Through the actions and connections of the participants, the experience of the project and the knowledge gained and exchanged is informative to the larger dance communities in each of the participating countries.

In the second year of the project (1997), the participants met at Bates College and spent two weeks together. They then traveled to Williams College (Williamstown, A) for one week of studio work, and to visit other New England organizations. The U.S. residency was complete with one week in Los Angeles for the Inroads Asia Conference.

The project participants see performances, meet artists and arts organizers, take classes, teach, engage in their own work and in shared studio work, and present informal performances of their work. Managers and presenters have met with their peers and observed management and presenting systems in the different countries. In each country, the group is joined by locally based artists, managers, and technicians.

New Partnerships/Resources

None reported.

Touring

None reported.

Entry issues

There were no problems with visas for the artists coming into the U.S. The participants came as either tourists or students, since they were not officially working or performing.

Translators were a challenge at times, but the teams generally resolved these problems within the groups themselves.

The one difficulty that Sam Miller noted was that the participants wanted an “agenda.” They wanted structure. They were contributing time and viewed the project, which was without specific measurable goals, as luxurious. Ironically, the low expectations for outcomes resulted in anxiety.

Impact

The project has made a strong impact in each country. All of the participants are involved in projects and initiatives that have resulted from the experiences and relationships built through TAP. None of these projects involve collaborative artistic endeavors. Some of them involve building networks and support systems. Nori Sato has developed the Japanese Performance

Network; Seiya Yoshii, manager of Pappa Tarahumara, created the Asian Artists Conference. Laura Faure continues to build relationships in Asia, which are so strong that she regularly invites artists from Japan and Indonesia to the Bates Dance Festival. One of the Indonesian artists is currently studying at Smith College, and the work of one of the Japanese artists was strongly influenced by his exposure to improvisation techniques. He will perform at Bates and at Jacobs Pillow next year. Polly Motley, one of the artist participants from the U.S., tried to organize a performance at The Kitchen with some of the Asian artists, but was not able to due to lack of funds and logistical difficulties.

The project has been successful in fostering relationships and networks within Asia, as well as between Asia and U.S. The driving forces behind these initiatives are individual commitments and passions. They are not driven from organizational perspective.

The support that TAP garnered from the funding community for “process” rather than “product” marked a major shift in giving practices. The commitment of the Japan Foundation, the Asian Cultural Council, and the Saison Foundation acknowledged the importance of investing in artistic process, and building local capacity to continue to support vital artistic communities. These actions had an impact on funding patterns with these countries. The Board of Directors of the Asian Cultural Council directly witnessed the project as it unfolded in Indonesia. The Asian Cultural Council was not only pleased with the process, but also re-committed in their support for TAP. Nori Sato showed the Board of the Saison Foundation a videotape he is working on concerning the project. The board responded that this was the most important project supported by the foundation.

Future

In 1999, TAP organized a convening of all of the participants in the 1994 and 1997 projects to evaluate the overall project, and to identify current needs. The original goal was to establish a level of exchange and find ways to holistically support artistic process. The group and project partners agreed to implement the project one more time, most likely in 2001. The group anticipates that following that, it will be time to reorganize the project to address changing needs.

Satisfaction/Success

Key factors in success/impact:

1. Substantial time is built into the timeline of each edition to allow for in-depth evaluation and planning.
2. Full partnership and involvement of key cultural representatives, including funders, from each country in the planning and implementation of the project.

U.S.-PORTUGAL DANCE EXCHANGE

MultiArts Projects & Productions, New York, NY

Project Synopsis:

A multi-year project designed to introduce U.S. producers to Portuguese contemporary dance, and to stimulate and support interaction between U.S. and Portuguese dance communities. The program includes curatorial research trips, as well as choreographic, creative and teaching residencies in both countries. It also includes U.S. tour and commissioning of new work by Portuguese dance companies.

Details

Type of project: Research, residencies, development of new work, and touring

Discipline: Dance

Project: *U.S.-Portugal Dance Exchange*

Artists: Various artists

Dates: 1994-present

Key partners: Forum Dança, Lisbon; Danças na Cidade Festival, Lisbon; Ministry of Culture, Portugal; Bates Dance Festival, ME

Overall project budget: n/a

Private/public funding sources: Suitcase Fund of Dance Theater Workshop; Ministry of Culture, Portugal; Fundação Luso Americana, Portugal; Gulbenkian Foundation, Portugal; National Dance Project of New England Foundation for the Arts

Extent of project: The project originated in 1994 and continues today.

Project Development

Project origins and implementation time

In 1993, Dance Theater Workshop's Suitcase Fund (funded by Rockefeller Foundation) supported Ann Rosenthal to conduct research into the developing Portuguese dance community. Rosenthal discovered a very active community coming into its own. The community was developing service organizations and presentation opportunities, all initiated and run from within the community itself. These initiatives plus some of the choreographic tendencies bore many similarities to the New York dance community. Rosenthal initiated discussions with two dance organizations in Lisbon about developing a choreographic exchange program and a presenter and producer exchange program with the U.S. The goal of this initiative was to develop more knowledge in the U.S. of Portuguese contemporary dance, and to support relationships between artists and presenters in both countries. Proposals were made to the Gulbenkian Foundation,

Luso Americana Foundation and Suitcase Fund to support an exchange of choreographers and a trip to Portugal in July for a group of U.S. presenters. It coincided with the second edition of Danças na Cidade Festival presenting a number of Portuguese choreographers. Funding was received from Luso Americana and the Suitcase Fund. At same time, Rosenthal curated the performing arts component of a major Portuguese exhibition held at Snug Harbor Cultural Center, Staten Island in May, 1994. Vera Mantero, who was one of the leading members of the new generation of choreographers, was in residence at Snug Harbor for three weeks along with her dancers and composer. They rehearsed, took classes, attended performances, and met with other artists. As part of this residency, Dance Theater Workshop presented Mantero's latest group work. Snug Harbor presented a solo by Mantero, as well as solos by two of her dancers: Silvia Real and Paulo Henrique.

Implementation of the choreographer and producer exchange programs began in the 1994-1995 season (see list of all projects) and continues today. Rosenthal, who had previously worked as an artist booking agent and manager, as well as director of the National Performance Network and Suitcase Fund, drew on her presenter and artists contacts in the U.S. to develop interest and partnerships.

In July, 1994, the U.S. presenter delegation traveled to Lisbon for one week of the Danças na Cidade Festival. Participants included Mark Murphy, On the Boards, Seattle; Chuck Helm, Wexner Center, Columbus; Carla Peterson, Dance Theater Workshop, NYC; Terry Fox, Painted Bride Art Center and Winter Pillow, Philadelphia; Amy Lamphere, Wagon Train Project, Lincoln; and Ella Baff, Cal Performances, San Francisco. In addition to the dance performances, Rosenthal and the Portuguese partners arranged meetings for the group with key dance presenters and funders in Lisbon, as well as informal showings by emerging choreographers and meetings with new music composers. Four of the six presenters went on to work with Portuguese artists in the following years.

The trip resulted in plans for the mini-Festival, *Nova Dança: Portugal 96*, through which three Portuguese choreographers presented their work in New York City. Additional performances were scheduled in Providence, RI; Washington, DC; Lincoln, Nebraska; and Seattle, WA. MAPP brought together an informal coalition of organizations including DTW, Danspace, and The Kitchen and Movement Research to support the festival, which took place over three weeks. The success and enthusiastic public response to the performances led MAPP to organize another delegation of presenters to travel to Portugal for the 1996 edition of Danças na Cidade. The group included Laura Faure, Bates Dance Festival, ME; Laurie Uprichard, Danspace Project, NY; Cathy Zimmerman, Pentacle, NY; Nunally Kersh, Spoleto Festival, SC; Martin Novogrodski, Everett Dance Theatre, Providence RI; and Janet Stapleton, Dance Theater Workshop, NY.

After the 1996 projects, MAPP changed the focus from a project-to-project approach to an ongoing, long-term program of support and promotion of Portuguese-U.S. relations in the performing arts. It was formalized as **U.S.-Portugal Cultural Pipeline**. Many of the original projects continue, but these have expanded and deepened to include co-production of new works. Support from National Dance Project enabled MAPP to co-commission *A Story of Doubt* by Clara Andermatt and to produce a U.S. tour of the work. The expanded projects also include

producing U.S. tours of larger scale projects and, most recently, working with the Yerba Buena Center on a center-wide program of exhibitions, films, and performances, which focus on contemporary Portuguese work. They are in development now and scheduled for the 2001-2002 season.

The MAPP staff makes research trips to Portugal approximately twice a year to keep the program fresh and expanding.

Financial/logistical support

Research and development money is very difficult to identify. MAPP has been able to secure multi-year support from Ministry of Culture and Luso American Foundation to develop projects, but there is no U.S. support. It is also very difficult to find support to subsidize travel of U.S. presenters to Portugal. Without first-hand knowledge of the work by an expanding group of presenters, U.S. tours are much harder to produce. Previously, MAPP had been able to find support from the Suitcase Fund, NEFA (for Laura Faure and Marvin Novogrodski for example), Air Portugal and Portuguese sources. However, the Suitcase Fund no longer has the funds to support presenter travel. Portuguese sources are more and more reluctant to fund U.S. travel to Portugal as they feel they should not always have to subsidize this interest.

The events, performances, and residencies implemented by the program are, for the most part, not subsidized. This leaves little time and room to develop strong ancillary activities or printed materials. MAPP's lean staff does not have time to develop strong educational programs or marketing materials and there are no funds available to hire outside expertise.

Problems bringing project from idea to reality

See *Financial/logistical support*

Project Activities

Audience

Projects have involved many different types including presenter research, artist research, artist creative residencies, presentations, tours, and new productions.

Artist residencies by Portuguese choreographers have developed into an annual presence at Bates Dance Festival since 1995, and at least three to four Portuguese artists are hosted in New York each year.

Positive response: All presentations have attracted a diverse audience with strong interest & enthusiasm from the U.S. dance community. In New York, where the presence of Portuguese artists has been the most sustained and broadest through performances as well as creative residencies, the dance public has developed an overall curiosity about this work, so that the audience for Portuguese work is not entirely dependent on particular name recognition.

Activities

Performance residencies included workshops, lectures and demonstrations, panel discussions, post-performance discussions, and informal social gatherings.

With research and creative residencies, activities have included artists taking and teaching classes, meetings with other artists, presenters, and service organization representatives, attendance at performances and rehearsals, and informal social gatherings.

Contextual materials: Materials and events have not been able to be developed on any regular basis. Performance programs have sometimes included an essay or artist statement about the work.

New Partnerships/Resources

The partnership between U.S.-based MAPP and Portugal-based Forum Dança and Danças na Cidade was fundamental to success and longevity of the program.

The partnership of Bates Dance Festival in hosting a residency by a Portuguese artist each year ensures continuity.

Funding issues:

Joint funding from Ministry of Culture/Portugal and Luso American Foundation to MAPP to formalize its exchange projects into a sustained program.

Touring

Each of the performance residencies has involved touring to at least two, and as many as four cities. Tours have been organized, managed, and produced by MultiArts Projects & Productions.

Entry issues

There were no visa problems. IRS regulations have not been dealt with, and payments were made to organizations, not individuals.

There were some communication issues and some problems dealing with technical expectations for larger scale projects.

The requirements of the Portuguese artists are sometimes much greater than can be accommodated by the scale of theater here that will present their work. In 1998, in preparation for the U.S. tour of Clara Andermatt's *A Story of Doubt*, MAPP arranged for all of the tour presenters and tech directors to travel to Portugal to see the work's premiere and meet with the company's tech staff. This was to be able to understand and to resolve the complex touring requirements of the set.

Impact

There has been sustained interest among a number of key presenters around the U.S. in new Portuguese dance. With every project, additional presenters are introduced into the mix.

The program has a strong identity in Portugal and has become a key and reliable point of entry for many choreographers into the U.S. performing arts scene.

Relationships with some artists have continued and have deepened over time, from creative residence to performance and co-production of new work. New artists are introduced each year.

The program is expanding to include theater and dance.

Future

Additional projects in development are:

1. 2000-2001 U.S. tour for Clara Andermatt (her third to be produced by MAPP through this program)
2. 2001-2002 co-production of new work and U.S. tour for Paulo Ribeiro (his second to be produced through this program)
3. Yerba Buena Center focus on Portugal for 2001-2002
4. National ballet of Portugal - management of Joyce Theater season (July 2000)
5. Presenter trip to Portugal to investigate theater
6. Cape Verdian Diaspora project (collaboration between US, Portugal, Cape Verde and Netherlands)

Satisfaction/Success

Key factors in success/impact:

1. Early support of Suitcase Fund for research in Portugal.
2. MAPP's connection with multiple networks in U.S. and multiple partners in Portugal.
3. MAPP's and Forum Dança/Danças na Cidade strong mutual commitment to the importance of these exchanges.
4. U.S. dance community's enthusiasm about the Portuguese work.
5. Enthusiasm of key presenters for the work which has encouraged interest of others.
6. MAPP's continuing research in Portugal through one to two trips per year.
7. Presenter research trips to Portugal to view the work live has allowed MAPP to continue to expand the network of presenters interested in this work and to keep presenters up to date on new developments.
8. Portuguese government and foundation support for formalizing the individual projects into an ongoing, sustained program.
9. Support and advocacy for the importance of the program by the Portuguese Embassy in Washington, DC.

*VISIBLE RELIGION***Telephone interview with Mark Murphy, Executive Director, On the Boards**

Project Synopsis:

A music-theater collaboration featuring Indonesian and American composers, directors, puppeteers and musicians. The work was performed by Gamelan Pacifica in Seattle and was commissioned and presented by a consortium of three U.S. presenters based in Seattle, Minneapolis and Chicago.

Details

Type of project: Development of new work and touring.

Discipline: Music-theater

Project: Visible Religion

Artists: Javanese puppeteer Sri Djoko Rahardjo and Balinese Puppeteer I Made Sidia. Directed by American composer/director Kent Devereaux; music by Javanese composer Tonny Prabowo, and Gamelan Pacifica's Jarrad Powell. Photographic projections by opera scenic designer John Boesche. The work was performed by Gamelan Pacifica with guest musicians.

Project dates: 1991-1994

Key partners: The piece was co-commissioned by Seattle's On the Boards, the Walker Art Center of Minneapolis, and Performing Arts Chicago.

Overall project budget: Commission and touring budget was \$135,000

Private/public funding sources: NEA Presenting and Commissioning: \$25,000
Seattle Arts Commission: \$10,000
NEA International Initiative: \$20,000
King County Arts Commission: \$5,000
Garuda Indonesia Airlines (tickets): \$5,988
NEA International Travel Grant: \$3,440
Rockefeller Foundation (MAP Fund): \$25,000
In-kind: \$4,595

Total: \$99,023

Project Development

Project origins

A relationship with musicians from Indonesia was begun as early as 1991, when Gamelan Pacifica, led by Jarrad Powell, staged a Gamelan shadowplay. Puppet master I Wayan Dibia was invited to

perform with them. The project was successful, so Gamelan was interested in doing another, larger project. Jarrad also developed a relationship with composer Tonny Prabowo.

Visible Religion became possible when Mark Murphy of On the Boards proposed the project to John Killacky of the Walker Art Center and Susan Lipman of Performing Arts of Chicago; they became interested, the three organizations formed a consortium to support the work. They were particularly interested in the combining of contemporary and traditional shadow puppet techniques. Mark describes the planning of Visible Religion as "working backwards" from a product. They knew there was going to be a performance as an end product, so they worked backwards from that point to set a schedule. The fact that a consortium was established made it possible to leverage funding. Mark believes it would not have been possible to do the project without the consortium. The partnership also made the project more interesting to the artists because it presented them the opportunity to tour and experience three different cities.

Implementation time

As Mark Murphy describes it, the piece was "built" in Seattle. Rehearsals began July 12, 1994, and took place for two months. Previously, in May, 1994, Kent Devereaux had traveled to Indonesia for a month-long residency. Mark noted that the residency in Indonesia helped establish the tone, place, and look of the piece. It also established a sense of trust, such that the artists did not feel as though they were merely "imported" to the U.S. The residency in Indonesia and the subsequent rehearsals in Seattle meant that each of the artists played dual roles of host and guest. As Mark noted, time on each other's turf was important in developing the piece. While in Indonesia, lots of color photographs were taken, which were incorporated into the piece.

The piece premiered in Seattle on September 22 - 25. It then toured to Chicago from September 29 - October 2, and finally to Minneapolis October 8-9.

Financial/Logistical Support

(See above *Private/public funding sources*).

How did the project serve the mission?

None reported.

Problems bringing project to reality

Mark noted the very compressed schedule of working backwards from a premier date. He would have put more time in the schedule for a longer and less pressured residency. This schedule also would have allowed more time to raise funds. Mark felt Visible Religion was produced on a "bare bones" budget, and the fundraising was not easy. In fact, his exact words were "scraping it together." In addition, On the Boards had the added challenge of simultaneously conducting a capital campaign.

Entry Issues

Mark noted that On the Boards has often been considered the "back door entrance to the U.S." for many foreign artists. On the Boards has often presented the U.S. debut of international artists and companies.

Invariably, Mark's experience is that visas are routinely turned down the first time. To support its visa applications for Visible Religion, On the Boards made "arrangements" with academic institutions to present lectures by the artists. In most cases, universities are able to bring people in as expert lecturers. For example, composer Tonny Prabowo lectured at the University of Wisconsin.

On the Boards is very experienced in presenting international artists, so they are used to accommodating artists' special needs. In this case, the artists needed housing where they could cook and smoke. Since the performances occurred during the fall, the artists and collaborators were provided with warm clothing.

Mark mentioned that performers' honoraria were basically used to cover living expenses, so tax withholding was not an issue.

Project Activities***Audience***

Since the project was extremely time-compressed, there was not a great deal of opportunity for extensive outreach activities. During the two month long residency, which began in July, 1994, there was an informal showing and discussion for the students at Cornish College of Arts.

Positive response: Visible Religion was promoted as a component of the On the Boards initiative to focus on the Pacific Rim and to promote Asian artists. The show in Seattle attracted sold-out houses. Because of the tight touring schedule, On the Boards was only able to add one additional performance. Mark would have liked to do a second week. He felt that by doing a second week, the project could have reached out to non-traditional audiences. The Visible Religion project received a great deal of publicity including a large story in the weekend section of the Seattle newspaper.

The show played to capacity audiences in Chicago and at the Walker Art Center. The success of Visible Religion made possible the current project possible the current project, the Kali project.

New Prtnerships/Resources

As described already, Visible Religion was a co-commission. It received primary funding from Rockefeller Foundation's MAP program and the NEA.

Touring

Touring dates were as follows:

- Seattle (On the Boards): September 22 - 25, 1994

- Chicago (Steppenwolf Theater): September 29 - October 2, 1994
- Minneapolis (Walker art Center): October 8 - 9, 1994

Impact

As mentioned previously, the success of Visible Religion made another collaboration possible, the Kali project, which is currently in development (it is more detailed in the attached copy from On the Boards). The Kali project brings together once more Indonesian composer Tonny Prabowo, and Jarrad Powell of Gamelan Pacifica. Additional collaborators for this project include choreographer Gusmiati Suid from Sumatra, dancer Jessy Apriati from Sumatra, vocalist Nyak Ina Raseuki from Jakarta, and writer Geonawan Mohamad. In addition to Jarrad Powell, American participants include choreographer Mary Sheldon Scott and members of Gamelan Pacifica.

Mark noted an important difference between Visible Religion and the Kali Project. Though the artists in Visible Religion were committed from the start to the creation of a new work for touring, support from the Ford Foundation's Inroads program allowed the Kali project to develop a creative residency that did not have to culminate in a project. Mark mentioned that since the premise of Ford's Inroads program was unusual, the Indonesian artists found it hard to comprehend that they were being supported to simply have an "exploratory residency." They desired a clear letter of invitation. Once again, On the Boards, in order to deal with visa issues, worked with academic institutions to arrange speaking engagements as a way to ensure approval of the INS applications.

Mark also emphasized that the Inroads funding enabled the Kali project to progress from development through to production and touring (premier in Seattle in June, 2000; Walker Art Center and Museum of Contemporary Art in Chicago in April, 2001).

Satisfaction/Success

Mark considers the project a success. It sold out in Seattle, and it played to capacity audiences in Chicago and Minneapolis. On the Boards' existing expertise in presenting international artists, its Pacific Rim initiative, and its established relationships with key collaborators contributed to the success. As mentioned, the fact that it was a co-commission helped to leverage funding.

Mark discussed preparing for the success of the project. Due to the compressed touring schedule, it was impossible to add on additional performance dates in Seattle. Mark would have liked to have had more time in the schedule for a longer and less pressured residency, which would expand the time frame to raise funds.

Given the experience of the Visible Religion project, the Kali project has been conceived on a larger scale. The budget is almost twice as large (about \$200,000), and there is more time in the schedule for the residency. There is also interest to extend the tour, and have the project performed in Arizona and possibly the Spoleto Festival.

Mark noted that INS procedures and fundraising were always challenges. Despite the success of Visible Religion, it is still a challenge to raise money for the Kali project. Since the NEA has streamlined and its budget is cut in half, it is more difficult for the NEA to raise funds.

Resources/Expertise needed for greater success

As previously mentioned, more funding opportunities and a way to effectively deal with INS issues are needed.

APPENDIX D

Data Collection Technical Appendix

Information for the two databases used for this report was collected over an eight-month period. Information on each database follows

GRANTS DATABASE

This database was designed primarily for the collection of data on grants awarded in the United States for projects that involved non-U.S. artists. Information for the years 1993-1999 was collected from a range of secondary sources, including the Chronicle of Philanthropy database, and data collected from individual foundations, either in annual reports or through foundation websites. Every attempt was made to be comprehensive in relation to national foundations and to collect data from major regional foundations. In addition, information collected directly from grantees was entered in the case of the projects examined as case studies. For this reason, the database contains information regarding grants made for U.S. projects from a number of non-U.S. funders.

Funders represented in the database are listed in Table D-1. This table and other tables within this appendix follow this descriptive session.

Once the data regarding grants for international projects from these funders was entered into the database, it was determined that the amount of funding for the two outlying years represented in the database was significantly less than the other years. Because we felt this to be a result of our data collection methods rather than reality, these outlying years were not considered in our analysis.

Our original conception was to create a single database that could encompass all international performing arts activity in the U.S. regardless of whether it was funded or not. The database was designed as a relational database in which each entity would be represented only once in the database. The entities selected for inclusion were:

- Organizations: contained within a single table categorized variously as funding organizations, non-profit organizations, and artist groups.
- Individuals: for the purposes of the database, this was limited to individual artists.
- Activities: including performances, commissions, tours, etc.
- Grants: individual grant transactions
- Networks: consortia of organizations

Because our goal was to examine systems of relationships, a number of linking tables were created to model these relationships, including presenting, producing, and funding relationships. Figure D-1 shows the sets of tables contained in the database and the relationships between them.

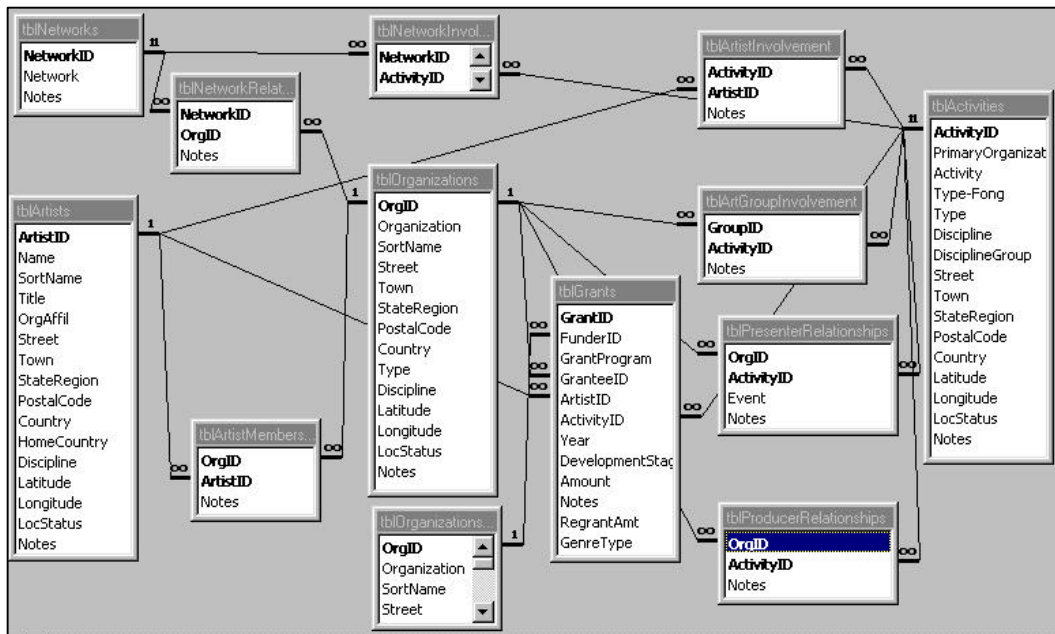


Figure D1: Grants Database Tables

In the case of individual artists and artist groups, information was collected on both the U.S. artists and non-U.S. artists involved in U.S. based projects or performances. Table D-2 lists the artists and artist groups represented in the database.

Similarly, information on organizations was collected in relation to their various activities. The design of the database made it possible to extract information on individual organizations in relation to their various roles as funder, presenter, or producer of an international project. Table D-3 lists organizations in the database that played the role of producer in relation to an international commission or tour. Table D-4 lists organizations in the database who were engaged as presenters of funded international work:

Each of these entities was geocoded and the geographic coordinates were imported into the database. This allows us to run individual queries against the data and easily generate geographic files for the set returned.

As noted above, our original intent was create a single database from which all information could be extracted. In the course of exploring web resources, we decided that it would be useful to create a separate database containing more general information on presenting of non-U.S. artists within the U.S.

CURRENT PRESENTING SEASON DATABASE

Data for the presenting database was collected from event calendars posted on the world wide web. Four primary sources were used. Three of these were commercial ticket seller websites: CultureFinder, Ticketmaster, and TicketWeb. In addition, tour calendars were examined from the Dirty Linen website. Our sense was that these four sources provided a good representative sample of national presenting activity. These were tested and supplemented by searches of individual presenter websites. Because this data was collected relatively late in the study, the data was restricted to performances between November 1999 and May 2000. Ideally, we would have collected this data over at least a year's duration to capture an annual round of presenting.

We wrote several text conversion programs to reformat textual information from these sites in order to import this data into the database. The primary table of the database had the following format:

- Geographic coordinates of venue
- General Venue
- Specific Hall (if different)
- Venue Address
- Venue Type
- Estimated Venue Size
- Presenter
- Primary Artist
- Performer(s)
- Description
- Date of First Performances
- All Performance Dates
- Number of Performances
- Artist's Home Country
- Artist's World Region
- Performance Genre
- Genre Type
- Source of Data

Following the initial collection of the performance data, the information was sorted and duplicative records from multiple data sources were merged. During the initial data collection, we erred on the side of inclusion by collecting performance data for any artist who was not recognized to be a U.S. artist. The final task remaining--and the greatest challenge--was to confirm whether each individual artist was not a U.S. artist. For this purpose, we found a good deal of useful information on individual artist websites, as well as various biographical dictionaries. Ultimately, we were able to identify about 95 percent of all of the artists. We eliminated any artist that could not be identified. In addition to artists that were eventually identified as U.S.-born artists, we also eliminated all foreign born artists resident in the U.S.

Table D-5 lists the artists who were finally included in the database. Table D-6 lists the individual venues represented in the database.

Organization	Town	State	Country
651 Arts	Brooklyn	NY	USA
American Airlines	Dallas	TX	USA
American Express Company	New York	NY	USA
American Jewish Committee	New York	NY	USA
Andrew W. Mellon Foundation	New York	NY	USA
Arts Council of England			UK
Arts International	New York	NY	USA
Asian Cultural Council	New York	NY	USA
Association of Performing Arts	Washington	DC	USA
At&T Foundation	New York	NY	USA
Bellsouth Corporation	Atlanta	GA	USA
British Council (Washington, Dc)	Washington	DC	USA
Bush Foundation	St. Paul	MN	USA
California Community Foundation	Los Angeles	CA	USA
Central New York Community	Syracuse	NY	USA
Cleveland Foundation	Cleveland	OH	USA
Coca-Cola Company	Atlanta	GA	USA
Dallas Foundation	Dallas	TX	USA
Dayton Hudson Foundation	Minneapolis	MN	USA
Elizabeth Firestone Graham Foundation	Akron	OH	USA
Emma Sheaffer Trust	New York	NY	USA
Eugene and Agnes E. Meyer Foundation	Washington	DC	USA
Federal Express	Memphis	TN	USA
Flinn Foundation	Phoenix	AZ	USA
Ford Foundation	New York	NY	USA
Foundation for Contemporary Art			USA
Frey Foundation	Grand Rapids	MI	USA
Fund for Folk Culture	Santa Fe	NM	USA
Garuda Indonesia Airlines		WA	USA
George Gund Foundation	Cleveland	OH	USA
Goethe Institue	San Francisco	CA	USA
Green Briar Corporation	Portland	OR	USA
Hearst Foundation	New York	NY	USA
Indianapolis Foundation	Indianapolis	IN	USA
Japan Foundation	New York	NY	USA
Jerome Foundation	St. Paul	MN	USA
Jessie Ball Dupont Fund	Jacksonville	FL	USA
John D. and Catherine T. Macarthur	Chicago	IL	USA
John S. and James L. Knight Foundation	Miami	FL	USA
Joyce Foundation	Chicago	IL	USA
Kings County Arts Commission		WA	USA
Korea Society	New York	NY	USA
Lila Wallace-Reader's Digest Fund	New York	NY	USA

Organization	Town	State	Country
Lilly Endowment	Indianapolis	IN	USA
Mcknight Foundation	Minneapolis	MN	USA
Meadows Foundation	Dallas	TX	USA
Meet the Composer	New York	NY	USA
Met Life	New York	NY	USA
Miami Beach Cultural Arts Council	Miami	FL	USA
Miami Dade Cultural Affairs Council	Miami	FL	USA
Mid Atlantic Arts Foundation	Baltimore	MD	USA
Milwaukee Foundation	Milwaukee	WI	USA
Nathan Cummings Foundation	New York	NY	USA
National Endowment for the Arts	Washington	DC	USA
Natl Initiative To Pres. American Dance	Washington	DC	USA
Netherlands Consulate			Netherlands
New England Foundation for the Arts	Boston	MA	USA
NYC Department of Cultural Affairs	New York	NY	USA
New York Community Trust	New York	NY	USA
New York State Council On the Arts	New York	NY	USA
Northern Arts			UK
Northwest Area Foundation	St. Paul	MN	USA
Open Society Institute	New York	NY	USA
Otto Bremer Foundation	St. Paul	MN	USA
Peninsula Community Foundation	San Mateo	CA	USA
Pew Charitable Trusts	Philadelphia	PA	USA
Phillip Morris Companies	New York	NY	USA
Pittsburgh Foundation	Pittsburgh	PA	USA
Polk Bros. Foundation	Chicago	IL	USA
Portland Jewish Federation	Portland	OR	USA
Public Welfare Foundation	Washington	DC	USA
Quebec Delegation	Quebec		Canada
Robert Sterling Clark Foundation	New York	NY	USA
Rockefeller Foundation	New York	NY	USA
Saison Foundation			Japan
San Francisco Foundation	San Francisco	CA	USA
Seattle Arts Commission	Seattle	WA	USA
Soros Foundation/Open Society Institute	New York	NY	USA
Southern Arts Federation	Atlanta	GA	USA
St. Paul Companies	St. Paul	MN	USA
Suitcase Fund	New York	NY	USA
Theatre Communications Group	New York	NY	USA
Thomas Buckner	New York	NY	USA
Trust for Mutual Understanding	New York	NY	USA
United States-Mexico Fund for Culture	New York	NY	USA
Usia	Washington	DC	USA
Westaf	Denver	CO	USA

Table D-1: Funders of U.S.-Based International Work, 1993-1999			
Organization	Town	State	Country
William Penn Foundation	Philadelphia	PA	USA
William T. Grant Foundation	New York	NY	USA
Woods Charitable Fund	Lincoln	NE	USA
Woods Fund of Chicago	Chicago	IL	USA

33 Fainting Spells, Seattle, WA, USA	Abhinaya Dance Company, San Jose, CA, USA
Rabih Abou-Khalil, Lebanon	Pedro R. "Edru" Abraham, Quezon City, Philippines
Academy of Chinese Traditional Opera, Beijing, China	Acezantez, Zagreb, Croatia
Martin Acosta, Mexico City, Mexico	Ad Vielle Que Pourra, Canada
Yacub Addy, Troy, NY, Ghana	Sikuru Adepoju, Nigeria
Abraham Adzinyah, Middletown, CT, Ghana	Afrocuba de Matanzas, Matanzas, Cuba
Agon, Prague, Czechoslovakia	Agua, Sol & Sereno, Puerto Rico
Abdollah Ahmadi, Iran	Claire Aguilar, Los Angeles, CA, USA
Sigfrido Aguilar, Guanajuato, Mexico	Ae Soon Ahn, Seoul, Korea
Ile Aiye, Bahia, Brazil	Omofolabo Ajayi-Soyinka, Lawrence, KS, Nigeria
Akademia Ruchu, Warsaw, Poland	Michiko Akao, Japan
Tayyar Akdeniz, New York, NY, Turkey	Funke Akinyanju, Lagos, Nigeria
Didier Akpa, Abidjan, Cote d'Ivoire	Nargis Akter, Dahka, Bangladesh
Al Qantarh, Italy	Hussain al-Riffaei, East Riffa, Bahrain
Chava Alberstein, Israel	Alberto Felix Alberto, Buenos Aires, Argentina
Alfred Ve Dvore, Prague, Czechoslovakia	Mehr Ali, Pakistan
Sher Ali, Pakistan	Hossein Alizadeh, Iran
Ustad Allarakha, India	Stephane Allard, Montreal, Canada
Susan Allen, CA, USA	Michael Alpert, New York, NY, USA
Altan, Ireland	Adalberto Alvarez, Cuba
Anjani Ambegaokar, Diamond Bar, CA, India	American Composers Orchestra, New York, NY, USA
American Repertory Theater, Cambridge, MA, USA	American Russian Youth Orchestra, New York, NY, USA
Amir Ali Vahabzadegan Ensemble, (Unknown)	David Amran, Putnam Valley, NY, USA
Lu De An, Beijing, China	Lalgudi Padmavathy Ananthagopalan, India
Jojo Ancheta, (Unknown)	Andalib-Salem, Iran
Clara Andermatt, Portugal	Elias Andreato, Brazil
Yeeye Annoh, Accra, Ghana	Kwaw Ansah, Accra, Ghana
Arnaldo Antunes, Brazil	Serafin Aponte, [Unknown]
Kwabena Osei Appiagye, Accra, Ghana	Neil Applebaum, USA
Arabesque Company, Sofia, Bulgaria	Alberto Antonio Araiza, Damascus, MD, USA
Raquel Araujo, Mexico City, Mexico	Antonio Araujo, Sao Paulo, Brazil
Archa Theater, Prague, Czechoslovakia	Julie Archer, South Minneapolis, MN, USA
Shaheen Ariedfien, South Africa	Arkadii Tsimbler, Moscow, Russia
Hector Armienta, San Francisco, CA, USA	I Made Arnawa, Bali, Indonesia
Dora Arreola, Mexico	Eleftheria Arvanitaki, Greece
Akweley Aryeetey, Accra, Ghana	Robert Ashley, New York, NY, USA
I Ketut Gede Asnawa, Indonesia	Badi Assad, Brazil
Astrid Hadad Y Los Tarzanes, Mexico City, Mexico	Michael Atherton, Kingwood, New South Wales, Australia
Danilo Aviles, Cuba	Awaji Ningyo Joruri, Hyogo, Japan
Jose L. Ayala, Quezon City, Philippines	Joey Ayala, Quezon City, Philippines
Maria Aurora Aceves Azcarate, San Salvador Tizatlahi, Metepec, Edo. De Mexico, Mexico	Erica Azim, USA
Munir Bachir, Iraq	Omar Munir Bachir, (Unknown)
Badal Roy Ensemble, New York, NY, USA	Aly Bain, Scotland
Bale Folclorico Da Bahia, Brazil	Stephanie Ballard, (Unknown)
Balle de San Juan, San Juan, Puerto Rico, USA	Ballet British Columbia, British Columbia
Ballet Folklorico Quetzalli, Veracruz, Mexico	Elizabeth Balmaseda, Miami, FL, Cuba
Baluch Ensemble of Karachi, Pakistan	Subhankar Banerjee, India

Table D-2: Individual Artists and Artist Groups in Grants Database	
Ed Barguiarena, Los Angeles, CA, USA	Sean Barlow, Washington, DC, USA
Maria Jose Suarez Barrera, Spain	Soledad Barrio, Spain
Eduardo Garcia Barrios, Tijuana, Mexico	Neil Bartlett, London, England
Bat Sheva, Israel	Bata 'Orisa' Ensemble, Nigera
Dawn K. Batson, Sunrise, FL, Trinidad	Battlefield Band, Scotland
Susan Bauer, Los Angeles, CA, USA	Luis Bauzo, Brooklyn, NY, USA
Bayanihan International Dance Co. of the Philippines, Phillippines	Robert Beaser, (Unknown)
Eve Beglarian, New York, NY, USA	Ruth Behar, Ann Arbor, MI, Cuba
Hossein Behroozi, Iran	Sylviane Bello, London, Not determined
Alessandra Belloni, Italy	I Dewa Putu Berata, Gianyar, Bali, Indonesia
Berliner Ensemble, Berlin, Germany	Alan Bern, Berlin, Germany
Anne-Lise Bernstein, Norway	Amir Beso, Sarajevo
Calixthe Beyala, Paris, Cameroon	Krishna Bhatt, India
Debashis Bhattacharya, India	Emilia Biancardi, Brazil
Valeriy Biltchenko, Kiev, (Unknown)	Cyril Birch, Berkeley, CA, USA
Kurt Bjorling, Chicago, IL, USA	Black Umfolosi, Bulawayo, Zimbabwe
Toni Blackman, Washington, DC, USA	David Blanas, Arhem Land, Australia
Juan Blanco, Cuba	Beppie Blankert, Netherlands
Bloomsburg Theatre Ensemble, Bloomsburg, PA, USA	Bogani Ndodana, Toronto, South Africa
Bolshoi Ballet, Moscow, Russia	Paul Bonin-Rodriguez, San Antonio, TX, USA
Seydou Boro, Ouagadougou, Burkina Faso	Marcela Broughton, (Unknown)
Joao Bosco, Brazil	Tammy Bose, India
Amida Bououssou, Morocco	Yvette Bozsik, Hungary
Richard Bradshaw, Australia	Oscar Brand, Canada
Brave Old World, Berlin, Germany	Brian Sibanda, Harare, Zimbabwe
Cesar Brie, Sucre, Argentina	Bronx Arts Ensemble, Bronx, NY, USA
Stuart Brotman, Los Angeles, CA, USA	Anthony Brown, Berkeley, CA, USA
Ron Brown, New York, NY, USA	Luiz Bueno, Brazil
Bun-Ching Lam, Poestenkill, NY, China	Kevin Burke, Ireland
Bushehri Traditional Music Ensemble, Iran	Buto Sha Tenkei, Tokyo, Japan
Beauler Byoko, Zimbabwe	C.A.S.Y.M. Steel Orchestra, Brooklyn, NY, USA
Arinda Caballero, Mexico	Dennis Cahill, Ireland
Franklin Caicedo, Buenos Aires, Argentina	Jim Calder, Tomkins Cove, NY, USA
Leroi Calliste (Black Stalin), San Fernando, Trinidad	Jose Camacho, Xalapa, Veracruz, Mexico
Hugo Fragozo Campos, San Antonio, TX, USA	Juan Ramon Caro, Spain
Carpetbag Theater, Knoxville, TN, USA	Jo Carson, San Francisco, CA, USA
Stephen Carter, Seattle, WA, USA	Chris Carter, Seattle, WA, USA
Valentina Castro, Mexico City, Mexico	I Nyoman Catra, Indonesia
Michele Ceballos, Phoenix, AZ, USA	Boyzie Cekwana, Durban, South Africa
Joseph Celli, Black Rock, CT, USA	Center for Theatre Education, Gdansk, Poland
Jesus Cepeda, Carolina, Puerto Rico, Puerto Rico	Bobi Cespedes, Cuba
Guillermo Cespedes, Cuba	Elena Cezar, Bucharest, Romania
Swapan Chadhuri, India	Walter Chakela, Johannesburg, South Africa
Uttam Chakraborty, Dhaka, Bangladesh	Ajoy Chakraborty, India
Chamber Ensemble of the Prague FOK Symphony Orchestra, Prague, Czechoslovakia	U Chan Tha, Yangon, Myanmar
Abby Man Yee Chan, Hong Kong, China	Chandralekha, Madras, India
Sikkil Mala Chandrasekher, India	Tom Chapin, USA
Joaquin Lopez Chapman, Mexico City, Mexico	Amit Chatterjee, India
Samir Chatterjee, New York, NY, India	Hariprasad Chaurasia, India
Chaka Chawasarira, Zimbabwe	Veenapani Chawla, Pondicherry, India

Chay Yew, Alhambra, CA, USA	Chenwa Chebe, Nigeria
H. T. Chen, New York, NY, China	Shi-Zheng Chen, New York, NY, China
Weiya Chen, Beijing, China	Yung-Sheng Chen, Taipei, Taiwan
May Tchi Chen, Taipei, Taiwan	Maria Cheng, Minneapolis, MN, USA
Chikujō Ichikawa Tsugaru Shamisen Ensemble, Japan	Kwok Wai Chin, Hong Kong, China
Stella Rambisai Chiweshe, Harare, Zimbabwe	Jong Sil Choi, Seoul, Korea
Isaac Chokwe, South Africa	Ping Chong, New York, NY, Canada
Yoshiko Chuma, New York, NY, Japan	Dan Chumley, San Francisco, CA, USA
Chung Jae-Chuk, Korea	Joe Chvala, Minneapolis, MN, USA
Cie 2 in 1, Hungary	Cloud Gate Dance Theatre, Taiwan
Tetteh Coblak, (Unknown)	Nicolas Collins, England
Compagnie Azanie, France	Compagnie Ebene, Vitry Sur Seine, France
Compagnie Quarks, Bosnia	Compagnie Yvette Boszik, Hungary
Companhia Clara Andermatt, Portugal	Composers Union in St. Petersburg, St. Petersburg, Russia
Conjunto Afro-Cubano, Cuba	Carolyn Cooper, Mona, Jamaica
Roque Cordero, Panama	Bonnie Cordon, Ashfield, MA, USA
Pedro Cortes, Jr., Spain	Montserrat Cortes, Spain
Roselyn Costantino, State College, PA, USA	Yaya Coulibaly, Bamako, Mali
Marc Couroux, (Unknown)	Creach/Company, New York, NY, USA
Credo Theater, Sofia, Russia	Croatian National Theater, Zagreb, Yugoslavia
Nilo Cruz, (Unknown)	Cuban National Folkloric Dance Ensemble, Cuba
Blondell Cummings, New York, NY, USA	Johhny Cunningham, Scotland
Phil Cunningham, Scotland	Curubande, Costa Rica
Dah Theatre, Belgrade, Yugoslavia	Yang Dan, Beijing, China
Dance HK/NY, Hong Kong, China	Dance Theatre of Harlem, New York, NY, USA
Dancers and Musicians of Bali, Peliatan, Bali, Indonesia	Dansgroep Beppie Blankert, Netherlands
Fred Darsow, New York, NY, USA	Anando Gopal Das, Bengal, India
Anup Kumar Das, India	Bapi Das, Bengal
Chitresh Das, India	Manju Das, Bengal
Purna Das, Bengal	Dastan, Iran
Dennis Russell Davies, New York, NY, USA	Jacqueline Z. Davis, Manhattan, KS, USA
Chuck Davis, Durham, NC, USA	Dorothy Davis-Joseph, New York, NY, USA
Dayton Contemporary Dance Company, Dayton, OH, USA	Dayton Philharmonic Orchestra, Dayton, OH, USA
Robson Correa de Camargo, Minas Gerais, Brazil	Maria Dolores de la Cruz, Spain
Alberto de la Rosa, Veracruz, Mexico	Deja Donne, Czechoslovakia
Angela Del Moral, Chicago, IL, USA	Deirdre delaCruz, Seattle, WA, Phillipines
Gerardo Delgado, Mexico	Helen Denniston, London, UK
Moussa Diabate, New York, NY, Guinea	Toumani Diabate, Eeklo, Mali
Yaya Diallo, Mali	Diana Thedim Company, Portugal
Manthia Diawara, New York, NY, Mali	Guaili Oseiku DanEl Diaz, Miami, FL, USA
I Wayan Dibia, Denpasar, Bali, Indonesia	Hamza el Din, Tokyo, Sudan
Dinizulu Gene Tinnie, Miami, FL, USA	Massamba Diop, Dakar, Senegal
Tubara Diouf, Senegal	Chitra Divakaruni, Stafford, TX, India (?)
Tennessee Rice Dixon, New York, NY, USA	Yuriko Doi, San Francisco, CA, Japan
Antonio Jorge Dos Santos (Tote Gira), Salvador, Bahia, Brazil	Noble Douglas, Woodbrook, Trinidad
Doula, Canada	Deborah Drattell, USA
Paul Dresher, Berkeley, CA, USA	Mark Dresser, USA
Drummers of Burundi, Burundi	Drums of Fire, Senegal
Thomeki Dube, Bulawayo, Zimbabwe	Dumb Type, Tokyo, Japan

Tan Dun, China	Paul Lustig Dunkel, New York, NY, USA
Dv8 Physical Theater, London, England	Mats Eden, Sweden
Eifman Ballet, St. Petersburg, Russia	Abdellah El Gour, Tanger, Morocco
El Grupo Folklorico, Mexico	El Grupo Torombo, Spain
Mohamed el Hatmin, Jajouka, Morocco	Ahmad El-Assmar, (Unknown)
Hassan el-Geretly, Cairo, Egypt	El-Warsha Theater Company, Cairo, Egypt
Richard Emmert, Berkeley, CA, USA	En-Knap, Slovenia
Kenny Endo, Honolulu, HI, USA	Ensemble Koteba, Abidjan, Ivory Coast
Hassan Erraji, Swansea, Wales, Morocco	Abelardo Estorino, Havana, Cuba
Evidence, New York, NY, USA	Fan Xing, Beijing, People's Republic of China
Yisong Fan, Beijing, China	Aboubacar Fatouabou, Guinea
Laura Faure, Portland, ME, USA	Dan Feiszli, (Unknown)
Hedvig Fekete, Hungary	Lilana Felipe, Coyoacan, Mexico
Jorge Alberto Fernandez, Buenos Aires, Argentina	Jose Loyola Fernandez, Cuba
Nohema Fernandez, Tucson, AZ, Cuba	Antunes Filho, Brazil
David First, (Unknown)	Cornelius Fischer-Credo, (Unknown)
Fist and Heel Performance Group, New York, NY, USA	Raymond J. Flores, Glen Cove, NY, USA
Lenka Flory, (Unknown)	Flying Foot Forum, Minneapolis, MN, USA
Kathy Foley, Santa Cruz, CA, USA	Joao Fonseca, Rio de Janeiro, Brazil
Ildiko Foris, Hungary	Forman Brothers, Prague, Czechoslovakia
Maria Irene Fornes, New York, NY, Cuba	Eleny Fotinos, Argentina
Filipa Francisco, Portugal	Frantisek and Vera, Prague, Czechoslovakia
Alasdair Fraser, Scotland	Brahim Fribgane, Morocco
Frog Experimental Theatre, Beijing, China	Dan Froot, Venice, CA, USA
Keiko Fujiie, Nagasaki, Japan	James Fulkerson, USA
Josef Fung, Hong Kong, China (?)	Rocelia Wai Hung Fung, Hong Kong, China
Carlos Funn, VA, USA	Furusato Caravan of Tokyo, Tokyo, Japan
Coco Fusco, USA	Maria Elena Gaitan, Los Angeles, CA, USA
Guillermo Galindo, Oakland, CA, USA	Jose Manuel Galvan, Los Angeles, CA, Mexico
Gamelan Pacifica, Seattle, WA, USA	Gamelan Sekar Jaya, El Cerrito, CA, USA
Gerardo Gandini, Buenos Aires, Argentina	Selva Ganesh, India
Mala Ganguly, India	Orlando Jacinto Garcia, Miami, FL, Cuba
Anne Garcia-Romero, New York, NY, USA	Gardzienne Centre Theatre Practices, Poland
Djivan Gasparyan, Armenia	Gilberto Gawronski, Rio de Janeiro, Brazil
Gabriel Gbadamosi, Nigeria	David Gere, Los Angeles, CA, USA
Mar Geronimo, Philippines	Djedje Djedje Gervais, Abidjan, Cote d'Ivoire
Natalia Juan Gil, Fracc. Coapexpan, Xalapa, Veracruz, Mexico	Rose Marie Giraud, Cote d'Ivoire
Bogomil Gjuzil, (Unknown)	Ariel Guzik Glantz, Colinas del Sur, Mexico
Phillip Glass, New York, NY, USA	Gloria, London, England
Gnawa Musicians, Morocco	Michel Godard, (Unknown)
Golden School of Irish Dance, Ireland	Donny Golden, Ireland
Alice Gomez, San Antonio, TX, USA	Nina Gomez, El Paso, TX, USA
Guillermo Gomez-Pena, San Francisco, CA, Mexico	Maria Jose Goncalves, Maputo, Mozambique
Joseph Julian Gonzalez, Los Angeles, CA, USA	Joe Goode, San Francisco, CA, USA
Lorna Goodison, Ann Arbor, MI, Jamaica	Michael Gordon, New York, NY, Nicaragua
Steve Gorn, USA	Rene Gosselin, Montreal, Canada
Tomislav Gotovac, Zagreb, Croatia	Harold Gramatges, Cuba
Grand Orchestra de Tango, Argentina	Green Thumb Theatre, Vancouver, Canada
Jim Grimsley, Atlanta, GA, USA	Peter Groll, Slovakia
Jerzy Grotowski, New York, NY, Poland	Grupo Asaltodiario, Mexico City, Mexico
Grupo de Teatro Macunaima, Brazil	Guandong Modern Dance Company, China

Guangrun Rong, Shanghai, China	Felix Guerrero, Cuba
Desmar Guevara, Bronx, NY, USA	Isaac Guillory, England
Wenjing Guo, Beijing, China	Deepti Gupta, Toronto, Canada
Abdulrazak Gurnah, Canterbury, Tanzania	Shobha Gurtu, India
Guru Kelucharen Mohapatra and Company, India	Gustav Mahler Jugendorchester, Germany
Raul Gonzalez Guzman, Monterrey, Nuevo Leon, Mexico	H Art Chaos, Tokyo, Japan
Sen Hea Ha, Los Angeles, CA, Korea	Yong-sox Ha, Seoul, Korea
Astrid Hadad, Mexico City, Mexico	Pejman Hadadi, Iran
Taraf de Haidouks, Romanis	Andrea Hairston, Northampton, MA, USA
Abduaziz Hakmoun, Morocco	Morocco
Abdurahim Hakmoun, Morocco	Hassan Hakmoun, Marrakech, Morocco
Moustaf Hakmoun, Morocco	Sondra Hale, Los Angeles, CA, USA
Del Hamilton, (Unknown)	Philip Hamilton, New York, NY, USA
Hsu-Hui Hang, Taipei, Taiwan	Dayna Hanson, Seattle, WA, USA
Gaelen Hanson, Seattle, WA, USA	Takashi Harada, Japan
Irwansyah Harasap, Medan, Sumatra, Indonesia	Agos Hargitai, Hungary
Ramya Harishankar, Irvine, CA, India	David Harrington, San Francisco, CA, USA
Craig Harris, New York, NY, USA	Rennie Harris, Philadelphia, PA, USA
Lou Harrison, Los Aptos, CA, USA	Hartati, Pondok Bambu, Sumatra, Indonesia
Patricia Harter, Santa Barbara, CA, USA	Royal Hartigan, New York, NY, USA
Harupin-Ha Butoh Company, Japan	Martin Hayes, Ireland
Pierre Hebert, Montreal, Quebec, Canada	Keremane Shivanand Hegde, Karnataka, India
Herencia String Quartet, Philadelphia, PA, USA	Huberal Herrera, Cuba
Rosemary Hezekiah, Port of Spain, Trinidad	Giovanni Hidalgo, Puerto Rico
Hilmar Thordarson, Reykjavik, Iceland	Tish Hinojosa, Austin, TX, USA
Berta Hiriart, San Lucas, Coyoacan, Mexico	Earle Hitchner, Ireland
Sandy Wing Kiu Ho, Hong Kong	Sin Cha Hong, Kyonggi, Korea
Hisako Horikawa, Japan	Davorika Horvat, Zagreb,
Sterling Houston, San Antonio, TX, USA	Wu Hsing-Kuo, Taipei, Taiwan
Lin Hsiu-Wei, Taipei, Taiwan	Jui-Fang Hsu, Tainan, Taiwan
Huaxia Chamber Ensemble, China	Marie Mei-Ying Hung, Hong Kong, China
Richard Hunt, Montreal, Canada	Zakir Hussain, India
Huun-Huur-Tu, Tuva	Lin Hwai-Min, Taipei, Taiwan
I Gede Winartha Putu, Indonesia	I Giullari Di Piazza, Katonah, NY, USA
Tom Ibnur, Jakarta, Indonesia	Ramli Ibrahim, Kuala Lumpur, Malaysia
Shin-ichiro Ikebe, Tokyo, Japan	Ilyas Malayev Ensemble, New York, NY, USA
Shintaro Imai, Japan	In-Young Sohn Company, Korea
Indianapolis Chamber Orchestra, Indianapolis, IN, USA	Inkhay, Bolivia?
International Classic Center of St.Petersburg, St. Petersburg, Russia	Irondale Productions, New York, NY, USA
Bobby Irving III, Chicago, IL, USA	Mitsuru Ishii, Japan
Genji Ito, New York, NY, USA	Manami Ito, Japan
Eileen Ivers, Ireland	Iwisa Music and Dance Company, Harare, Zimbabwe
Iza, Maramures, Romania	Kristin Jackson, New York, NY, USA
D.D. Jackson, New York, NY, Canada	Pandit Jasraj, India
Bombay Jayashri, India	Wendy Jehlen, Cambridge, MA, USA
Bout Jeloud, Jajouka, Morocco	Jennifer Swenson, Anchorage, AK, USA
John Jennings, Ireland	Jeune Ballet D'afrique Noire, Abidjan, Cote d'Ivoire
Xi Ju Che Jian, Beijing, China	Wu Jing-jyi, Taipei, Taiwan
Tina Johansson, Sweden	Ju Percussion Group, Taipei, Taiwan

Table D-2: Individual Artists and Artist Groups in Grants Database	
Anton Juan, Manila, Phillipines	Vivian Cruz Juarez, Mexico City, Mexico
Istvan Juhos, Hungary	Isaac Julien, London, England
June Watanabe in Company, San Rafael, CA, USA	Jurys Irish Cabaret, Ireland
Azad Abul Kalam, Dhaka, Bangladesh	Kayhan Kalhor, Iran
Kalyi Jag, Hungary	Tijaan M. Kamara, Bakau, Gambia
Kan Zaman Community Ensemble, Riverside, CA, USA	Aska Kaneko, Tokyo, Japan
Joon-Hyuk Kang, Seoul, Korea	Manhong Kang, Korea
John Kani, Johannesburg, South Africa	Embar Kannan, India
Kapelye, USA	Raj Kapoor, Nepal
Anuradha Kapur, New Delhi, India	Hafiz Kani Karaca, Turkey
Akira Kasai, Japan	Ulhas Kashalkar, India
Souhail Kaspar, Santa Clarita, CA, USA	Yuri Kasparov, (Unknown)
Iwona Katarzynska, Gdansk, Poland	Takeshi Kawamura, Tokyo, Japan
Du Ke, Beijing, China	Anne Teresa de Keersmaecker, Belgium
Salif Keita, Mali	Forward Kenda, Zimbabwe
Kent Deveraux, (Unknown)	Andruid Kerne, New York, NY, USA
Molefi Kete-Asante, Philadelphia, PA, USA	Nabil Khaiat, Lebanon?
Ali Akbar Khan, India	Amjad Ali Khan, India
Asad Ali Khan, India	Ashraf Shareef Khan, Pakistan
Nishar Khan, India	Rais Khan, India
Rashid Khan, India	Sabir Khan, India
Shujaat Husain Khan, India	Ustad Bismillah Khan, India
Ustad Vilayat Khan, India	Imrat Khan, India
Ustad Sultan Khan, India	Mohamed Khaznadji, Algeria
Shohei Kikuchi, Akita, Japan	Jin Hi Kim, New York, NY, Korea
Jeong-ok Kim, Korea	Malbourg Kim, Korea
Yoon-suk Kim, Korea	Kinetic Theater, Russia
Alonzo King, San Francisco, CA, USA	Kinnara Taiko, Los Angeles, CA, USA
Jayanthi R. Kiran, India	Kirov Ballet, St. Petersburg, Russia
Kirov Opera, St. Peterburg, Russia	Kiyi M'bock, Cote d'Ivoire
Stacy Klein, Ashfield, MA, USA	Klezomatics, New York, NY, USA
Phyllis Klotz, Daveyton, South Africa	Pichet Klunchuen, Bangkok, Thailand
Aniruddha Knight, India	Ko-Thi Dance, Milwaukee, WI, USA
Alexis Kochan, (Unknown)	Koichi Tomano, (Unknown)
Hiroshi Koike, Tokyo, Japan	Francois Kokelaere, Guinea
Koffi Koko, Ouidah, Benin	Koleksyon Kazak, Kazakistan?
Kolpakov Trio, Russia	Souleymane Koly, Abidjan, Cote d'Ivoire
Rokiya Kone, Abidjan, Cote d'Ivoire	Korean Traditional Performing Arts Center, Korea
Hirokazu Kosaka, Japan	Dennis Koster, New York, NY, USA
Iztok Kovacs, Slovenia	Miroslava Kovarova, Slovakia
Susie Kozawa, Seattle, WA, USA	Pich Tum Kravel, Phnom Penh, Cambodia
Urich Krieger, Germany	Balamurali Krishna, India
Krishnamurthi, India	Krishnamurthi Nagaswaram Troupe, India
Sriram Krishnan, India	T.N. Krishnan, India
Viji Krishnan, India	Kronos Quartet, San Francisco, CA, USA
Shahriar Krori, (Unknown)	Barbora Kryslova, (Unknown)
Ali Hassan Kuban, Egypt	Nomadlozi Kubheka, Bulawayo, Zimbabwe
Vinaya Kumar, Pondichery, Kerala, India	Mythili Kumar, San Jose, CA, India
Chi Shing Kung, Hong Kong	Zai Kuning, Singapore, Singapore
Kunjban Folk Troupe, Bihar, India	Jing Hong Kuo, Singapore
Chung-Ming Kuo, Taipei, Taiwan	Ken Wai Kit Kwok, Hong Kong
Julian Kytasty, (Unknown)	John La Barbera, Italy
La Conja, Spain	Joan LaBarbara, Santa Fe, NM, USA

Table D-2: Individual Artists and Artist Groups in Grants Database	
Lakshmi, India	Lalezar Ensemble, Turkey
Odartey Lamptey, Yonkers, NY, Ghana	Suzy Landau, Lamentine, Martinique
Melissa Lang, New York, NY, USA	Dawn Langdown, Cape Town, South Africa
Nil Lara, Coral Gables, FL, USA	Mario LeBlanc, Montreal, (Unknown)
Kiha Lee, Los Angeles, CA, Korea	Tom Lee, New York, NY, USA
Sun Ock Lee, Korea	David Lefkowitz, Los Angeles, CA, USA
Christian LeMaitre, France	Ralph Lemon, New York, NY, USA
Tania Leon, Havana, Cuba	Robert LePage, Canada
Les Ballets Africains, Guinea	Les Go de Koteba, Abidjan, Cote d'Ivoire
Suzette LeSueur, Westhoven, South Africa	Tania Leulliux, Willits, CA, USA
Wai Wa Leung, Hong Kong	Angelia Leung, Los Angeles, CA, USA
Howard Levy, (Unknown)	Lia Rodrigues Dance Company, Brazil
Chi-Ming Liang, Taiwan	Lichi Fuentes, Cuba
Marco Lienhard, Switzerland	Zeca Ligiero, Rio de Janeiro, Brazil
Werewere Liking, Abidjan, Cote d'Ivoire	Yatin Christina Lin, Taipei, Taiwan
Carmen Linares, Spain	Liu Qi-Chao, Los Angeles, CA, USA
Liu Ziwei, Beijing, China	Mei Yin Liu, Taiwan
Liz Lerman Dance Exchange, Takoma Park, MD, USA	Agnes Locsin, Manila, Philippines
Iskandar Loedin, Indonesia	Ibis Perla Logarzo, Ashfield, MA, Argentina
Soh Kim Loke, Penang, Malaysia	Hannibal Lokumbe, Smithville, TX, Not determined
Zhou Long, Beijing, China	Francisco Lopez, Spain
Baltazar Lopez, San Salvador, El Salvador	Orinete Lopez, Cuba
Guido Lopez-Gavilan, Cuba	Sondra Loring, Brooklyn, NY, USA
Los Afortunados, Cuba	Los Hermanos Cepeda, Puerto Rico
Los Munequitos, Cuba	Los Pleneros de La 21, New York, NY, USA
Waverly Lucas, Atlanta, GA, USA	Nena Lucas, Atlanta, GA, USA
Lula Washington Dance Theatre, Los Angeles, CA, USA	Jacek Luminski, Bytom, Poland
Alejandro Luna, Mexico City, Mexico	Heung Wong Lung, Hong Kong, Hong Kong
Deddy Luthan, Jakarta, Indonesia	Lyon Opera Ballet, Lyon, France
Aly M'baly, Chicago, IL, USA	Victor Choi Wo Ma, Hong Kong, China
Anita Macbeth, (Unknown)	Tony MacManus, Scotland
Natalie MacMaster, Nova Scotia	Marcela Madariaga, Juarez, Mexico
Madis Kolk, Tallinn, Estonia	Cosmas Magaya, Zimbabwe
Simon Magaya, Zimbabwe	Suhaimi Magi, Malaysia
Nithyasree Mahadevan, India	Birju Maharaj, India
Makiko Sakurai, Kawaguchi, Japan	Nozomi Makino, Kyoto, Japan
James Makubuya, Uganda	Ruth Maleczek, New York, NY, USA
Maly Drama Theatre of St. Peterburg, St. Petersburg, Russia	Abdul Rahman Mangara, (Unknown)
Manim Mannie, Auckland Park, South Africa	Cosmin Manolescu, Bucharest, Romania
Vera Mantero, Portugal	Vincent Mantose, South Africa
Lillian Manzor, Miami, FL, USA	Frederic Mao, (Unknown)
Jorge Lopez Marin, Cuba	Michael Marinez, San Antonio, TX, USA
Victoria Marks, Venice, CA, USA	Richard Marriott, (Unknown)
Edgardo Martin, Cuba	Jorge Martin, Cuba
Mayte Martin, Spain	Hester Martinez, Monterrey, Nuevo Leon, Mexico
Odaline de la Martinez, Cuba	Orlando Masci, Sardinia
Keith Antar Mason, Los Angeles, CA, USA	Master Musicians of Jajouka, Jajouka, Morocco
Shu Matsuda, Japan	Akira Matsui, Wakayama City, Japan
U Win Maung, New York, NY, Myanmar	Maxim Gorky Drama Theatre, Vladivostok, Russia
Maxim Gorky Theater, Vladivostok, Russia	Belen Maya, Spain

Table D-2: Individual Artists and Artist Groups in Grants Database	
Robbie Mccauley & Company, Mt. Holyoke, MA, USA	Brian McNeil, Scotland
Alberto Medina, Mexico	Yin Mei, New York, NY, China
Fernando Melo, Brazil	Renata Melo, Brazil
Erik Mensah, Accra, Ghana	Merecumbe Dance Company, San Jose, Costa Rica
Meridian Arts Ensemble, New York, NY, USA	Mermaid Theatre, Nova Scotia
Andrea Meszoly, Hungary	Mevelvi Dervishes of Konya, Turkey
Mevelvi Ensemble, Turkey	George Mgrdichian, Armenia
Styx Mhlanga, Bulawayo, Zimbabwe	Miami Jackson High School Marching Band, Miami, FL, USA
Micosukkee Indian Tribe, Miami, FL, USA	Chuck Mike, Nigeria
Chris Millado, Honolulu, HI, Philippines	Bebe Miller, Brooklyn, NY, USA
Ron Miller, USA	Paul D. Miller, New York, NY, USA
Mimbre Y Vareta Flamenco Ensemble, Spain	Min Xiao-Fen, China
Robert Mirabal, New York, NY, USA	Marlui Miranda, Sao Paolo, Brazil
Martinus Miroto, CA, USA	Victor Mishalov, Canada
Ramesh Misra, India	Ritsuko Mizuno, Japan
Kazue Mizushima, Japan	Penina Mlama, Dar es Salaam, Tanzania
Goenawan Mohamad, Jakarta, Indonesia	Umar Mohamed, India
Guru Kelucharen Mohapatra, India	Mohd Anis Mohd Nor, Malaysia
Ale Moller, Sweden	Mick Moloney, Ireland
David Abilio Mondlane, Maputo, Mozambique	Grupo Mono Blanco, Veracruz, Mexico
Montazstroj, Croatia	Hamid Montebassem, Iran
Montestroj, Zagreb, Yugoslavia	Lester P. Monts, Ann Arbor, MI, USA
Reza Moradi, Loristan, Iran	Shahmirza Moradi, Loristan, Iran
Liliana Morales, Spain	Tito Villalobos Moreno, San Antonio, TX, USA
Maria Morett, Col. San Jeronimo Iidice, Mexico, D.F., Mexico	Tracie Morris, Brooklyn, NY, USA
Juan Jose Mosalini, Argentina	Moscow Art Theater, Moscow, Russia
Moscow Circus, Moscow, Russia	Moscow Conservatory, Moscow, Russia
Jose Motos, Spain	Hakurotwi Mude, Zimbabwe
Muf Theatre, Mexico City, Mexico	Cynthia Cheuk Yin Mui, Hong Kong, China
Manongo Mujica, Lima, Peru	Suman Mukherjee, Calcutta, India
Ivonne Munoz, Mexico	Muntu Dance Theatre, Chicago, IL, USA
Sal Murgiyanto, Indonesia	Peri Sree Rama Murthy, India
Musafir, India	Music From China, China
Paco Musse, Maputo, Mozambique	Muzsikas, Hungary
Muriel Mwamba, Zambia	Doudou N'Diaye Rose, Dakar, Senegal
Dangkamol Na-Pombejra, Bangkok, Thailand	Paul Nabor, Honduras
Urmila Nagar, India	Vishal Nagar, India
Mayumi Nagatoshi, Japan	Zoltan Nagy, Hungary
Nai Olivier, Abidjan, Cote d'Ivoire	Natsu Nakajima, Japan
Kyozo Nakamura, Tokyo, Japan	Namimo Nakata, Japan
Painkulam Narayanana Chakir, Trissur, Kerala, India	Trichur C. Narendran, India
National Center for Korean Traditional Performing Arts, Korea	National Song & Dance Co. of Mozambique, Mozambique
National Theatre of Bashkortostan, Ufa, Russia	Mark Nauseef, (Unknown)
Antonio Navarro, Guadalajara, Jalisco, Mexico	Julian Navarro, Spain
Miki Navazio, Brooklyn, NY, USA	Mkund Nayak, Bihar, India
Shahram Nazeri, Iran	Smal Ndaba, Daveyton, South Africa
Clayton Ndlovu, Zimbabwe	Duma Ndlovu, (Unknown)
Near East Music Ensemble, Los Angeles, CA, USA	Nederlands Dans Theater, Netherlands
Darlene Neel, Los Angeles, CA, USA	Larry Neff, San Francisco, CA, USA

Table D-2: Individual Artists and Artist Groups in Grants Database	
New Europe 1999, (Unknown)	New European Strings, Russia
New Formstheatre Shtrich, Bulgaria	New York Festival of Song, New York, NY, USA
New York Indonesian Consulate Gamelan, New York, NY, USA	Peter Ngcobo, Marietta, GA, South Africa
Busisiwe Ngebulana, Cape Town, South Africa	Mbogeni Ngema, Durban, South Africa
Nguyen Thu Thuy, Hanoi, Vietnam	Co Boi Nguyen, New York, NY, Vietnam
Nguyen Thi Hong Ngat, Hanoi, Vietnam	Phong Nguyen, Cleveland, OH, Vietnam
Casimiro Cosme Nhussi, Maputo, Mozambique	Nile Ethiopian Ensemble, Ethiopia
Akiko Nishigata, Japan	J.H. Kwabena Nketia, Legon, Accra, Ghana
Noble Douglas Dance Company, Woodbrook, Trinidad	Noche Flamenca, Spain
Rene Nommik, Talinn, Estonia	Hamid-Reza Noorbakhsh, Iran
Mohammed Anis Md. Nor, Malaysia	Nrityagam Ensemble, Bangalore, India
Nueva Generacion, New York, NY, USA	Emir Nuhanovic, Sarajevo, Bosnia & Herzegovina
O Samba, Brazil	Jerry O Sullivan, Ireland
Terry O'Reilly, New York, NY, USA	Odetta, USA
Treva Offutt, Brooklyn, NY, USA	Naoyki Oguri, Japan
Shogo Ohta, Japan	Olusegun Abayomi Ojewuyi, New Haven, CT, Nigeria
Hoichi Okamoto, (Unknown)	Wunmi Okiya, (Unknown)
Okros, Budapest, Czechoslovakia	Pascual Olivera, Chicago, IL, (Unknown)
Olusegun Olusola, Surulere, Nigeria	John Omondi, Nairobi, Kenya
Hossein Omoumi, Iran	OndeKOZA, Japan
Fred Onovwerosuoke, St. Louis, MO, USA	Keyla Maria Orozco Aleman, Cuba
Jamie Ortega, New York, NY, USA	Gabriel Ortiz, Coyoacan, Mexico
Omar Ortiz, Mexico City, Mexico	Bob Ostertag, San Francisco, CA, USA
Koma Otake, New York, NY, Japan	Eiko Otake, New York, NY, Japan
Yasuhiro Otani, Tokyo, Japan	Pacific Northwest Madagascar Community, Seattle, WA, USA
Pacific Theater of Vladivostok, Vladivostok, Russia	Celso Paco, Maputo, Mozambique
Andy Palacio, Honduras	David Palmer, San Francisco, CA, USA
Alleluia Panis, San Francisco, CA, USA	Pansequito, Andalusia, Spain
Vlادن Pantaev, (Unknown)	Pappa Tarahumara, Tokyo, Japan
Paris To Kyiv, Winnipeg, Manitoba, Canada	Parisa, Iran
Raul Parrao, Mexico	Abida Parveen, Pakistan
Hermeto Pascoal, Lagoa de Canoa, Brazil	Janaki Patrik, New York, NY, India
H. Patten, London, UK	Tom Paxton, USA
Amaniyea Payne, Chicago, IL, USA	Sara Pearson, New York, NY, USA
Sarah Peebles, Toronto, USA	Micaela Pein, Hungary
Peking Opera, Beijing, China	Paul Pellicoro, Argentina
Kata Pentk, Hungary	Pepatián, Inc., Bronx, NY, USA
Sasha Pepelyaev, Russia	Danilo Perez, Brookline, MA, Panama
Ileana Perez-Velazquez, Portland, OR, Cuba	Daryoush Perniakan, Iran
Snezana Petrovic, Redlands, CA, Yugoslavia	Wanda Phipps, New York, NY, USA
Phong Nguyen Ensemble, Kent, OH, USA	Peggy Piacenza, Seattle, WA, USA
Tricia Pierson, New York, NY, USA	Yanis Pikieris, Miami, FL, USA
Luz Aurora Pimental, Copilco Universidad, Mexico	Juan Pinera, Cuba
Maria Olga Pineros, Mexico	Antonio el Pipa, Spain
Arturo Reyes Pizano, Centro, Zacatecas, Zacatecas, Mexico	Plastic People of the Universe, Prague, Czechoslovakia
Polly Motley, Stowe, VT, USA	Silvia Pelaez Polo, (Unknown)
Chua Soo Pong, Singapore, Singapore	Ricardo Pons, New York, NY, USA
Damrhung Pornrat, Thailand	Positive Black Soul, Senegal

Table D-2: Individual Artists and Artist Groups in Grants Database	
Stanislav Potchekansky, Sofia,	Jarrad Powell, Seattle, WA, USA
Baden Powell, Brazil	Sukanya Prabhakar, Mysore, India
Tony Prabowo, Jakarta, Indonesia	Viji Prakash, Los Angeles, CA, India
Robert Earl Price, USA	Robin Pritchard, Los Angeles, CA, USA
Prometeo Mdcc Theater, Miami, FL, USA	Nenad Provik, Yugoslavia
Proyecto Ensemble/Tiempo de Bailar, Mexico City, Mexico	Putto and Panja, Hungary
Quartango, Montreal, Canada	Quasar, Goiania, Brazil
Huang Yi Que, Quanzhou, China	Alvin Quek, Singapore
Quintet of the Americas, New York, NY, USA	Quraishi, Afghanistan
Fazel Qureshi, India	R.S. 9 Theatre, Budapest, Hungary
Rachna Sarang Academy of Kathak Dance, India	Ali Jihad Racy, Los Angeles, CA, Lebanon
Radio Tarifa, Spain	Vladan Radonavic, Belgrade,
Sri Djoko Rahardjo, Java, Indonesia	M. Fazlur Rahman, Dhaka, Bangladesh
I Wayan Rai, Bali, Indonesia	G. S. Ramanujan, Mysore, India
Josephine Ramirez, Los Angeles, CA, USA	Ranganiketan, Manipur, India
S.S. Kalai Rani, Chennai, Madras, India	Enzo Rao, Sicily, Italy
Shubhendra Rao, India	Mamunur Rashid, Dhaka, Bangladesh
Diana Raznovich, Buenos Aires, Argentina	Bernice Johnson Reagon, Washington, DC, USA
Lary Reed, San Francisco, CA, USA	Janos Regos, Budapest,
Reigakusha Gagaku Music Ensemble, Japan	Relâche, Philadelphia, PA, USA
John Renbourn, England	Marta Renzi, New York, NY, USA
Beatriz Resende, Rio de Janeiro, Brazil	Paulo Ribeiro, Portugal
Riga Circus, Riga, Russia	I Ketut Rina, Indonesia
Pilar Rioja, New York, NY, Spain	Maria Alvarez Rios, Cuba
Orlando Rios, New York, NY, Cuba	Christopher Ris, India
Beatriz J. Rizk, Miami, FL, Colombia	Rosa Maria Martinez Roa, Monterrey, Nuevo Leon, Mexico
Clifton Robinson, Chicago, IL, USA	Marian Pastor Roces, Manilla, Philippines
Henrique Rodovalho, Goiania, Brazil	Zaoli Mabo Guy Rodrigue, Abidjan, Cote d'Ivoire
Lia Rodrigues, Brazil	Jesusa Rodriguez, Coyoacan, Mexico
Pedro Rodriguez, San Antonio, TX, USA	Diane Rodriguez, Los Angeles, CA, USA
Olavo Alen Rodriguez, Havana, Cuba	Santiago Rodriguez, Baltimore, MD, Cuba
Isaias Rojas, Havana, Cuba	Rosalba Rolon, Bronx, NY, USA
David Roman, Los Angeles, CA, USA	Elaine Romero, Tucson, AZ, USA
Javier Romero, Mexico City, Mexico	Yuval Ron, Israel
Fatimah Tobing Rony, Irvine, CA, USA	Iris Rosa, Bloomington, IN, USA
Rosas, Belgium	Victoria Rose, Silver Spring, MD, USA
Olivia Rosenkantz, USA	Mary Rowell, USA
Badal Roy, India	Royal Hartigan Ensemble, New York, NY, USA
Ruben Polendo, Los Angeles, CA, USA	Adam Rudolf, Valencia, CA, USA
Judith Sanchez Ruiz, Havana, Cuba	Doris Magaly Ruiz Lastres, Cuba
Sabah, India	G.S. Sachdev, India
Samar Saha, India	Paulina Sahagun Macias, Venice, CA, USA
Chetram Sahni, Afghanistan	Yoji Sakate, Tokyo, Japan
Joe Salvatore, Woodbury, NJ, USA	Jonah Salz, Kyoto, USA
Sam Ang Sam, Reston, VA, Cambodia	San Francisco Mime Troupe, San Francisco, CA, USA
San Jose Taiko, San Jose, CA, USA	Felix Sanabria, Staten Island, NY, USA
Mario Ernesto Sanchez, Miami, FL, USA	Beva Sanchez-Padilla, San Antonio, TX, USA
Tommy Sands, Ireland	Ji Jia Sang, Guangzhou, China
Oumou Sangare, Bamako, Mali	Vicente Silva Sanjines, Centro, Mexico, D.F., Mexico
Salia Sanon, Ouagadougou, Burkina Faso	Juan Francisco Sans, Caracas, Venezuela

Table D-2: Individual Artists and Artist Groups in Grants Database	
Pepe Santana, Waterloo Village, NJ, Bolivia	Martin Santangelo, Spain
I Wayan Santi, Bali, Indonesia	Sarajevo Drama Academy, Sarajevo, Yugoslavia
Sarajevo Philharmonic Orchestra in Bosnia and Herzegovina, Sarajevo, Bosnia and Herzegovina	Rachna Sarang, India
Partho Sarathy, India	Sardono Dance Theater of Indonesia, Indonesia
Catherine Sasanov, Watertown, MA, USA	Ivonice Satie, Sao Paulo, Brazil
Norikazu Sato, Kyoto, Japan	Yasukazu Sato, Tokyo, Japan
Somei Satoh, Tokyo, Japan	Filippe Sawadogo, Ougadougou, Burkina Faso
Tom Schnabel, Los Angeles, CA, USA	Schubert Club of Minnesota, St. Paul, MN, USA
Armand Schwerner, New York, NY, USA	Mary Sheldon Scott, USA
Djanet Sears, (Unknown)	Marta Sebestyen, Hungary
Jorjana Sechanova, Sofia,	Second City National Touring Company, Canada
Anna Sedlaekova, Slovakia	Aubrey Sekhabi, Johannesburg, South Africa
Peter Sellars, Los Angeles, CA, USA	Seminole Indian Tribe, Hollywood, FL, USA
Mou Sen, Beijing, China	Kartik Seshardi, India
Pandit Raghunath Seth, India	Simon Shaheen, Greenwich, CT, Israel
Shahrayar Ensemble, Israel	Bhavani Shankar, India
Daniel Shapiro, Minneapolis, MN, USA	Sophiline Cheam Shapiro, Los Angeles, CA, Cambodia
Mohan Shyam Sharma, India	Shivkumar Sharma, India
Shashmaqam, New York, NY, USA	Wei Shen, Guangzhou, China
Ayasano Shimura, Japan	Yang Shiuan-chyn, Taipei, Taiwan
Shobana, India	Shobana and Company, India
Sibikwa, Daveyton, South Africa	I Made Sidia, Denpasar, Bali, Indonesia
Siriman Sidibe, Detroit, MI, Mali	Silesian Dance Theatre, Bytom, Poland
Ruy Cesar Silva, Salvador, Bahia	Gilberto Gutierrez Silva, Veracruz, Mexico
Simentera, Santiago, Cabo Verde	Aparna Sindhoor, Mysore, India
Sing Sing Rhythms of Senegal, Senegal	Sisa Pacari, Ecuador
Skyedance, Scotland	Vedran Smailovic, Sarajevo, Bosnia
Nancy Stark Smith, Florence, MA, USA	Joanie Smith, Minneapolis, MN, USA
Rudy Smith, West Indies	Soh Daiko, New York, NY, USA
In-Young Sohn, Korea	Robert Sola, Harare, Zimbabwe
Octavio Solis, San Francisco, CA, USA	Kang Kwon Soon, Seoul, Korea
Sosyete Koukouy, Haiti	Sovremennik Theater of Moscow, Moscow, Russia
Bode Sowande, Ibadan, Nigeria	Soweto Street Beat Dance Company, Atlanta, GA, USA
Wole Soyinka, Nigeria	Spirit Ensemble, New York, NY, USA
Sukarji Sriman, Jakarta, Indonesia	Priya Srinivasan, Los Angeles, CA, India
St. Louis African Chorus, Saint Louis, MO, USA	St. Petersburg Academy of Theatrical Arts, St. Petersburg, Russia
St. Petersburg Ballet, St. Petersburg, Russia	Lionel St. Pierre, Miami, FL, USA
Tulio Stella, Buenos Aires, Argentina	Carl Stone, San Francisco, CA, USA
Cuitlahuac Suarez, Kissimee, FL, USA ?	Jose Suarez, Spain
Subaru Acting Co., Tokyo, Japan	Poongulam Subramanian, India
Sudharsana, Indonesia	Gusmiati Suid, Jakarta, Indonesia
Sekou Sundiata, Bronx, NY, USA	Eko Supriyanto, Kentingan Jebres, Surokarta, Indonesia
Ni Ketut Suryatini, Indonesia	Ken Susilo, San Francisco, CA, USA
Emiko Susilo, Gianyar, Bali, USA	Sri Susilowati, Java, Indonesia
Foday Musa Suso, Chicago, IL, Gambia	Papa Susso, Santa Barbara, CA, Gambia
Al Suwardi, Indonesia	Gyorgy Szabo, Hungary
Iris Szeghy, Bratislava, Slovakia	Tato Taborda, Rio de Janeiro, Brazil
Ido Tadmor, Israel	Tahitian Choir, Rapa, Tahiti
Aki Takahashi, Japan	Richard Talavera, Richmond, CA, USA

Table D-2: Individual Artists and Artist Groups in Grants Database	
Suresh Talwalkar, India	Yasunari Tamai, Japan
Tamburitans, Central Europe	Tamobores Mina de Venezuela, Venezuela
Min Tanaka, Japan	Shu Wing Tang, Hong Kong, China
Tangomujer, New York, NY, USA	Fu Lann Tao, Taiwan
Tarad de Haidouks, Romania	Irene Tassebedo, Vitry Sur Seine, Burkina Faso
Mark Taylor, Pittsburgh, PA, USA	Diana Taylor, New York, NY, USA
Colin Taylor, USA	Teatr Polski, Bydgoszcz, Poland
Teatr Tanca Nei, Warsaw, Poland	Teatro de los Andes, Sucre, Bolivia
Teatro Hugo and Ines, Peru	Joao Gabriel L. C. Teixeira, Bahia, Brazil
Faruk Tekbilek, Turkey	Tenores de Oniferi, Sardinia
Michael Tenzer, (Unknown)	Keith Terry, Berkeley, CA, USA
Yosvany Terry, Havana, Cuba	Narumol Thammapraksa, Chiang Mai, Thailand
Thang Long Water Puppet Troupe, Vietnam	Pham Thi Thanh, Hanoi, Vietnam
Theatre Baniailuka, Poland	Diana Thedim, Portugal
Thembi Mtshali, South Africa	Mor Thiam, Stone Mountain, GA, Senegal
Thunderbird American Dancers, New York, NY, USA	Tibetan Monks of the Prepung Loseling Monastery, Tibet
Tiempo de Bailar, Mexico City, Mexico	Alphonse Tierou, Paris, Senegal
Virlana Tkacz, New York, NY, USA	Tlen-Huicani, Veracruz, Mexico
Petar Todorov, (Unknown)	Jumei Tokumaru, Japan
Tokyo String Quartet, Tokyo, Japan	Toneelgroep Amsterdam, Holland
Namino Torii, Japan	Momoyo Torimitsu, Tokyo, Japan
Sergio De La Torre, CA, USA	Tom Toyama, Miami, FL, USA
Yoji Toyosaki, Japan	Livio Tragtenberg, Brazil
Tran Thi Van Quyen, Hanoi, Vietnam	Minh Tran, Portland, OR, Vietnam
Alfredo Triff, Miami, FL, USA	Phillip Trimble, Los Angeles, CA, USA
To Trinh, (Unknown)	Thomas Trino, Cuba
Amy Trompetter, New York, NY, USA	Muna Tseng, New York, NY, China
Tsugara Shamisen Troupe, Tsugaru, Japan	Tuvan Throat Singers Ensemble, Tuva, Siberia, Russia
Enrique Ubieta, New York, NY, Cuba	Pearl Ubungen, San Francisco, CA, USA
Anshin Uchida, (Unknown)	Urban Bush Women, New York, NY, USA
Daniel Uribe, Caracas, Venezuela	Carlos Uriona, Ashfield, MA, Argentina
Indra Utama, Padangpanjang, West Sumatra, Indonesia	Susana Vaca, (Unknown)
Vaganova Ballet Academy, Russia	Amir Ali Vahabzadegan, [Unknown]
Mercedita Valdez, Cuba	Roberto Valera, Cuba
Liliana Valle, San Jose, Costa Rica	Hans van Manen, Holland
Aurora Vargas, Andalusia, Spain	Varttina, Finland
Nana Vasconcelos, Brazil	Valeria Vasilevski, New York, NY, USA
Enrique Chavez Vasquez, Zacatecas, Zacatecas, Mexico	Deborah Vaughan, Oakland, CA, USA
Adolfo Vazquez, New York, NY, Unknown	Aurelio de la Vega, Northridge, CA, Cuba
Glen Velez, USA	Anmol Vellani, Bangalore, India
Velo Theatre, France	Caetano Veloso, Rio de Janeiro, Brazil
Vera Mantero Company, Portugal	Vidya Shakara-narayanan, India
Jelon Viera, New York, NY, USA	Vietnamese Cultural Association of Minnesota, St. Paul, MN, USA
Vieux Diop, Senegal	Vikku Vinayakram, India
Goulei Tchepoho Vincent, Abidjan, Cote d'Ivoire	T. Viswanathan, Middletown, CT, India
Wayne Vitale, El Cerrito, CA, USA	Ana Vitoria, Brazil
Vu Thuy Ten, Hanoi, Vietnam	Kazadi Wa Mukuna, Kent, OH, Zaire
Melinda Wagner, Ridgewood, NJ, USA	Wajumbe Cultural Institution, San Francisco, CA, USA
Lynn Wakabayashi, Japan	Waldemar Bastos, Angola

Table D-2: Individual Artists and Artist Groups in Grants Database	
Antonio Gonzalez Walker, San Juan, PR, USA	Wayne Wallace, San Francisco, CA, USA
Errolyn Wallen, (Unknown)	Joko Waluyo, Java, Indonesia
Xi-Lin Wang, Beijing, China	Lan-Lan Wang, New London, CT, Peoples' Republic of China
Yo-Huei Wang, Tanshui, Taiwan	Min Wang, Shanghai, China
Rong-Yu Wang, Taichung, Taiwan	Nari Ward, USA
Dhaba Wayessa, Washington, DC, Oromia (E. Africa)	Mark Weil, Tashkent, Uzbekistan
Zhang Weilang, China	Hui Wen, Beijing, China
Wu Wenguang, China	The Western Wind, New York, NY, USA
Randy Weston, Brooklyn, NY, USA	Whirling Dervishes, Turkey
Josh White, Jr., USA	Wiwin Widjajawati, Java, Indonesia
Wierszalin Theatre, Bialystok, Poland	I Wajan Wija, Bali, Indonesia
Lena Willemark, Sweden	Robin Williamson, Scotland
Reggie Wilson, Brooklyn, NY, USA	H. German Wilson, Philadelphia, PA, USA
I Nyoman Windha, Indonesia	Wofa, Guinea
Women of the Calabash, New York, NY, USA	Wai Yee Wong, (Unknown)
Andy Ting Lam Wong, Hong Kong	Chun Bong Wong, Hong Kong
Silviana Wood, Tucson, AZ, USA	Sam Woodhouse, San Diego, CA, USA
Jing-Jyi Wu, Taipei, Taiwan	Pei-ching Wu, Taipei, Taiwan
I-Fang Wu, Taipei, Taiwan	Wen-Tsui Wu, Yun-Lin, Taiwan
Xu Ying, Beijing, China	Yael Farber, South Africa
Yale School of Drama, New Haven, CT, USA	Setsuko Yamada, Tokyo, Japan
Yamada-Ryu Koto Ensemble, Japan	Motofumi Yamaguchi, Ogi, Sado Island, Japan
Nami Yamamoto, New York, NY, Japan	Hiroyuki Yamamoto, Japan
Susana Yamauchi, Brazil	Kota Yamazaki, Japan
Yangzhou Acrobats, China	Dmitri Yanov-Yanovsky, Tashkent, Uzbekistan
Kouakou 'Angelo' Yao, Abidjan, Cote d'Ivoire	Yara Arts Group, New York, NY, USA
Nicole Yarling, Miami, FL, USA	John Yarling, Miami, FL, USA
Nih Yartey, Accra, Ghana	Tomoko Yazawa, Tokyo, Japan
U Ye Htut, Yangon, Myanmar	Oleg Yefremov, Moscow, Russia
Srdjan Yerdjevick, Sarajevo	Hei Yeung, Hong Kong, China
Mandy Ming Yin Yim, Hong Kong, China	Sumie Yonei, Tokyo, Japan
Yoruba Andabo, Cuba	Yukihiro Yoshihara, Japan
Seiya Yoshii, Tokyo, Japan	Yothu Yindi, Australia
Yuri Yunakov, Bulgaria	Yuri Yunakov Ensemble, Bulgaria
Onchuma Yuthavong, Bangkok, Thailand	Martin Zagbo, Abidjan, Cote d'Ivoire
Faiz Zahir, Dhaka, Bangladesh	Danny Bolero Zaldivar, Damascus, MD, USA
Dumitru Zamfira, Romania	Francisco Zamora, Matanzas, Cuba
Zao, Puerto Prince, Haiti	Ana Lara Zavala, Mexico City, Mexico
Jasmila Zbanic, Bosnia	Erdeny Bato-Ochyrovich Zhaltsanov, Ulan Ude, Buryat Republic
Sayan Zhambalov, Ulan Ude, Buryat Republic	Erzhena Zhambalova, Ulan Ude, Buryat Republic
Katarina Zivanovic, Belgrade, Yugoslavia	Zhou Jing-qiu, Beijing, China
Olga Zitluhina, Latvia	Jawole Willa Jo Zollar, New York, NY, USA
Xiangping Zou, Chengdu, China	Ken Zuckerman, USA

Table D-3: Presenter Organizations in Grants Database			
Organization	Town	State	Country
651 Arts	Brooklyn	NY	USA
92nd Street YM-YWHA	New York	NY	USA
Aaron Davis Hall	New York	NY	USA
Africa International House	Chicago	IL	USA
African American Dance Ensemble	Durham	NC	USA
American Composers Orchestra	New York	NY	USA
American Hungarian Folklore Centrum	Passaic	NJ	USA
Angkor Dance Troupe	Lowell	MA	USA
Arts Festival of Atlanta	Atlanta	GA	USA
Arts International	New York	NY	USA
Asia Society	New York	NY	USA
Asian Cultural Council	New York	NY	USA
Asociacion de Musicos Latino Americanos	Philadelphia	PA	USA
Ballet Hispanico of New York	New York	NY	USA
Bates Dance Festival	Lewiston	ME	USA
Berliner Ensemble	Berlin		Germany
Brooklyn Academy of Music	Brooklyn	NY	USA
Cal Performances	Berkeley	CA	USA
Cambodian American Heritage	Washington	DC	USA
Cambodian Network Council	Washington	DC	USA
Capoeira Foundation	New York	NY	USA
Caribbean Cultural Center	New York	NY	USA
Center for Cultural Exchange	Portland	ME	USA
Center for Jazz Study	San Francisco	CA	USA
Central Park Summerstage	New York	NY	USA
Centro Cultural de La Raza	San Diego	CA	USA
Chrysalis Theatre	Northampton	MA	USA
City Lore, Inc.	New York	NY	USA
Colden Center for the Performing Arts	Flushing	NY	USA
Colorado Dance Festival	Boulder	CO	USA
Columbia College	Chicago	IL	USA
Cornerstone Theater Company	Santa Monica	CA	USA
Cross Performances, Inc.	New York	NY	USA
Crosspulse, Inc.	Berkeley	CA	USA
Crossroads Theatre Company	New Brunswick	NJ	USA
Dance Place	Washington	DC	USA
Dance Theater Workshop	New York	NY	USA
Dance Theatre of Harlem	New York	NY	USA
Dancebrazil	New York	NY	USA
Dancers Group Studio Theater	San Francisco	CA	USA
Danceworks, Inc. (Pentacle)	New York	NY	USA
Danspace Project	New York	NY	USA
David Eden Productions	New York	NY	USA
Dimensions Dance Theater	Oakland	CA	USA

Table D-3: Presenter Organizations in Grants Database			
Organization	Town	State	Country
Double Edge Theater	Ashfield	MA	USA
En Garde Arts	New York	NY	USA
Enja Records/Koch International	Munich		Germany
Evidence	New York	NY	USA
Fiji Theater Company	New York	NY	USA
Florida Dance Association	Miami	FL	USA
Florida Grand Opera	Miami	FL	USA
Flynn Theatre	Burlington	VT	USA
Folkworks	Newcastle upon Tyne		England
Foundation for Independent Artists, Inc.	New York	NY	USA
Franklin Furnace Archive, Inc.	New York	NY	USA
Gamelan Pacifica	Seattle	WA	USA
Gamelan Sekar Jaya	El Cerrito	CA	USA
Goethe Institut	San Francisco	CA	USA
Goodman Theatre	Chicago	IL	USA
Guadalupe Cultural Arts Center	San Antonio	TX	USA
Harvestworks	New York	NY	USA
Inquilinos Boricuas En Accion	Boston	MA	USA
Jacobs Pillow Dance Festival	Becket	MA	USA
Jakarta Arts Center			Indonesia
Japan Society	New York	NY	USA
Japanese American Cultural and Community	Los Angeles	CA	USA
Jim Henson Foundation	New York	NY	USA
John F. Kennedy Center for the Performing	Washington	DC	USA
Joseph Papp Public Theater	New York	NY	USA
Jump Start Performance Company	San Antonio	TX	USA
Kalmyk-Mongolian Center	Howell	NJ	USA
Ko-Thi Dance	Milwaukee	WI	USA
Korean Performing Arts Institute	Black Rock	CT	USA
Kronos Quartet	San Francisco	CA	USA
Kulintang Arts	San Francisco	CA	USA
La Pena Cultural Center	Berkeley	CA	USA
Le Ce. D			Mexico
Lincoln Center for the Performing Arts	New York	NY	USA
Lula Washington Dance Theatre	Los Angeles	CA	USA
Mabou Mines Development Foundation	New York	NY	USA
Madame Walker Theater Center	Indianapolis	IN	USA
Maximum Dance	Miami	FL	USA
Miami-Dade Community College Cultural	Miami	FL	USA
Minnesota Composers Forum	St. Paul	MN	USA
Morishita Studios		Tokyo	Japan
Movement Research	New York	NY	USA
Multi-Arts Projects and Productions (MAPP)	New York	NY	USA
National Association of Ibero American			USA
National Performance Network	New York	NY	USA

Table D-3: Presenter Organizations in Grants Database			
Organization	Town	State	Country
Network of Cultural Centers of Color	New York	NY	USA
New England Foundation for the Arts	Boston	MA	USA
New Jersey Performing Arts Center	Newark	NJ	USA
New World Theatre	Amherst	MA	USA
New York University	New York	NY	USA
Northwest Asian American Theatre	Seattle	WA	USA
Northwest Puppet Center	Seattle	WA	USA
On the Boards	Seattle	WA	USA
Pepatián, Inc.	Bronx	NY	USA
Performing Arts Chicago	Chicago	IL	USA
Philadanco	Philadelphia	PA	USA
Ping Chong & Company	New York	NY	USA
Portland Institute for Contemporary Art	Portland	OR	USA
Portland International Festival (Michael	Portland	OR	USA
Pregones Theater	Bronx	NY	USA
Ps 122	New York	NY	USA
Qba			USA
Reichold Center for the Arts	St. Thomas	VI	US Virgin
Relâche	Philadelphia	PA	USA
Repertorio Español	New York	NY	USA
Rites & Reason Theater, Brown University	Providence	RI	USA
River Arts Repertory Company	New York	NY	USA
Royal University of Fine Arts	Phnom Penh		Cambodia
San Diego Repertory Theatre	San Diego	CA	USA
San Francisco Performances	San Francisco	CA	USA
San Jose Taiko	San Jose	CA	USA
Seven Stages Theater	Atlanta	GA	USA
Shadowlight Productions	San Francisco	CA	USA
Shanachie Records	New York	NY	USA
Shapiro & Smith Dance	Minneapolis	MN	USA
Skidmore College	Saratoga Springs	NY	USA
South Florida Composers Alliance	Miami	FL	USA
Southwestern College	Chula Vista	CA	USA
St. Louis African Chorus	Saint Louis	MO	USA
Stanford Jazz Workshop	San Francisco	CA	USA
Teatro Avante	Coral Gables	FL	USA
The Kitchen	New York	NY	USA
Theater Artaud	San Francisco	CA	USA
Theatre of Yugen	San Francisco	CA	USA
Tigertail Productions	Miami	FL	USA
UCLA Center for Intercultural Performance	Los Angeles	CA	USA
University of California - Oakland	Oakland	CA	USA
University of Texas Performing Arts Center	Austin	TX	USA
Urban Bush Women	New York	NY	USA
Village of Arts and Humanities	Philadelphia	PA	USA

Organization	Town	State	Country
Visual Arts Research and Resource Center	New York	NY	USA
Vivian Beaumont Theater, Lincoln Center	New York	NY	USA
Wagon Train Project	Lincoln	NE	USA
Walker Art Center	Minneapolis	MN	USA
Washington Performing Arts Society	Washington	DC	USA
Wheelock Family Theater	Boston	MA	USA
World Music Institute	New York	NY	USA
Yale Repertory Theater	New Haven	CT	USA
Yara Arts Group	New York	NY	USA
Yerba Buena Center for the Arts	San Francisco	CA	USA

Table D-4: Presenters of Funded International Work			
Organization	Town	StateRegion	Country
651 Arts	Brooklyn	NY	USA
Aaron Davis Hall	New York	NY	USA
Absinthe House	Coral Gables	FL	USA
Albion Hotel Courtyard	Miami	FL	USA
Alcazar Cinematheque	Coral Gables	FL	USA
Alice Tully Hall	New York	NY	USA
Alliance Cinema	Miami Beach	FL	USA
Ambrosino Gallery	Miami	FL	USA
American Dance Festival	Durham	NC	USA
American Repertory Ballet, Princeton Ballet	Princeton	NJ	USA
Americas Society	New York	NY	USA
Amherst College	Amherst	MA	USA
Appalshop	Whitesburg	KY	USA
Area Stage	Coral Gables	FL	USA
Artists Collective	Hartford	CT	USA
Asia Society	New York	NY	USA
Austin Dance Umbrella	Austin	TX	USA
Bass Museum	Miami	FL	USA
Bass Performing Hall	Ft. Worth	TX	USA
Bates Dance Festival	Lewiston	ME	USA
Bennington College	Bennington	VT	USA
Berkeley Repertory Theater	Berkeley	CA	USA
Blue Ridge Festival	Ferrum	VA	USA
Books & Books	Miami Beach	FL	USA
Boston Dance Umbrella	Boston	MA	USA
Bradford College	Haverhill	MA	USA
Brazilian Consulate	Miami	FL	USA
Brooklyn Academy of Music	Brooklyn	NY	USA
Buryat National Theatre	Ulan Ude		Buryat Republic
Cal Performances	Berkeley	CA	USA
California State University - Northridge	Northridge	CA	USA
Capital University		OH	USA
Caribbean Cultural Center	New York	NY	USA
Carnegie Hall	New York	NY	USA
Castleton State College	Castleton	VT	USA
Catamount Film & Arts Co.	St.Johnsbury	VT	USA
Cedar Cultural Center	Minneapolis	MN	USA
Center for Cultural Exchange	Portland	ME	USA
Center for Theater Arts - UC Berkeley	Berkeley	CA	USA
Central Park Summerstage	New York	NY	USA
Centro Cultural de La Raza	San Diego	CA	USA
Centro Latino de Arte & Cultura	New Brunswick	NJ	USA
Chicago Sinfonietta	Chicago	IL	USA
Chinese Opera R&D Association	Tacoma	WA	USA

Table D-4: Presenters of Funded International Work			
Organization	Town	StateRegion	Country
Cic Percussion	Cincinnati	OH	USA
City Center	New York	NY	USA
City Lore, Inc.	New York	NY	USA
City Parks Foundation	New York	NY	USA
Cleveland Museum of Art	Cleveland	OH	USA
Coconut Grove Playhouse	Coconut Grove	FL	USA
Colden Center for the Performing Arts	Flushing	NY	USA
Colonial Theater Group, Inc.	Keene	NH	USA
Colony Theater	Miami Beach	FL	USA
Colorado Dance Festival	Boulder	CO	USA
Columbia College	Chicago	IL	USA
Coral Gables Congregational Church	Coral Gables	FL	USA
Cornerstone Theater Company	Santa Monica	CA	USA
Cosford Theater	Miami	FL	USA
Cowell Theater	San Francisco	CA	USA
Crossroads Arts Council	Rutland	VT	USA
Crossroads Theatre Company	New Brunswick	NJ	USA
Dance Theater Workshop	New York	NY	USA
Dance Theatre of Harlem	New York	NY	USA
Dancing in the Streets	New York	NY	USA
Danspace Project	New York	NY	USA
Dartmouth College	Hanover	NH	USA
Dayton Contemporary Dance Company	Dayton	OH	USA
Denison University	Granville	OH	USA
Detroit Institute of Arts	Detroit	MI	USA
Dimensions Dance Theater	Oakland	CA	USA
Diverseworks	Houston	TX	USA
Dominican University	River Forest	IL	USA
Double Edge Theater	Ashfield	MA	USA
Drums for Peace, Inc.	Cincinnati	OH	USA
Duke University	Durham	NC	USA
Dusable Museum	Chicago	IL	USA
Evergreen State College	Tacoma	WA	USA
Florida International University	Miami	FL	USA
Florida State University	Tallahassee	FL	USA
Flynn Theatre	Burlington	VT	USA
Fort Greene Senior Citizens Center	Brooklyn	NY	USA
Foundlings Club	Miami	FL	USA
Franklin Furnace Archive, Inc.	New York	NY	USA
Fredric Snitzer Gallery	Miami	FL	USA
Freer and Sackler Gallery	Washington	DC	USA
Freud Theater	Los Angeles	CA	USA
Friends of the Davis Center	New York	NY	USA
Gershwin Theater (Brooklyn College)	Brooklyn	NY	USA
Goodman Theatre	Chicago	IL	USA

Table D-4: Presenters of Funded International Work			
Organization	Town	StateRegion	Country
Grand Auditorium	Ellsworth	ME	USA
Guadalupe Cultural Arts Center	San Antonio	TX	USA
Gusman Center for the Performing Arts	Miami	FL	USA
Haft Auditorium - Fashiion Insitute of	New York	NY	USA
Hampshire College	Amherst	MA	USA
Harbor Conservatory for the Performing Arts	New York	NY	USA
Hayti Heritage Center	Durham	NC	USA
Hecksher Theater	New York	NY	USA
Hostos Community College	Bronx	NY	USA
Humboldt State University	Arcata	CA	USA
Hunter College	New York	NY	USA
Institute of Arts, Duke University	Durham	NC	USA
International House of Philadelphia	Philadelphia	PA	USA
Irvine Barclay Theater	Irvine	CA	USA
Jacobs Pillow Dance Festival	Becket	MA	USA
Japan American Theater	Los Angeles	CA	USA
Japan Society	New York	NY	USA
Japanese American Cultural and Community	Los Angeles	CA	USA
Jazz Gallery	New York	NY	USA
John F. Kennedy Center for the Performing	Washington	DC	USA
Joseph Papp Public Theater	New York	NY	USA
Joyce Theater Foundation	New York	NY	USA
Junebug Productions	New Orleans	LA	USA
Kaye Playhouse	New York	NY	USA
Keene State College	Keene	NH	USA
Knitting Factory	New York	NY	USA
Kohler Arts Center	Sheboygan	WI	USA
Kuumba House Dance Theatre Company	Houston	TX	USA
La Mama	New York	NY	USA
La Pena Cultural Center	Berkeley	CA	USA
Lafayette College	Easton	PA	USA
Lehman College	New York	NY	USA
Lincoln Center for the Performing Arts	New York	NY	USA
Mabou Mines Development Foundation	New York	NY	USA
Madame Walker Theater Center	Indianapolis	IN	USA
Mass MOCA	North Adams	MA	USA
Massachusetts Institute of Technology (MIT)	Cambridge	MA	USA
Mccarter Theater	Princeton	NJ	USA
Memorial Auditorium - Stanford University	Stanford	CA	USA
Merkin Concert Hall	New York	NY	USA
Mexican Fine Arts Center Museum	Chicago	IL	USA
Miami Festival	Miami	FL	USA
Miami Light Project	Miami	FL	USA
Miami Northwestern Senior High	Miami	FL	USA
Miami-Dade Community College Cultural	Miami	FL	USA

Table D-4: Presenters of Funded International Work			
Organization	Town	StateRegion	Country
Miccosukkee Indian Tribe	Miami	FL	USA
Middlebury College	Middlebury	VT	USA
Miracle Theater	Coral Gables	FL	USA
Montclair State University	Upper Montclair	NJ	USA
Monterey World Music Festival	Monterey	CA	USA
Morikami Museum	Del Ray Beach	FL	USA
Movement Research	New York	NY	USA
Mulberry Street Theater	New York	NY	USA
Museum of Civilization	Hull		Canada
Museum of Contemporary Art	Chicago	IL	USA
New Jersey Performing Arts Center	Newark	NJ	USA
New School - Tishman Auditorium	New York	NY	USA
New World School of the Arts	Miami	FL	USA
New World Theatre	Amherst	MA	USA
New York Society for Ethical Culture	New York	NY	USA
New York Theatre Workshop	New York	NY	USA
New York University	New York	NY	USA
Next Level Dance Company	East Rutherford	NJ	USA
Northfield Arts Guild	Northfield	MN	USA
Northwest Asian American Theatre	Seattle	WA	USA
Nuyorican Poets Café	New York	NY	USA
Occidental College	Los Angeles	CA	USA
Old Town School of Music	Chicago	IL	USA
On the Boards	Seattle	WA	USA
Painted Bride Art Center	Philadelphia	PA	USA
Palace of Fine Arts	San Francisco	CA	USA
Philadelphia Folklife Project	Philadelphia	PA	USA
Pittsburgh Dance Council	Pittsburgh	PA	USA
Portland Art Museum	Portland	OR	USA
Portland Concert Association	Portland	ME	USA
Pregones Theater	Bronx	NY	USA
Ps 122	New York	NY	USA
Randolph St. Gallery	Chicago	IL	USA
Reichold Center for the Arts	St. Thomas	VI	US Virgin
Rioarte Espaco Sergio Porto - Rio de Janeiro	Miami	FL	USA
Rites & Reason Theater, Brown University	Providence	RI	USA
River Ridge High School	Olympia	WA	USA
Rowan College Foundation	Glassboro	NJ	USA
Roy Thomson Hall	Toronto		Canada
Royce Hall - UCLA	Los Angeles	CA	USA
Saint Anselm College	Manchester	NH	USA
San Francisco Performances	San Francisco	CA	USA
San Jose Center for the Performing Arts	San Jose	CA	USA
Sanders Theater	Cambridge	MA	USA
Sarah Lawrence College	Bronxville	NY	USA

Table D-4: Presenters of Funded International Work			
Organization	Town	StateRegion	Country
School of Arts, Montclair State University	Upper Montclair	NJ	USA
Scottish Rite Center	Portland	OR	USA
Seven Stages Theater	Atlanta	GA	USA
Sheboygan Arts Foundation, John Michael	Sheboygan	WI	USA
Smithsonian Institution	Washington	DC	USA
South Florida Arts Center Ground Level	Miami	FL	USA
South Puget Sound Community College	Olympia	WA	USA
Southern Oregon University	Medford	OR	USA
Spiral Hall	Tokyo		Japan
St. Cloud State University - Performing Arts	Minneapolis	MN	USA
St. Louis African Chorus	Saint Louis	MO	USA
St. Moritz Hotel	New York	NY	USA
St. Peters Church	New York	NY	USA
Steppenwolf Theater	Chicago	IL	USA
Sushi Performance and Visual Art Gallery	San Diego	CA	USA
Symphony Space	New York	NY	USA
The Kitchen	New York	NY	USA
Theater Artaud	San Francisco	CA	USA
Theater Bay Area	San Francisco	CA	USA
Town Hall	New York	NY	USA
Tribeca Performing Arts Center	New York	NY	USA
UCLA Center for Intercultural Performance	Los Angeles	CA	USA
UCLA Center for Performing Arts	Los Angeles	CA	USA
University Musical Society	Ann Arbor	MI	USA
University of California - Oakland	Oakland	CA	USA
University of California - Riverside	Riverside	CA	USA
University of California - San Diego	San Diego	CA	USA
University of Connecticut - Storrs	Storrs	CT	USA
University of Massachusetts - Amherst	Amherst	MA	USA
University of Massachusetts - Lowell	Lowell	MA	USA
University of Oregon	Eugene	OR	USA
University of San Diego - Manderville	San Diego	CA	USA
University of Tennessee	Knoxville	TN	USA
University of Texas Performing Arts Center	Austin	TX	USA
University of Virginia	Charlottesville	VA	USA
University of Washington	Seattle	WA	USA
Unknown	Abidjan		Cote d'Ivoire
Unknown	Allston	MA	USA
Unknown	Berkeley	CA	USA
Unknown	Durham	NC	USA
Unknown	Los Angeles	CA	USA
Unknown	Miami	FL	USA
Unknown	Miami Beach	FL	USA
Unknown	New York	NY	USA
Unknown	San Diego	CA	USA

Table D-4: Presenters of Funded International Work			
Organization	Town	StateRegion	Country
Unknown	San Francisco	CA	USA
Unknown	Stanford	CA	USA
Unknown	Troy	NY	USA
Unknown	Washington	DC	USA
Unknown Atlanta Presenter	Atlanta	GA	USA
Unknown Boston Presenter	Boston	MA	USA
Unknown Charlottesville Presenter	Charlottesville	VA	USA
Unknown Chicago Presenter	Chicago	IL	USA
Unknown DC Presenter	Washington	DC	USA
Unknown Durham Presenter	Durham	NC	USA
Unknown Eugene Presenter	Eugene	OR	USA
Unknown Ithaca Presenter	Ithaca	NY	USA
Unknown Lewiston Presenter	Lewiston	ME	USA
Unknown Los Angeles Presenter	Los Angeles	CA	USA
Unknown Middlebury Presenter	Middlebury	VT	USA
Unknown Minneapolis Presenter	Minneapolis	MN	USA
Unknown Montral Presenter	Montreal		Canada
Unknown New Haven Presenter	New Haven	CT	USA
Unknown New York Presenter	New York	NY	USA
Unknown North Hampton Presenter	North Hampton	MA	USA
Unknown Philadelphia Presenter	Philadelphia	PA	USA
Unknown Portland Presenter	Portland	OR	USA
Unknown Princeton Presenter	Princeton	NJ	USA
Unknown San Diego Presenter	San Diego	CA	USA
Unknown Toronto Presenter	Toronto		Canada
Unknown Washington DC Presenter	Washington	DC	USA
Van Wezel Performing Arts Hall	Sarasota	FL	USA
Vivian Beaumont Theater, Lincoln Center	New York	NY	USA
Wadleigh High School	New York	NY	USA
Wagon Train Project	Lincoln	NE	USA
Walker Art Center	Minneapolis	MN	USA
Washington Performing Arts Society	Washington	DC	USA
Washington Square Church	New York	NY	USA
Weill Recital Hall At Carnegie Hall	New York	NY	USA
Wesleyan University	Middletown	CT	USA
Wexner Center for the Arts	Columbus	OH	USA
Wooly Mammoth	Washington	DC	USA
World Music (Cambridge, Ma)	Cambridge	MA	USA
World Music Institute	New York	NY	USA
Yale Repertory Theater	New Haven	CT	USA
Yale University	New Haven	CT	USA
Zellerbach Playhouse	Berkeley	CA	USA

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
!Cubanismo!	Cuba
A Brazilian Kick-Out	Brazil
Abdelli	Algeria
Abdullah Ibrahim	South Africa
Absolute Ensemble	Estonia
Academy of St. Martin in the Fields	England
Acadian Trail	Canada
Achara Om Dutt	India
Ad Vielle Que Pourra	Canada
ADAAWE	Cuba/Ghana/Jamaica/Senegal/Sout
Aengus Finnan	Canada
Afro-Cuban All Stars	Cuba
Ahn Trio	Korea
Aicha Redouane	Morroco
Akatanwia	Ghana
Akira Kasai	Japan
Al Simmons	Canada
Alabina	France
Alasdair Fraser	Scotland
Aldo Abreu	Brazil
Alejandro Fernandez	Mexico
Alessio Bax	Italy
Alex Slobodyanik	Russia
Alexander Melnikov	Finland
Alfredo Rolando Ortiz	Paraguay
Alicia de Larrocha	Spain
Alla Pugacheva	Russia
Alpha Blondy	Ivory Coast
Altan	Ireland
Amati String Quartet	Switzerland
American/Russian Youth Orchestra Chamber	Russia
Ami Porat	Israel
Amsterdam Baroque Orchestra	Netherlands
Amsterdam Loeki Stardust Quartet	Netherlands
Andras Schiff	Austria
Andrea Del Conte Danza Espana	Spain
Andreas Haeflinger	Germany
Andreas Scholl	Germany
Andrey Ponochevny	Belarus
Angel d'Cuba and His Sugar Canes	Cuba
Angel Romero	Spain
Angela Au	China
Angela Cheng	Canada
Anjani Kathak Dance	India/Spain/USA

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Anna Larsson	Sweden
Annbjorg Lien	Sweden
Anne-Sophie Mutter	Germany
Anouar Brahem	Tunisia
Anthony B	Jamaica
Antigoni Goni	Greece
Anton Kuerti	Canada
Aoife Clancy	Ireland
Aquila Theatre Company	England
Arcadi Volodos	Russia
Arkangel R-15	Mexico
Aron Quartet Vienna	Austria
Artemis Quartet	Germany
Arturo Sandoval	Cuba
Arve Tellefsen	Norway
Astrud Gilberto	Brazil
Augustin Dumay	France
Augustin Hadelich	Germany
Australian Chamber Ensemble	Australia
Aviram Reichert	Israeli
Axel Strauss	Germany
Baba Olatunji	Nigeria
Ballet Argentino	Argentina
Ballet British Columbia	Canada
Ballet Contemporaneo de Caracas	Argentina
Ballet d'Afrique Noire	Senegal
Ballet de L'Opera de Bordeaux	France
Ballet Folklorico	Mexico
Baltazar Lopez	El Salvador
Barbarito Torres	Cuba
Barbaros Erkose Ensemble	Turkey
Battlefield Band	Scotland
Beehouse Cello Ensemble	Korea/Japan
Beijing Kunju Opera Theatre	China
Bejing Trio	China
Belcea String Quartet	England
Benjamin Schmid	Austria
Benoit Bourque	Canada
Berlin Philharmonic Piano Quartet	Germany
Bernadene Blaha	Canada
Bill Garrett	Canada
Bin Huang	China
Blackthorn	Ireland
Bohemian Chamber Orchestra	Czechoslovakia
Bolshoi Ballet	Russia

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Bonnie Rideout	Scotland
Boris Berman	Russia
Borislav Strulev	Russia
Brandenburg Ensemble	Germany
Brazilian Guitar Quartet	Brazil
Brigitte Engerer	Israel
British Rock Symphony	England
Brothers O'Flaherty	Scotland/Ireland
Bruno Leonardo Gelber	Argentina
Bruno Pratico	Italy
Bryn Terfel	England
Budapest Ensemble	Hungary
Bustan Abraham	Israel
Cambridge Bach Ensemble	Germany
Canadian Brass	Canada
Caribbean Comedy	Various
Carlos Chavez	Mexico
Cascabulho	Brazil
Catherine Manoukian	Canada
Cecylia Barczyk	Various
Celtic Rhythm	Ireland
Chaksam-Pa Tibetan Dance and Opera Company	Tibet
Chamber Orchestra Kremlin	Russia
Chee-Yun	Korea
Chieftains	Ireland
Chikuzan Takahashi II	Japan
Children of Uganda	Uganda
Chinese Folk Dance Company	China
Chinese Golden Dragon Acrobats	China
Chingiz Sadykhov	Azerbaijan
Choir of Wells Cathedral	England
Christian Tetzlaff	Germany
Christmas in the Caribbean	Jamaica
Christopher Layer	Ireland
Christopher Parkening	England
Chucho Valdes	Cuba
Cirque Eloize	Canada
Clancy Brothers	Ireland
Colum Sands	Ireland
Compagnie Fattoumi Lamoreux	Tunisia
Compagnie Marie Chouinard	Canada
Compania Vicente Saez - Lilah	Spain
Concert: Ragas and Rhythm	India
Concerto Italiano	Italy
Concerto Koln	Germany

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Conjunto Cespedes	Cuba
Connie Kaldor	Canada
Constantin Lifschitz	Russia
Craobh Rua	Ireland
Czech Philharmonic Orchestra	Czechoslovakia
Danish National Radio Symphony Orchestra	Denmark
DaPonte String Quartet	Hungary
Debussy String Quartet	France
Denise Stoklos	Brazil
Dervish	Ireland
Dick Gaughan	Scotland
DJ Harpal Singh	India
Dmitri Ratser	Russia
Domino	Canada
Dougie MacLean	Scotland
Doyle's Irish Cabaret	Ireland
Drepung Loseling Monastery	Tibet
Druha Trava	Czechoslovakia
Drummers of West Africa	Senegal
Dubravka Tomsic	Czechoslovakia
Dusan Bogdanovic	Yugoslavia
Eifman Ballet of St. Petersburg	Russia
Eikichi Yazawa	Japan
Eileen Ivers	Ireland
Eileen McGann	Canada
Ekemini Theater Troupe	Nigeria
Eleftheria Kotzia	Greece
Elena Baksht	Russia
Elena Papandreou	Greece
Eliades Ochoa	Cuba
Eliso Virsaladze	Russia
Emanuel Ax	Poland
English Concert	England
Enrique Graf	Japan
Ensemble Organum	France
Ensemble Sarband	Various
Eric Bogle	Australia
Ernesto Bitetti	Spain
Eroica Trio	England
Esther Budiardjo	Indonesia
Estonian Philharmonic Chamber Choir	Estonia
Evelyn Glennie	Scotland
Evgeny Kissin	Russia
Ewa Podles	Poland
F.M. Einheit	German

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Fabio Bidini	Italy
Fantcha	Cape Verde
Fazil Say	Turkey
Femi Kuti	Nigeria
Flutes & Lutes of West Africa	Various
Forever Tango	Argentina
Forgiveness	China / Japan / Korea
Franghiz Ali-Zadeh	Azerbaijan
Frank Patterson	Ireland
Franz Treichler	Switzerland
Freddie McGregor	Jamaica
Fubuki Daiko	Canada
Fujima Rankel	Japan
Gabriela Ortiz	Mexico
Gabrieli Consort	England
Gaelfest	Scotland
Galina Gorchakova	Russia
Gamelan Sekar Jaya	Indonesia
Geography, Part 2: Asia/Belief	Various
Ghazal Ensemble	India
Gonzalo Rubalcaba Trio	Cuba
Gothenburg Symphony Orchestra	Sweden
Goyescas	Spanish
Great Big Sea	Canada
Great Wall Acrobats	China
Gregory Nisnevich	Russia
Grit Laskin	Canada
Guilherme Franco	Brazil
Guy Lombardo's Royal Canadians	Canada
Gwyneth Wentink	Netherlands
H Art Chaos	Japan
Hae-Soon Hahn	Korea
Haffner Wind Ensemble	England
Hagen Quartett	Austria
Hai-Kyung Suh	Korea
Hai-Ye-Ni	China
Håkan Hagegård	Sweden
Hakan Rosengren	Sweden
Han-Na Chang	Various
Hapa	Japan
Havana Select	Cuba
Haydn Trio Vienna	Austria
Helene Grimaud	France
Herve Joulain	Canada
Ibrahim Tatlisises	Turkey

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Idith Meshulam	Greece
Ignat Solzhenitsyn	Russia
Il Giardino Armonico	Italy
Ilya Gringolts	Russia
Inbel Segev	Russia
Irish Cabaret	Ireland
Irish Rovers	Ireland
Irish Tenors	Ireland
Ivo Pogorelich	Yugoslavia
Jacques Thibaud String Trio	Germany
Jagjit Singh	India
Jaguares	Mexico
Jahyo Jazzmata	India
James Galway	Ireland
James Gordon	Canada
James Keelaghan	Canada
Janina Fialkowska	Canada
Jazz for Young People -- "What is Afro-Cuban	Cuba
Jazz Talk: The Latin Jazz Symposium Lecture	Cuba
Jean-Philippe Collard	France
Jean-Yves Thibaudet	France
Jerusalem Trio	Israel
Jeune Ballet de France	France
Ji-yoen Choi	Korea
Jivin' Lindy Hoppers	England
Johannes String Quartet	France
John Renbourn	England
Johnny Cunningham	Scotland
Jon Kimura Parker	Canada
Jong-Gyung Park	Korea
Jorge Ben Jor	Brazil
Jose Navarrete	Argentina
Joseph Shabala	South Africa
Joyce Yang	Korea
Juan de Marco Gonzales & the Afro-Cuban Allstars	Cuba
Juan Gabriel	Mexico
Julien Clerc	France
Kali	Various (Sumatra, Java)
Kansai Youth Philharmonic	Japan
Karan Casey	Ireland
Katia and Marielle Labeque	Canada
Katona Twins	Hungary
Kayhan Kalhor	Iraq
Kazuhito Yamashita	Japan
Keiko Matsui	Japan

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Keller Quartet	Hungary
Kevin Burke	Ireland
Khac Chi Ensemble	Vietnam / Canada
Kila	Ireland
Kimson Plaut Brazilian Jazz Quartet	Brazil
King's Singers	England
Kocian String Quartet	Czechoslovakia
Kodo	Japan
Koffi Olomide	Congo
Kol Simcha	Switzerland
Konstantin Lifschitz	Russia
Koosil-ja Hwang	Japan
Krystian Zimerman	Poland
la la la Human Steps - Salt	Canada
Ladysmith Black Mambazo	South Africa
Las Guitarras de Espana	Spain
Latin Jazz Symposium Concerts	Cuba
Laurence Juber	England
Le Trio Gershwin	France
Leif Ove Andsnes	Norway
Leipzig Quartet	Germany
Lenuta Ciulei Atanasiu	Romania
Leonidas Kavakos	Greece
Les Grandes Ballets Canadiens	Canada
Leslie Kinton	Canada
Lido de la Tournée	France
Lilya Zilberstein	Russia
Lindisfarne	England
Lipatti String Quartet	Romania
Llan de Cubel	Spain
Loituma	Finland
London Baroque	England
London City Opera	England
London Symphony Orchestra	England
Los Van Van	Cuba
Louis Lortie	Canada
Luciano Pavarotti	Italy
Luis Miguel	Mexico
Lunasa	Ireland
Maasai Dancers	Kenya
MacAoidh	Ireland
Makoto Nakura	Japan
Mambo Express	Cuba
Mammas: A Mediterranean Women's Music	Spain/Algeria/Italy/Greece
Marah	Canada

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Marcel Marceau	France
Marcello Giordani	Italy
Maria Pages	Spain
Mariachi Cobre	Mexico
Mariachi Sol de Mexico	Mexico
Marina Piccinini	Canada
Marino Formenti	Italy
Mariusz Kwiecien	Poland
Marriani Ebert	Brazil
Martin Carthy	England
Martin Chalifour	Canada
Martin Hayes and Dennis Cahill	Ireland
Martin Kasik	Czechoslovakia
Mary Black	Ireland
Massenkoff Russian Folk Festival	Russia
Matapat	Canada
Mathew Gilsean	Ireland
Mathieu Dufour	France
Matthias Goerne	Germany
Menage a Trois	Canada
Mephiskapheles	Jamaica
Mikhail Pletnev	Russia
Misha Dichter	Russia
Misuko Uchida	Japan
Moein, Fataneh, Sousan	Iran
Momo Kodama	Japan
Mono Blanco	Mexico
Montreal Danse	Canada
Montreal Symphony Orchestra	Canada
Moscow Boys Choir	Russia
Moscow Chamber Orchestra	Russia
Moscow City Ballet	Russia
Moscow Classical Ballet	Russia
Moscow Conservatory Trio	Russia
Moscow Soloists	Russia
Moscow String Quartet	Russia
Moscow Virtuosi	Russia
Music of the Emerald Isle: A Celtic Celebration	Ireland
Muzsikas	Hungary
Naji Hakim	Lebanon
Nancy White	Canada
Naoko Shimizu	Japan
Natalie Choquette	France
Natalie Gamsu	South Africa
National Dance Theatre Company of Jamaica	Jamaica

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
National Song & Dance Company of Mozambique	Mozambique
Nego Gato: The World of Brasil	Brazil
New Shanghai Circus	China
Nicole Renaud	France
Nigel Kennedy	England
Night Sun	Canada
Nina Kotova	Russia
Noche Flamenca	Spain
Noriko Ogawa	Japan
Norman Foote	Canada
Nrityagram Dance Ensemble	India
Odadaa!	Ghana
Oleg Marshev	Russia
Olivier Charlier	France
Orpheus String Quartet	France/Romania/Netherlands
Orquesta Ibrahim Ferrer	Cuba
Oscar Lopez	Chile / Canada
Oxana Yablonskaya	Russia
Paddy Reilly	Ireland
Paddys Irish Cabaret	Ireland
Paperboys	Canada
Paquito D'Rivera	Cuba
Paris Piano Trio	France
Pascal Rogé	France
Patience Mudeka	Zimbabwe
Patrick O'Dea	Ireland
Paul Galbraith	Scotland
Peking Acrobats	China
Penderecki String Quartet	Canada
Petersen String Quartet	Germany
Phil Cunningham & Aly Bain	Scotland
Philharmonica Hungarica	Hungary
Philip Quint	Russia
Philippe Entremont	France
Phong Nguyen Ensemble	Vietnam
Pierre Bensusan	France
Placido Domingo	Spain
Poliphoniko Syngrotima Pogoniou	Greece
Poncho Sanchez	Cuba
Quartetto Gelato	Canada
Radio Tarifa	Spain
Radu Lupu	Romania
Raphaella Smits	Belgium
Reggae Roots: Music & Dance of Jamaica	Jamaica
Rick Fielding	Canada

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Riverdance	Ireland
Robin Huw Bowen & Sue Jones Davies	Wales
Robin Williamson	England
Rolf Schulte	Germany
Romeros Quartet	Spain
rosy CO.	Japan
Royal Concertgebouw Orchestra Amsterdam	Netherlands
Royal Philharmonic Orchestra	England
Royal Shakespeare Company	England
Rubio String Quartet	Belgium
Russian Dancers - Vail International Dance Festival	Russia
Russian National Orchestra	Russia
Russian Seasons Dance Company	Russia
Sacred Tibetan Dance	Tibet
Safam	Israel
Salzburg Marionette Theater	Austria
Samba Novo	Brazil
SamulNori	Korea
San Guo Zhi: History of Three Countries	Japan
Scholars of London	England
Scodanibbio	Italy
Segiu Schwartz	Israel
Sergei Aleksashkin	Russia
Sergei Edelmann	Russia
Sergio and Odair Assad	Brazil
Sergio Tiempo	Venezuela
Seung-Un Ha	Korea
Shanghai Acrobatic Theatre	China
Shanghai Kunju Opera Troupe	China
Shanghai Quartet	China
Shim Chung	Korea
Shujaat Khan	India
Sibongile Khumalo	South Africa / Zimbabwe
Simon Keenlyside	England
Singphoniker	Germany
Sir Simon Rattle	Germany
Skampa String Quartet	Czechoslovakia
Sofia Gubaidulina	Russia
Sogolon Marionettes	Mali
Soweto Street Beat Dance Theatre	South Africa
Spirit of the Dance	England
St. Petersburg Ballet	Russia
St. Petersburg State Ice Ballet	Russia
St. Petersburg String Quartet	Russia
Stars of the Irish Cabaret	Ireland

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Stars of the Russian Ballet	Russia
Stefan Milenkovich	Russia
Stella Simakova	Russia
Stephan Genz	Germany
Stephen Fearing	Canada
Stephen Kovacevich	England
Stuttgart Ballet	Germany
Stuttgart Radio Symphony Orchestra	Germany
Sujung Kim	Korea
Sunna Gunnlaugsdottir Jazz Quartet	Iceland
Symposium: Music From Japan	Japan
Synergy Percussion	Japan
Tabache	Scotland
Tabatana Boys Choir	Zimbabwe
Tabou Combo	Haiti
Taiko Dan Drummers	Japan
Taite Matine Souiri	Morocco
Takacs String Quartet	Hungary
Tallis Scholars	England
Tangokinesis	Argentina
Tatsu Aoki	Japan
Teatro Lirico d'Europa	France
The Holy Body Tattoo our brief eternity	Canada
The Seventh Annual Nations of San Diego	India/Mexico/Ghana/Spain/Tahiti/
Thomas Quasthoff	Germany
Three Irish Tenors	Ireland
Three Tenors	Various
Thüringer Salonquintet	Austria
Tiger Lillies	United Kingdom
Till Fellner	Austria
Tito Puente	Cuba
Tokyo String Quartet	Japan
Tom Jones	Wales
Tomas Kubinek	Canada
Tommy Makem	Ireland
Toshiko Akiyoshi	Japan
Trans-Siberian Orchestra	Russia
Triakel	Sweden
Trinity Irish Dance	Ireland
Trio Fontenay	Germany
Trio Voronezh	Russia
Tyler Yarema	Canada
Uakti	Brazil
Ustad Ali Akbar and Ustad Zakir Hussain	India
Vadim Gluzman	Russia

Table D-5: Artists in Current Presenting Season Database	
Artist	Home Country
Vadim Repin	Russia
Valery Kuleshov	Russia
Van Morrison	Ireland
Vardo Rumessen	Estonia
Vibe Brasilis	Brazil
Victor Ullate	Spain
Vienna Boys Choir	Austria
Vienna Piano Trio	Austria
Vienna Radio Symphony Orchestra	Austria
Vienna Rundfunk Symphony	Austria
Viktoriya Mullova	Russia
Virginia Rodrigues	Brazil
Virvia	Sweden
Visible Fictions: The Red Balloon	Scotland
Vladimir Feltsman	Russia
Vladimir Spivakov	Russia
Vladimir Viardo	Russia
Vladislav Blaha	Czechoslovakia
Volger String Quartet	Canada
Volger String Quartet	Germany
Wailers	Jamaica
Waldemar Bastos	Angola
Westminster Choir	England
Whirling Dervishes	Turkey
Willem Breuker Kollektief	Netherlands
WOFA	Guinea
Wolfgang Holzmaier	Austria
Yakov Kasman	Russia
Yefim Bronfman	Russia
Yehuda Hanani	Israel
Yi-Jia Huo	China
Young Dubliners	Ireland
Youssou Ndour	Senegal
Ysaye String Quartet	France
Yuri Bashmet	Russia
Zakhar Bron	Germany
Zakir Hussain & Sultan Khan	India

Venue	Hall	Town	State
"A Prairie Home Companion"		St. Paul	MN
"Mountain Stage" radio		Charleston	WV
1st Avenue		Minneapolis	MN
1st Church of Christ Congregational		W. Hartford	CT
1st Church Unitar.		Littleton	MA
1st Congr. Church		Berkeley	CA
1st Parish Unitar.-Univ.		Needham	MA
1st Parish UU Church		Arlington	MA
92nd Street Y		New York	NY
Abbey Pub		Chicago	IL
Abraham Chavez Theatre		El Paso	TX
Acoustic Music Series		Pasadena	CA
Adams Mark Hotel		Denver	CO
AK Ctr for Perf. Arts		Anchorage	AK
Aladdin Theatre		Portland	OR
Alameda Co. Fairgrounds Scottish Fest.		Pleasanton	CA
Alberta Bair Thtr		Billings	MT
Albertson College of Idaho	Jewett Auditorium	Caldwell	ID
Alliance Francaise		San Francisco	CA
Alverno College		Milwaukee	WI
Alys Stephens Theatre		Birmingham	AL
Anchorage Celtic		Anchorage	AK
Andover School		Andover	ME
APAP		New York	NY
Aragon Ballroom		Chicago	IL
Arden Guild Hall		Wilmington	DE
Argonne National Laboratory		Argonne	IL
Arizona State University	Grady Gammage	Tempe	AZ
Arizona State University West	La Sala Ballroom	Phoenix	AZ
Arlene Schnitzer Concert Hall		Portland	OR
Arlington Center for the Performing Arts		Santa Barbara	CA
Arrowhead Pond of Anaheim		Anaheim	CA
Art League Theater		Santa Cruz	CA
Arts Ctr		Fergus Falls	MN
Arts on the Park		Lakeland	FL
Ashland H.S.		Ashland	OR
Asian Art Museum of San Francisco		San Francisco	CA
Aspen Music Festival and School	Harris Music Hall	Aspen	CO
Auditorium Theatre		Chicago	IL
Auditorium Theatre		Denver	CO
Augusta State University	Performing Arts	Augusta	GA
Augustana Lutheran Church (Augustana Arts)		Denver	CO
Augustana Lutheran Church (Augustana Arts)		Denver	CO
Avalon Thtr		Easton	MD

Venue	Hall	Town	State
Baker Ballroom		Dover	NJ
Baldwin Station		Sykesville	MD
BAM Harvey Theatre		Brooklyn	NY
Barbara B. Mann Performing Arts Center		Fort Myers	FL
Bardavon Opera House		Poughkeepsie	NY
Barnstable High School, Barnstable Performing		Hyannis	MA
Barrymore Thtr		Madison	WI
Bayfront Center, Mahaffey Theater		St. Petersburg	FL
Beacon Hill Cfhs		Boston	MA
Beacon Theatre		New York	NY
Beckman Auditorium		Pasadena	CA
Benaroya Hall - S. Mark Taper Auditorium		Seattle	WA
Berger Perf. Arts Ctr		Tucson	AZ
BIG Arts		Sanibel	FL
Binghamton University, Concert Theater		Binghamton	NY
Birchmere		Alexandria	VA
BJCC Concert Hall		Birmingham	AL
Blackthorne Tav.		S. Easton	MA
Blarney Star		New York	NY
Blue Heron		Duncans Mills	CA
Blue Note		New York	NY
Blumenthal Arts Center		Charlotte	NC
Bob Carr Performing Arts Centre		Orlando	FL
Boston Folk Song Soc.		Somerville	MA
Boulder Theater		Boulder	CO
Brengle Terrace Park Scottish Fest.		Vista	CA
Bridges Auditorium		Claremont	CA
Broadway Ctr for Perf. Arts		Tacoma	WA
Broadway Perf. Hall		Seattle	WA
Brooklyn Center for the Performing Arts at		Brooklyn	NY
Brooklyn College, Whitman Hall		Brooklyn	NY
Broward Center for the Performing Arts		Fort Lauderdale	FL
Buena High School, Buena Performing Arts		Sierra Vista	AZ
C. W. Post University - Tilles Center for the		Brookville	NY
C. W. Post University - Tilles Center for the	Hillwood Recital Hall	Brookville	NY
Cabrillo College Thtr		Aptos	CA
Cadillac Country Club		Cadillac	MI
Caesars Atlantic City		Atlantic City	NJ
Caffe Lena		Saratoga	NY
Cal State Northridge, Performing Arts Center		Northridge	CA
California African American Museum		Los Angeles	CA
California Center for the Arts		Escondido	CA
California Institute of Technology		Pasadena	CA
California Institute of Technology	Beckman Auditorium	Pasadena	CA
California Institute of Technology	Dabney Lounge	Pasadena	CA

Venue	Hall	Town	State
California State University, LA, Luckman Fine		Los Angeles	CA
Calumet Theater		Houghton	MI
Calvin Thtr		Northampton	MA
Cambridge Multicultural Arts Center		Cambridge	MA
Camellia Inn		Healdsburg	CA
Capitol Center for the Arts		Concord	NH
Capitol Theater		Columbus	OH
Capitol Thtr		Olympia	WA
Careme's Cafe		Mays Landing	NJ
Carnegie Hall		New York	NY
Carnegie Hall	Weill Recital Hall	New York	NY
Carolina Theatre - Fletcher Hall		Durham	NC
Carolina Thtr		Greensboro	NC
Carpenter Center		Richmond	VA
Casino Magic Bay		Bay St. Louis	MS
Castle Folk Club		San Francisco	CA
Cat's Paw		Bozeman	MT
Cayahoga Valley Nat'l Rec. Area		Brecksville	OH
Cedar Cultural Ctr		Minneapolis	MN
Celtic Classic		Bethlehem	PA
Celtic Festival		Cincinnati	OH
Celtic Music & Arts Fest.		San Francisco	CA
Center at Governors State University		University Park	IL
Center for the Visual and Performing Arts		Munster	IN
CenterStage at Bernard Osher Marin Jewish		San Rafael	CA
Century II Convention Center, Concert Hall		Wichita	KS
Cerritos Center for the Performing Arts		Cerritos	CA
Chandler Center for the Arts		Chandler	AZ
Charlotte Coliseum		Charlotte	NC
Cherry Tree		Philadelphia	PA
Chester Fritz Auditorium		Grand Forks	ND
Chicago Cultural Center		Chicago	IL
Chicago Theatre		Chicago	IL
Chico World Music Fest.		Chico	CA
Chrysler Hall		Norfolk	VA
Church of St. Ignatius Loyola		New York	NY
Citrus College, Haugh Performing Arts Center		Glendora	CA
City Center		New York	NY
Civic Thtr		Grand Rapids	MI
Clarion Music Ctr		San Francisco	CA
Clark Art Inst.		Williamstown	MA
Clayton College		Morrow	GA
Clowes Memorial Hall		Indianapolis	IN
Coe Hall		Oyster Bay	NY
Colburn School of Performing Arts, Zipper		Los Angeles	CA

Venue	Hall	Town	State
Colonial Thtr		Keene	NH
Colony Theatre		Miami Beach	FL
Colorado School of Mines, Green Center		Golden	CO
Columbia College, Dance Center		Chicago	IL
Columbia Theatre for the Performing Arts		Longview	WA
Columbia University, Miller Theatre		New York	NY
Common Fence Point Community Hall		Portsmouth	RI
Community Hall		Woods Hole	MA
Community Theatre		Morristown	NJ
Compaq Center		Houston	TX
Concert Series		Lake Worth	FL
Conseco Fieldhouse		Indianapolis	IN
Convention and Performing Arts Center, Civic		San Diego	CA
Copley Symphony Hall		San Diego	CA
Corcoran Gallery of Art		Washington	DC
Cornell Univ.		Ithaca	NY
Cornell University, Statler Auditorium		Ithaca	NY
Courthouse Ctr for Arts		W. Kingston	RI
Craterian Thtr		Medford	OR
Crescent Elk		Crescent City	CA
Crouse-Hinds Theatre at Oncenter		Syracuse	NY
Crystal Ballroom		Portland	OR
Ctr for Arts		Lake Placid	NY
Ctr for Arts		Scottsdale	AZ
Ctr for Cultural Exchange		Portland	ME
Ctr for the Arts		Staten Island	NY
Cullen Thtr		Houston	TX
D.A.R. Constitution Hall		Washington	DC
Dade County Auditorium		Miami	FL
Dale B. Lake Aud.		Kalamazoo	MI
Dance Place		Washington	DC
Davies Symphony Hall		San Francisco	CA
De Anza College, Flint Center		Cupertino	CA
Dean Leshner Regional Center for the Arts		Walnut Creek	CA
Denver Performing Arts Complex, Boettcher		Denver	CO
Des Moines Civic Center		Des Moines	IA
Desert Mountain High School		Scottsdale	AZ
Detroit Country Day School, Seligman Arts		Franklin	MI
Detroit Opera House		Detroit	MI
Detroit Symphony Orchestra Hall		Detroit	MI
DeVos Hall		Grand Rapids	MI
Diana Wortham Thtr		Asheville	NC
Discovery Thtr		Anchorage	AK
District of Columbia Jewish Community		Washington	DC
Doheny Mansion		Los Angeles	CA

Venue	Hall	Town	State
Dominican College		San Rafael	CA
Dominican University		River Forest	IL
Double Diamond		Aspen	CO
E. J. Thomas Hall		Akron	OH
East County Performing Arts Center		El Cajon	CA
Eastman Theatre		Rochester	NY
Eisenhower Hall		Washington	DC
Eisenhower Hall Theatre at West Point		West Point	NY
El Camino College		Torrance	CA
El Camino College	Marsee Auditorium	Torrance	CA
Embassy Theatre		Fort Wayne	IN
Emelin Theatre		Mamaroneck	NY
Emens Auditorium - Ball State University		Muncie	IN
Emerson Majestic Theatre		Boston	MA
Emmanuel Church		Boston	MA
Emory University, Glenn Memorial		Atlanta	GA
Erie Meyer Civic Ctr		Gulf Shores	AL
Ewart Depot		Ewart	MI
Events Ctr		Florence	OR
Fabulous Fox Theatre		Atlanta	GA
Fair Park Grounds		Dallas	TX
Fairfield University	Kelley Theater	Fairfield	CT
Fairfield University, Quick Center for the Arts		Fairfield	CT
Falcon Ridge Folk Fest		Hillsdale	NY
Fest. Int'l de Louisiane		Lafayette	LA
Festival Concert Hall		Fargo	ND
Fiddling Cricket		San Jose	CA
Fine Arts Auditorium		Winter Haven	FL
Fine Line Music Café		Minneapolis	MN
First Avenue		Minneapolis	MN
First Congregational Church		Berkeley	CA
First Congregational Church		Burlington	VT
First Parish Church		Duxbury	MA
First Religious Society		Carlisle	MA
Fitzgerald Theater		St. Paul	MN
Fitzgerald's		Berwyn	IL
Flaherty's Thirsty Ear		Columbus	OH
Flint Cultural Center, Whiting Auditorium		Flint	MI
Florida Atlantic University Auditorium		Boca Raton	FL
Florida Theatre		Jacksonville	FL
Flushing Town Hall		Flushing	NY
Flynn Theater		Burlington	VT
Fndtn. for Global Community		San Diego	CA
Fogg Art Museum		Cambridge	MA
Foley's Cellar		San Francisco	CA

Venue	Hall	Town	State
Folk Alliance Conf.		Cleveland	OH
Ford's Theatre		Washington	DC
Forest Glenn World Music Series		Rockford	IL
Fort Mason Center, Cowell Theater		San Francisco	CA
Fountain St. Church		Grand Rapids	MI
Fox Theatre & Café		Boulder	CO
Freeborn Hall		Davis	CA
Freight & Salvage		Berkeley	CA
French Institute		New York	NY
Friends of Folk		Buffalo	NY
Fulton Ferry Landing		Brooklyn	NY
Galaxy Theatre		Santa Ana	CA
Garde Arts Center		New London	CT
Gaylord Entertainment Center		Nashville	TN
George Mason Univ.		Fairfax	VA
George Washington University, Lisner		Washington	DC
Georgia State University, Rialto Center for the		Atlanta	GA
Georgia Tech, Robert Ferst Center for the Arts		Atlanta	GA
Gerald Ford Amphitheatre		Vail	CO
Gershwin Theatre		New York	NY
Godfrey Daniels		Bethlehem	PA
Goodfolk Cfhs		Rowayton	CT
Gothic Thtr		Englewood	CO
Governor State University, Center for		University Park	IL
Grace Lutheran Church		Palo Alto	CA
Grand Aud		Ellsworth	ME
Grand Opera House		Oshkosh	WI
Grand Opera House		Wilmington	DE
Great Western Forum		Inglewood	CA
Green Willow		Wilmington	DE
Greenwich Library		Greenwich	CT
Gusman Center for the Performing Arts		Miami	FL
Hagerstown Comm. College		Hagerstown	MD
Harlow's		Sacramento	CA
Hartford Financial Service Group, Inc.,		Hartford	CT
Harvard University, Sanders Theatre		Cambridge	MA
Harvey School		Katonah	NY
Heard House Museum		Ipswich	MA
Herbst Theatre		San Francisco	CA
Heritage Theatre		Saginaw	MI
Heymann Performing Arts Center		Lafayette	LA
Higher Ground		Winooski	VT
Highland Village		Jackson	MS
Hilbert Circle Theatre		Indianapolis	IN
Hogg Memorial Auditorium		Austin	TX

Venue	Hall	Town	State
Hollywood Bowl		Los Angeles	CA
Holy Trinity Episcopal		San Diego	CA
Hopkins Center, Spaulding Auditorium		Hanover	NH
HotHouse, The Center for International		Chicago	IL
House Concert		Berkeley	CA
House Concert		Cincinnati	OH
House Concert		Mt. View	CA
House of Blues		Chicago	IL
House of Blues		Hollywood	CA
House of Blues		Lake Buena	FL
House of Blues		Las Vegas	NV
House of Blues		New Orleans	LA
Houston Arena Theatre		Houston	TX
Houston Int'l Fest.		Houston	TX
Howard Community College, Smith Theatre		Columbia	MD
Hoyt Sherman Place		Des Moines	IA
Humboldt St. Univ.		Arcata	CA
Indiana Roof Ballroom		Indianapolis	IN
Indiana Univ. of PA		Indiana	PA
Indiana University Auditorium		Bloomington	IN
Inst. of Musical Trad.		Silver Spring	MD
International House		Philadelphia	PA
Irish Amer. Ctr		Albany	NY
Irish Arts Center		New York	NY
Irish Cultural Ctr		Milwaukee	WI
Irish-American Heritage Ctr		Chicago	IL
Iron Horse		Northampton	MA
Irvine Barclay Theater		Irvine	CA
Irvine Barclay Theatre		Irvine	CA
Irving Plaza		New York	NY
Jackie Gleason Theater of Performing Arts		Miami Beach	FL
James W. Miller Auditorium		Kalamazoo	MI
Japan America Theatre		Los Angeles	CA
Jefferson Performing Arts Center		Metairie	LA
Jenny Vines		Monroe	MI
Jim Howe		Portland	OR
John Mulroy Civic Center, Crouse-Hinds		Syracuse	NY
Johnny D's		Somerville	MA
Johns Hopkins University, Shriver Hall		Baltimore	MD
Jones Hall		Houston	TX
Jones Hill		Bradford	VT
Joseph Meyerhoff Symphony Hall		Baltimore	MD
Josiah Smith Tavern		Weston	MA
Juan de Fuca Festival		Port Angeles	WA
Juanita K. Hammons Hall		Springfield	MO

Venue	Hall	Town	State
Kalamazoo Civic Auditorium		Kalamazoo	MI
Kate Wolf Mem. Festival		Sebastopol	CA
Kennedy Center	Millenium Stage	Washington	DC
Kennedy Center	Terrace Theater	Washington	DC
Kennedy Center	Concert Hall	Washington	DC
Kennedy Center	Opera House	Washington	DC
Kennedy Center	Terrace Theater	Washington	DC
Kennedy Center	Theater Lab	Washington	DC
Kennewick Highlands Grange		Kennewick	WA
Kentucky Center for the Arts		Louisville	KY
Kentucky Center for the Arts	Bomhard Theater	Louisville	KY
Kerr Cultural Center		Scottsdale	AZ
Keswick Thtr		Glenside	PA
Kilbourn Hall - Eastman School of Music		Rochester	NY
King Center for the Performing Arts		Melbourne	FL
Kirby Center		Wilkes Barre	PA
Kosciuszko Foundation		New York	NY
Krannert Center for the Performing Arts	Foellinger Great Hall	Urbana	IL
Krannert Center for the Performing Arts	Tryon Festival Theatre	Urbana	IL
Kravis Center for the Performing Arts		West Palm	FL
Kravis Center for the Performing Arts	Marshall E. Rinker, Sr.	West Palm	FL
Kuumbwa Jazz Ctr		Santa Cruz	CA
La Zona Rosa		Austin	TX
Landmark Theater		Richmond	VA
Latitude 62		Talkeetna	AK
Laurie Auditorium		San Antonio	TX
Le Petit Trianon		San Jose	CA
Lehman Center for the Performing Arts		Bronx	NY
Lehman Concert Hall		Bronx	NY
Leventhal-Sidman Jewish Community Center		Newton	MA
Library of Congress		Washington	DC
Library of Congress	Coolidge Auditorium	Washington	DC
Lied Center - University of Kansas		Lawrence	KS
Lime Kiln Thtr		Lexington	KY
Lincoln Center, Alice Tully Hall		New York	NY
Lincoln Center, Avery Fisher Hall		New York	NY
Lincoln Center, Stanley H. Kaplan Penthouse		New York	NY
Lincoln Center, Walter Reade Theatre		New York	NY
Lincoln Performance Hall		Portland	OR
Lincoln Theatre		Miami Beach	FL
Little Brothers		Columbus	OH
Loeb Playhouse - Purdue University		West Lafayette	IN
Long Ctr for Perf. Arts		Lafayette	IN
Longwood Gardens		Waldorf	PA
Longy School of Music, Pickman Concert Hall		Cambridge	MA

Venue	Hall	Town	State
Loon Mtn. Celtic Crossroads Fest.		Lincoln	NH
Loon Mtn. Scottish Fest.		Lincoln	NH
Los Angeles County Museum of Art		Los Angeles	CA
Lowell Memorial Auditorium		Lowell	MA
LSU Union Theater		Baton Rouge	LA
Luther Burbank Ctr		Santa Rosa	CA
Lyceum Theater		San Diego	CA
Lydia Mendelssohn Theatre		Ann Arbor	MI
Lyric Opera House		Baltimore	MD
Macomb Center For The Performing Arts		Clinton	MI
Madison Civic Center		Madison	WI
Mahaffey Theater		St. Petersburg	FL
Mahalia Jackson Theatre for the Performing		New Orleans	LA
Majestic Theatre		Dallas	TX
Majestic Theatre		San Antonio	TX
Makor		New York	NY
Mandalay Bay Hotel		Las Vegas	NV
Manhattan School of Music, Hubbard Recital		New York	NY
Manhattan School of Music, Myers Recital Hall		New York	NY
Marin Center		San Rafael	CA
Maritime Museum		San Diego	CA
Marsh Recital Hall - USM		Hattiesburg	MS
Marshall Univ.		Huntington	WV
Maryland Theatre		Hagerstown	MD
MASS MoCA		North Adams	MA
Maxcy Hall Sports Complex		Potsdam	NY
Mayo Civic Center Auditorium		Rochester	MN
McCabe's		Santa Monica	CA
McCarter Theater		Princeton	NJ
McCarter Thtr		Princeton	NJ
McFarlin Aud.		Dallas	TX
McGonigel's Mucky Duck		Houston	TX
Meany Theatre		Seattle	WA
Mechanics Hall		Worcester	MA
Medium Rare Cafe		Burke	VA
Memorial Church		Cambridge	MA
Mendel Center		Benton Harbor	MI
Mentor Fine Arts Center		Mentor	OH
Mercury Lounge		New York	NY
Merkin Concert Hall		New York	NY
Merrill Auditorium at Portland City Hall		Portland	ME
Metropolitan Museum of Art		New York	NY
Meyerhoff Symphony Hall		Baltimore	MD
Mich. Tech. Univ.		Houghton	MI
Michigan Theater		Ann Arbor	MI

Venue	Hall	Town	State
Mickey Finn's Pub		Toledo	OH
Midland Center for the Arts		Midland	MI
Milestones		Rochester	NY
Milwaukee Irish Festival		Milwaukee	WI
Minnedosa Community		Minnedosa	MN
Minstrel Cfhs		Morristown	NJ
Mississippi Coast Coliseum		Biloxi	MS
Mobile Civic Center Theater		Mobile	AL
Montalvo Ctr		Saratoga	CA
Morgan's		Monterey	CA
Morris Mechanic Theatre		Baltimore	MD
Moscow Community Ctr		Moscow	ID
Mount Baker Thtr		Bellingham	WA
Mountain View Center for the Performing Arts		Mountain View	CA
Mt. Aloysius College		Cresson	PA
Munson-Williams-Proctor Institute,		Utica	NY
Muriel's Supper Club		Palm Springs	CA
Museum of Art		Cleveland	OH
Museum of Art		Santa Barbara	CA
Museum of Art		Toledo	OH
Museum of Contemporary Art, Sherwood		La Jolla	CA
Music & Arts Fest.		Albany	NY
Music Center, Dorothy Chandler Pavilion		Los Angeles	CA
Music for Robin		Cambridge	MA
Music Hall		Cleveland	OH
Music Hall		Cohoes	NY
Music Hall		Portsmouth	NH
Music on the Divide		Georgetown	CA
N.O. Jazz & Heritage Fest		New Orleans	LA
Naples Philharmonic Center for the Arts		Naples	FL
Nassau Comm. Folk Fest.		Nassau	NY
NC St. Univ.		Raleigh	NC
Neal Blaisdell Center, Concert Hall		Honolulu	HI
Neighborhood Church		Pasadena	CA
Neurosciences Institute Auditorium		San Diego	CA
New England Conservatory, Jordan Hall		Boston	MA
New Jersey Performing Arts Center		Newark	NJ
New Victory Theater		New York	NY
New World Theater		Amherst	MA
NM St. Univ.		Las Cruces	NM
Nordic Roots Festival		Minneapolis	MN
Norris Theatre for the Performing Arts		Rolling Hills	CA
North Shore Center for the Performing Arts		Skokie	IL
Northeastern Illinois University, Art Gallery		Chicago	IL
Northern Arizona University, Ardrey		Flagstaff	AZ

Venue	Hall	Town	State
NW OK St. Univ.		Alva	OK
Oberlin College		Oberlin	OH
Octagon Arts Ctr		Clearwater	FL
Ohio Theatre		Columbus	OH
Ohlone College		Fremont	CA
Ojai Valley Woman's Club		Ojai	CA
Old Songs Festival		Altamont	NY
Old Town Schl		Chicago	IL
Omega Inst.		Rhinebeck	NY
Orange Coast College, Robert B. Moore		Costa Mesa	CA
Orange County Performing Arts Center		Costa Mesa	CA
Orchestra Hall		Detroit	MI
Orchestra Hall		Minneapolis	MN
Orpheum		Boston	MA
Orpheum Theater		Phoenix	AZ
Orpheum Theatre		Boston	MA
Orpheum Theatre		Omaha	NE
Oscar Mayer Thtr		Madison	WI
O'Shaughnessy Auditorium		St. Paul	MN
Pabst Thtr		Milwaukee	WI
Pacific Univ.		Forest Grove	OR
Paint Branch Unitar. Church		Adelphi	MD
Palace Theatre		Manchester	NH
Palace Theatre		Stamford	CT
Palladium Thtr		Tampa	FL
Palm Springs Desert Museum		Palm Springs	CA
Palookaville		Santa Cruz	CA
Pantages Theater		Tacoma	WA
Paramount Arts Centre		Aurora	IL
Paramount Theatre		Austin	TX
Paramount Theatre		Cedar Rapids	IA
Paramount Theatre		Oakland	CA
Paramount Theatre		Santa Fe	NM
Paramount Theatre		Seattle	WA
Paramount Theatre Centre		Anderson	IN
Pasadena Civic Auditorium		Pasadena	CA
Pasadena Presbyterian Church		Pasadena	CA
Paul W. Ogle Cultural Center, Stern Concert		New Albany	IN
Peabody Auditorium		Daytona Beach	FL
Peabody Institute, Leith Symington Griswold		Baltimore	MD
Peoria Civic Center		Peoria	IL
Pepperdine University	Center for the Arts	Malibu	CA
Pequot Library Aud.		Southport	CT
Performing Arts Center		Austin	TX
Phantoms		Norfolk	VA

Venue	Hall	Town	State
Phila. Folk Song Soc.		Philadelphia	PA
Phipps Conservatory		Pittsburgh	PA
Phoenix Symphony Hall		Phoenix	AZ
Pikes Peak Center		Colorado	CO
Plantation Club		Worcester	MA
Plymouth St. College		Plymouth	NH
Polish and Slavic Center		Brooklyn	NY
Polish Consulate		New York	NY
Poway Center for the Performing Arts		Poway	CA
Powell Symphony Hall		St. Louis	MO
Prarie Wind Acoustic Music		Parker	CO
Preston Bradley Hall		Chicago	IL
Prism		Charlottesville	VA
Private Home		New York	NY
Pro Piano New York		New York	NY
Procter and Gamble Hall		Cincinnati	OH
Proctor's Theatre		Schenectady	NY
Providence Performing Arts Center		Providence	RI
Provinces		Falls Church	VA
Queens Theatre in the Park		Flushing	NY
Quest Club		Minneapolis	MN
Rackham Graduate School, Rackham		Ann Arbor	MI
Raleigh Memorial Auditorium		Raleigh	NC
Rams Head Tavern		Annapolis	MD
Raritan Valley Comm. College		North Branch	NJ
Ravinia Festival		Highland Park	IL
Reakirt Aud.		Cincinnati	OH
Recher Thtr		Towson	MD
Redondo Beach Performing Arts Center		Redondo Beach	CA
Reno Hilton Theatre		Reno	NV
Resorts Casino Hotel		Atlantic City	NJ
Rialto Square Theatre		Joliet	IL
Rialto Thtr		Tucson	AZ
Richard B. Baumgardner Center, Ruth Eckerd		Clearwater	FL
River Park Center		Owensboro	KY
Riviera Theatre		Chicago	IL
Rochester Auditorium Center		Rochester	NY
Rockport Opera House		Rockport	ME
Rockwell Hall - Buffalo State College		Buffalo	NY
Roswell Cultural Arts Center		Roswell	GA
Roxy Theater		Boston	MA
Roxy Theatre		West Hollywood	CA
Russell Sage College, Schacht Fine Arts Center		Albany	NY
Ruth B. Shannon Performing Arts Center		Whittier	CA
Ryman Auditorium		Nashville	TN

Venue	Hall	Town	State
S. Dillon Ripley International Center, Lecture		Washington	DC
S.O.B.S.		New York	NY
Sacramento Community Center Theater		Sacramento	CA
Sacramento Valley Scottish		Woodland	CA
Saenger Performing Arts Center		New Orleans	LA
San Diego State University - Cox Arena		San Diego	CA
San Dieguito Church		Encinitas	CA
San Francisco Conservatory of Music, Hellman		San Francisco	CA
San Jose Arena		San Jose	CA
San Jose Center for the Performing Arts		San Jose	CA
San Jose Civic Auditorium		San Jose	CA
San Juan Comm. Thtr		Friday Harbor	WA
San Pablo Catholic Church		Marathon	FL
Sanibel Congregational Church		Sanibel	FL
Santa Ana High School		Santa Ana	CA
Schools		Bethel	ME
Schools		Ellsworth	ME
Schools		Pemaquid	ME
Schools		Washington	DC
Scottish Festival		Costa Mesa	CA
Scottsdale Center for the Arts		Scottsdale	AZ
Scullers Club		Boston	MA
SE Florida Highland Games		Ft. Lauderdale	FL
Sebastopol Celtic Fest.		Sebastopol	CA
Seligman Performing Arts Center		Beverly Hills	MI
Senator Theatre		Baltimore	MD
Shade Tree		Laguna Niguel	CA
Shank Hall		Milwaukee	WI
Shannon Hall		Batavia	IL
Shea's Performing Arts Center		Buffalo	NY
Sheldon Concert Hall		St. Louis	MO
Shepherdstown Music & Dance		Shepherdstown	WV
Shrine Auditorium		Los Angeles	CA
Shubert Theatre		Chicago	IL
Side St. Express		Anchorage	AK
Soho Grand Caviarateria		New York	NY
Somerville Theater		Somerville	MA
Sooke Thtr		Sooke	NC
Southern OR Univ.		Ashland	OR
Southern Theatre		Columbus	OH
Southfield Centre for the Arts		Southfield	MI
Southgate House		Newport	KY
Spivey Hall		Morrow	GA
St. Anselm College, Dana Center		Manchester	NH
St. Bridgets Church		Copake Falls	NY

Venue	Hall	Town	State
St. Francis College		Loretto	PA
St. Francis of Assisi Catholic Church		Ann Arbor	MI
St. Ignatius Church		San Francisco	CA
St. John Vianney Catholic Church		Sedona	AZ
St. John's		Berkeley	CA
St. John's Thtr		Portland	OR
St. John's United Meth. Church		Baltimore	MD
St. John's Univ.		Collegeville	MN
St. Paul's Episcopal Church		Augusta	GA
St. Paul's Episcopal Church		Key West	FL
Stanford University	Dinkelspiel Auditorium	Stanford	CA
Stanford University	Memorial Auditorium	Stanford	CA
Stanford University	Memorial Chapel	Stanford	CA
State Theatre		Detroit	MI
Stephens Auditorium		Ames	IA
Stern Grove Festival		San Francisco	CA
Stockton College		Pomona	NJ
Stone Soup		Providence	RI
Stranahan Theatre		Toledo	OH
Strand-Capitol Thtr		York	PA
Sufficient Grounds		Toledo	OH
Sun Theatre		Anaheim	CA
Sundance Ceilidh & Workshop		Sundance	UT
Sundome Center for Performing Arts		Sun City West	AZ
Sunny Hills High School, Performing Arts		Fullerton	CA
Sunshine Thtr		Albuquerque	NM
Suomi College-Finnish Amer. Heritage Ctr		Hancock	MI
Susquehanna Folk Music Soc		Harrisburg	PA
Swallow Hill		Denver	CO
Swiss Institute		New York	NY
Sylvia and Danny Kaye Playhouse		New York	NY
Symphony Center, Orchestra Hall		Chicago	IL
Symphony Hall		Boston	MA
Symphony Space		New York	NY
Tallahassee-Leon County Civic Center		Tallahassee	FL
Tampa Bay Performing Arts Center		Tampa	FL
Taos Community Aud.		Taos	NM
Temple Beth Am		Miami	FL
Tennessee Williams Fine Arts Center		Key West	FL
Terrace Thtr		Washington	DC
Thalia Spanish Theatre		Sunnyside	NY
The Ark		Ann Arbor	MI
The Arts Ctr		Carrboro	NC
The Bottom Line		New York	NY
The Center at St. John's		Baltimore	MD

Venue	Hall	Town	State
The Fillmore		San Francisco	CA
The Frick Collection		New York	NY
The Grand 1894 Opera House		Galveston	TX
The Inferno		Steamboat	CO
The McCallum Theatre		Palm Desert	CA
The Muse		Londonderry	NH
The Palms		Davis	CA
The Showbox Music Club		Seattle	WA
Theater Artaud		San Francisco	CA
Theater of the Performing Arts		New Orleans	LA
Theatre of Living Arts		Philadelphia	PA
Theatre on the Square		San Francisco	CA
Thousand Oaks Civic Arts Plaza, Fred Kavli		Thousand Oaks	CA
Times-Union Center for the Performing Arts	Jacoby Symphony Hall	Jacksonville	FL
Times-Union Center for the Performing Arts	Moran Theater	Jacksonville	FL
Tin Angel		Philadelphia	PA
Topeka Performing Arts Center, Georgia Neese		Topeka	KS
Tourist Park		Marquette	MI
Town Hall		Nelson	NH
Town Hall		New York	NY
Towne Crier		Pawling	NY
Tractor Tavern		Seattle	WA
Trenton War Memorial		Trenton	NJ
Triangle Folk Club		Raleigh	NC
Tri-Cities Coliseum		Kennewick	WA
Trocadero		Philadelphia	PA
Troy Savings Bank Music Hall		Troy	NY
Trump Taj Mahal		Atlantic City	NJ
Tuckerman Hall		Worcester	MA
Tucson Convention Center, Leo Rich Theatre		Tucson	AZ
Turning Point		Piermont	NY
UC Davis		Davis	CA
UC Riverside		Riverside	CA
UC San Diego	Mandeville Auditorium	La Jolla	CA
UC Santa Cruz		Santa Cruz	CA
UCLA		Los Angeles	CA
UCLA	Ctr for Arts	Los Angeles	CA
UCLA	Royce Hall	Los Angeles	CA
UCLA	Shoenberg Hall	Los Angeles	CA
UNC Memorial Hall		Chapel Hill	NC
Unidentified Venue		Arcata	CA
Unidentified Venue		Athens	OH
Unidentified Venue		Auburn	WA
Unidentified Venue		Belle Glade	FL
Unidentified Venue		Boise	ID

Venue	Hall	Town	State
Unidentified Venue		Cedar Rapids	IA
Unidentified Venue		Chicago	IL
Unidentified Venue		Columbus	OH
Unidentified Venue		Flushing	NY
Unidentified Venue		Fort Worth	TX
Unidentified Venue		Glendale	CA
Unidentified Venue		Glenside	PA
Unidentified Venue		Hanover	NH
Unidentified Venue		Hayward	CA
Unidentified Venue		Idaho Falls	ID
Unidentified Venue		Indianapolis	IN
Unidentified Venue		Jacksonville	FL
Unidentified Venue		Lima	OH
Unidentified Venue		New York	NY
Unidentified Venue		Newberry	SC
Unidentified Venue		Odessa	TX
Unidentified Venue		Pittsburgh	PA
Unidentified Venue		Portland	ME
Unidentified Venue		Providence	RI
Unidentified Venue		Salt Lake City	UT
Unidentified Venue		Seattle	WA
Unidentified Venue		Sheridan	WY
Unidentified Venue		Smithfield	NC
Unidentified Venue		St. Louis	MO
Unidentified Venue		St. Paul	MN
Unidentified Venue		St. Petersburg	FL
Unidentified Venue		Tarpon Springs	FL
Unidentified Venue		Toledo	OH
Unidentified Venue		Troy	NY
Unidentified Venue		Urbana	IL
Unidentified Venue		Vineland	NJ
Unidentified Venue		Watertown	NY
Unidentified Venue		West Lafayette	IN
Unidentified Venue		Worthington	MN
Unidentified Venue		Bloomington	IN
Unidentified Venue		Charleston	WV
Unidentified Venue		Chicago	IL
Unidentified Venue		Colorado	CO
Unidentified Venue		Grand Junction	CO
Unidentified Venue		Healdsburg	CA
Unidentified Venue		Kauai	HI
Unidentified Venue		Madison	WI
Unidentified Venue		Santa Fe	NM
Unidentified Venue		Tamworth	NH
Unitarian Church of All Souls		New York	NY

Venue	Hall	Town	State
Unity Temple		Kansas City	MO
Univ. of Dallas		Irving	TX
Univ. of Hartford		Hartford	CT
Univ. of MO		St. Louis	MO
Univ. of MT		Missoula	MT
Univ. of NC		Asheville	NC
Univ. of TX		Austin	TX
Univ. of TX Scottish Festival		Arlington	TX
Universal Ampitheater		Universal City	CA
Universal Ampitheatre		Universal City	CA
University of Arizona, Centennial Hall		Tucson	AZ
University of Arkansas, Walton Arts Center		Fayetteville	AR
University of Buffalo Center for the Arts		Buffalo	NY
University of California	Zellerbach Hall	Berkeley	CA
University of Chicago, Mandel Hall		Chicago	IL
University of Colorado, Grusin Music Hall		Boulder	CO
University of Colorado, Macky Auditorium		Boulder	CO
University of Florida, Center for Performing		Gainesville	FL
University of Hartford, Gray Conference		West Hartford	CT
University of Iowa, Hancher Auditorium		Iowa City	IA
University of Kansas, Lied Center		Lawrence	KS
University of Kentucky		Lexington	KY
University of Maryland, The Inn & Conference		College Park	MD
University of Massachusetts Amherst	Fine Arts Center,	Amherst	MA
University of Massachusetts Amherst	Stockbridge Hall,	Amherst	MA
University of Miami, Gusman Concert Hall		Coral Gables	FL
University of Michigan	Hill Auditorium	Ann Arbor	MI
University of Michigan	Power Center for the	Ann Arbor	MI
University of Vermont, Recital Hall		Burlington	VT
University Theatre		Los Angeles	CA
Upper Merion Twp. Bldg. Park		King of Prussia	PA
Uptown Concerts		Timonium	MD
US Santa Barbara		Santa Barbara	CA
Vagabond Blues		Palmer	AK
Valley Forge Convention Ctr		King of Prussia	PA
Valley Forge Convention Ctr Scottish Fest.		King of Prussia	PA
Valley of the Moon Scottish Fiddling School		Boulder Creek	CA
Van Wezel Performing Arts Hall		Sarasota	FL
Vanderbilt University - Langford Auditorium		Nashville	TN
Vic Thtr		Chicago	IL
Victory Theatre		Evansville	IN
Vilar Center for the Arts		Avon	CO
Villa Montalvo Center for the Arts		Saratoga	CA
Villa Montalvo Center for the Arts	Carriage House	Saratoga	CA
Village Green		Norwood	NY

Venue	Hall	Town	State
W.L. Lyons Brown Theatre		Louisville	KY
War Memorial and Performing Arts Center		San Francisco	CA
War Memorial and Performing Arts Center	The Green Room	San Francisco	CA
Warner Theatre		Washington	DC
Washburn University, White Concert Hall		Topeka	KS
Washington Irving High School		New York	NY
Washington National Cathedral		Washington	DC
Washington Square United Methodist Church		New York	NY
Wayne State College		Wayne	NE
WCUW radio		Worcester	MA
Weigel Hall		Columbus	OH
Weinberg Center for the Arts		Frederick	MD
Wells Theatre		Norfolk	VA
West-Side Irish Club		Cleveland	OH
Wheeler Opera House		Aspen	CO
Whitney Mem. Chapel		Hackettstown	NJ
Whittaker Ctr for Arts		Harrisburg	PA
Wild Duck Brewery		Eugene	OR
Wiltern Theatre		Los Angeles	CA
Wolf Trap		Vienna	VA
Woodruff Arts Center, Atlanta Symphony Hall		Atlanta	GA
Wright Center Concert Hall		Birmingham	AL
WVU Concert Theatre		Morgantown	WV
Yale University	Sprague Memorial	New Haven	CT
Yale University	Street Hall, Second	New Haven	CT
Yale University	Yale School of Drama,	New Haven	CT
Yerba Buena Center for the Arts, Forum		San Francisco	CA
Yoshi's		Oakland	CA
Zeiterion Thtr		New Bedford	MA
Zellerbach Aud.		Berkeley	CA

APPENDIX E**Examples of Projects with U.S./Non-U.S. Public/Private Funding Mix**

Project	U.S. Funders	Non-U.S. Funders
Atlantic Crossings	National Endowment for the Arts (Public) New England Foundation for the Arts (Public/Private)	British Council (Public) Arts Council of England (Public) Northern Arts (Public) Quebec Delegation (Public)
Charles Ives Project	Dance Theater Workshop (Private) AT&T (Private) Emma Sheaffer Trust (Private)	Netherlands Consulate (Public)
The Dybbuk	Trust for Mutual Understanding (Private) WESTAFF (Public/Private) Portland Jewish Federation (Private) American Jewish Committee (Private) Green Briar Corporation (Private)	LOT Airlines (Private) Stefan Batory Foundation (Private) Polish Ministry of Culture (Public)
Festival of Korea	Phillip Morris (Private) National Endowment for the Humanities (Public) National Endowment for the Arts (Public) Starr Foundation (Private) Arthur Ross Foundation (Private)	Hyundai (Private) Korea Airlines (Private) Korean Chamber of Commerce (Private?)
Survival Arts Project	Dance Theater Workshop (Private) Open Society Fund (Private) Trust for Mutual Understanding (Private) Rockefeller Foundation (Private) USIA (Public) National Endowment for the Arts (Public)	Macedonia Ministry of Culture (Public)

Things Fall Apart	American Express (Private) Ford Foundation (Private)	Nigerian Government (Public)
Triangle Arts Project	New England Foundation for the Arts (Public/Private) Asian Cultural Council (Private)	Saison Foundation (Public) Japan Foundation (Public)
US-Portugal Dance Exchange	Dance Theater Workshop (Private) New England Foundation for the Arts (Public/Private)	Ministry of Culture, Portugal (Public) Fundação Luso Americana, Portugal (Private?) Gulbenkian Foundation, Portugal (Private?)
Visible Religion	National Endowment for the Arts (Public) Seattle Arts Commission (Public) King County Arts Commission (Public) Rockefeller Foundation (Private)	Garuda Indonesia Airlines (Private)