



See a Social Security Number? Say Something!
Report Privacy Problems to <https://public.resource.org/privacy>
Or call the IRS Identity Theft Hotline at 1-800-908-4490



**Return of Private Foundation
or Section 4947(a)(1) Nonexempt Charitable Trust
Treated as a Private Foundation**

2010

Department of the Treasury
Internal Revenue Service

Note. The foundation may be able to use a copy of this return to satisfy state reporting requirements

For calendar year 2010, or tax year beginning _____, **2010, and ending** _____

G Check all that apply: Initial return Initial Return of a former public charity Final return
 Amended return Address change Name change

Name of foundation EDITH ELIZABETH GREENE-COWLES FOUNDATION		A Employer identification number 55-0851223
Number and street (or P O box number if mail is not delivered to street address) 111 W. WASHINGTON ST.		B Telephone number (see the instructions) (312) 920-0013
City or town CHICAGO	Room/suite 1620	C If exemption application is pending, check here <input type="checkbox"/>
State IL	ZIP code 60602-3436	D 1 Foreign organizations, check here <input type="checkbox"/>
H Check type of organization: <input checked="" type="checkbox"/> Section 501(c)(3) exempt private foundation <input type="checkbox"/> Section 4947(a)(1) nonexempt charitable trust <input type="checkbox"/> Other taxable private foundation		D 2 Foreign organizations meeting the 85% test, check here and attach computation <input type="checkbox"/>
I Fair market value of all assets at end of year (from Part II, column (c), line 16) \$ 9,785.	J Accounting method: <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrual <input type="checkbox"/> Other (specify) _____ (Part I, column (d) must be on cash basis)	
E If private foundation status was terminated under section 507(b)(1)(A), check here <input type="checkbox"/>		F If the foundation is in a 60-month termination under section 507(b)(1)(B), check here <input type="checkbox"/>

	(a) Revenue and expenses per books	(b) Net investment income	(c) Adjusted net income	(d) Disbursements for charitable purposes (cash basis only)
Part I Analysis of Revenue and Expenses (The total of amounts in columns (b), (c), and (d) may not necessarily equal the amounts in column (a) (see the instructions))				
1 Contributions, gifts, grants, etc., received (att sch) <i>SEE RIVER 1</i>	28,000.			
2 <input type="checkbox"/> If the foundn is not req to att Sch B				
3 Interest on savings and temporary cash investments	4.	4.	4.	
4 Dividends and interest from securities	0.	0.	0.	
5a Gross rents	0.	0.	0.	
b Net rental income or (loss)	0.			
6a Net gain/(loss) from sale of assets not on line 10				
b Gross sales price for all assets on line 6a				
7 Capital gain net income (from Part IV, line 2)				
8 Net short-term capital gain				
9 Income modifications				
10a Gross sales less returns and allowances				
b Less Cost of goods sold				
c Gross profit/(loss) (att sch)				
11 Other income (attach schedule) See Line 11 Stmt	708.	0.	708.	
12 Total. Add lines 1 through 11	28,712.	4.	712.	
13 Compensation of officers, directors, trustees, etc	0.	0.	0.	0.
14 Other employee salaries and wages	0.	0.	0.	0.
15 Pension plans, employee benefits	0.	0.	0.	0.
16a Legal fees (attach schedule) L-16a Stmt	3,060.	0.	0.	3,060.
b Accounting fees (attach sch)	0.	0.	0.	0.
c Other prof fees (attach sch)	0.	0.	0.	0.
17 Interest	0.	0.	0.	0.
18 Taxes (attach schedule) (see instr) UNITED CORP. SERV	330.	0.	0.	330.
19 Depreciation (attach sch) and depletion	0.	0.	0.	
20 Occupancy	0.	0.	0.	0.
21 Travel, conferences, and meetings	1,993.	0.	0.	1,993.
22 Printing and publications	325.	0.	0.	325.
23 Other expenses (attach schedule) See Line 23 Stmt	2,682.	312.	312.	2,370.
24 Total operating and administrative expenses. Add lines 13 through 23	8,390.	312.	312.	8,078.
25 Contributions, gifts, grants paid	26,785.			26,785.
26 Total expenses and disbursements. Add lines 24 and 25	35,175.	312.	312.	34,863.
27 Subtract line 26 from line 12:				
a Excess of revenue over expenses and disbursements	-6,463.			
b Net investment income (if negative, enter -0-)		0.		
c Adjusted net income (if negative, enter 0-)			400.	

RECEIVED
AUG 16 2011
OGDEN, UT
IRS-OSC

SCANNED AUG 17 2011
ADMINISTRATIVE EXPENSES

Part II Balance Sheets		Attached schedules and amounts in the description column should be for end-of-year amounts only (See instructions)			
		Beginning of year	End of year		
		(a) Book Value	(b) Book Value	(c) Fair Market Value	
ASSETS	1	Cash – non-interest-bearing	16,248.	9,785.	9,785.
	2	Savings and temporary cash investments	0.	0.	0.
	3	Accounts receivable	0.		
		Less allowance for doubtful accounts	0.	0.	0.
	4	Pledges receivable	0.		
		Less allowance for doubtful accounts	0.	0.	0.
	5	Grants receivable	0.	0.	0.
	6	Receivables due from officers, directors, trustees, and other disqualified persons (attach schedule) (see the instructions)	0.	0.	0.
	7	Other notes and loans receivable (attach sch)	0.		
		Less allowance for doubtful accounts	0.	0.	0.
	8	Inventories for sale or use	0.	0.	0.
	9	Prepaid expenses and deferred charges	0.	0.	0.
	10a	Investments – U S and state government obligations (attach schedule)	0.	0.	0.
	b	Investments – corporate stock (attach schedule)	0.	0.	0.
	c	Investments – corporate bonds (attach schedule)	0.	0.	0.
	11	Investments – land, buildings, and equipment basis	0.		
	Less accumulated depreciation (attach schedule)	0.	0.	0.	
12	Investments – mortgage loans	0.	0.	0.	
13	Investments – other (attach schedule)	0.	0.	0.	
14	Land, buildings, and equipment basis	0.			
	Less accumulated depreciation (attach schedule)	0.	0.	0.	
15	Other assets (describe 0)	0.	0.	0.	
16	Total assets (to be completed by all filers – see instructions Also, see page 1, item I)	16,248.	9,785.	9,785.	
LIABILITIES	17	Accounts payable and accrued expenses	0.	0.	
	18	Grants payable	0.	0.	
	19	Deferred revenue	0.	0.	
	20	Loans from officers, directors, trustees, & other disqualified persons	0.	0.	
	21	Mortgages and other notes payable (attach schedule)	0.	0.	
	22	Other liabilities (describe 0)	0.	0.	
	23	Total liabilities (add lines 17 through 22)	0.	0.	
NET ASSETS OR FUND BALANCES	Foundations that follow SFAS 117, check here and complete lines 24 through 26 and lines 30 and 31. <input type="checkbox"/>				
	24	Unrestricted			
	25	Temporarily restricted			
	26	Permanently restricted			
	Foundations that do not follow SFAS 117, check here and complete lines 27 through 31. <input checked="" type="checkbox"/>				
	27	Capital stock, trust principal, or current funds	27,821.	16,248.	
	28	Paid-in or capital surplus, or land, building, and equipment fund	0.	0.	
	29	Retained earnings, accumulated income, endowment, or other funds	-11,573.	-6,463.	
30	Total net assets or fund balances (see the instructions)	16,248.	9,785.		
31	Total liabilities and net assets/fund balances (see the instructions)	16,248.	9,785.		

Part III Analysis of Changes in Net Assets or Fund Balances

1	Total net assets or fund balances at beginning of year – Part II, column (a), line 30 (must agree with end-of-year figure reported on prior year's return)	1	16,248.
2	Enter amount from Part I, line 27a	2	-6,463.
3	Other increases not included in line 2 (itemize)	3	
4	Add lines 1, 2, and 3	4	9,785.
5	Decreases not included in line 2 (itemize)	5	
6	Total net assets or fund balances at end of year (line 4 minus line 5) – Part II, column (b), line 30	6	9,785.

Part IV Capital Gains and Losses for Tax on Investment Income

(a) List and describe the kind(s) of property sold (e.g., real estate, 2-story brick warehouse, or common stock, 200 shares MLC Company)	(b) How acquired P — Purchase D — Donation	(c) Date acquired (month, day, year)	(d) Date sold (month, day, year)
1 a			
b			
c			
d			
e			

(e) Gross sales price	(f) Depreciation allowed (or allowable)	(g) Cost or other basis plus expense of sale	(h) Gain or (loss) (e) plus (f) minus (g)
a			
b			
c			
d			
e			

Complete only for assets showing gain in column (h) and owned by the foundation on 12/31/69			(l) Gains (Column (h) gain minus column (k), but not less than -0-) or Losses (from column (h))
(i) Fair Market Value as of 12/31/69	(j) Adjusted basis as of 12/31/69	(k) Excess of column (i) over column (j), if any	
a			
b			
c			
d			
e			

2 Capital gain net income or (net capital loss) [If gain, also enter in Part I, line 7 If (loss), enter -0- in Part I, line 7]	2	
3 Net short-term capital gain or (loss) as defined in sections 1222(5) and (6) If gain, also enter in Part I, line 8, column (c) (see the instructions) If (loss), enter -0- in Part I, line 8 []	3	

Part V Qualification Under Section 4940(e) for Reduced Tax on Net Investment Income

(For optional use by domestic private foundations subject to the section 4940(a) tax on net investment income)

If section 4940(d)(2) applies, leave this part blank

Was the foundation liable for the section 4942 tax on the distributable amount of any year in the base period? Yes No

If "Yes," the foundation does not qualify under section 4940(e) Do not complete this part

1 Enter the appropriate amount in each column for each year, see the instructions before making any entries

(a) Base period years Calendar year (or tax year beginning in)	(b) Adjusted qualifying distributions	(c) Net value of noncharitable-use assets	(d) Distribution ratio (column (b) divided by column (c))
2009		24,790.	
2008	14,354.	12,989.	1.105089
2007	19,566.	7,250.	2.698759
2006	1,246.	7,173.	0.173707
2005	17,369.		

2 Total of line 1, column (d)	2	3.977555
3 Average distribution ratio for the 5-year base period — divide the total on line 2 by 5, or by the number of years the foundation has been in existence if less than 5 years	3	1.325852
4 Enter the net value of noncharitable-use assets for 2010 from Part X, line 5	4	7,910.
5 Multiply line 4 by line 3	5	10,487.
6 Enter 1% of net investment income (1% of Part I, line 27b)	6	0.
7 Add lines 5 and 6	7	10,487.
8 Enter qualifying distributions from Part XII, line 4	8	34,863.

If line 8 is equal to or greater than line 7, check the box in Part VI, line 1b, and complete that part using a 1% tax rate See the Part VI instructions

Part VI Excise Tax Based on Investment Income (Section 4940(a), 4940(b), 4940(e), or 4948 – see the instructions)

1 a Exempt operating foundations described in section 4940(d)(2), check here <input type="checkbox"/> and enter 'N/A' on line 1 Date of ruling or determination letter _____ (attach copy of letter if necessary – see instr.)		
b Domestic foundations that meet the section 4940(e) requirements in Part V, check here <input checked="" type="checkbox"/> and enter 1% of Part I, line 27b	1	0.
c All other domestic foundations enter 2% of line 27b Exempt foreign organizations enter 4% of Part I, line 12, column (b)		
2 Tax under section 511 (domestic section 4947(a)(1) trusts and taxable foundations only Others enter -0-)	2	0.
3 Add lines 1 and 2	3	0.
4 Subtitle A (income) tax (domestic section 4947(a)(1) trusts and taxable foundations only Others enter -0-)	4	0.
5 Tax based on investment income. Subtract line 4 from line 3 If zero or less, enter -0-	5	0.
6 Credits/Payments		
a 2010 estimated tax pmts and 2009 overpayment credited to 2010	6 a	
b Exempt foreign organizations – tax withheld at source	6 b	
c Tax paid with application for extension of time to file (Form 8868)	6 c	
d Backup withholding erroneously withheld	6 d	
7 Total credits and payments Add lines 6a through 6d	7	
8 Enter any penalty for underpayment of estimated tax Check here <input type="checkbox"/> if Form 2220 is attached	8	
9 Tax due. If the total of lines 5 and 8 is more than line 7, enter amount owed	9	0.
10 Overpayment. If line 7 is more than the total of lines 5 and 8, enter the amount overpaid	10	0.
11 Enter the amount of line 10 to be Credited to 2011 estimated tax <input type="checkbox"/> Refunded <input type="checkbox"/>	11	

Part VII-A Statements Regarding Activities

	Yes	No
1 a During the tax year, did the foundation attempt to influence any national, state, or local legislation or did it participate or intervene in any political campaign?		X
b Did it spend more than \$100 during the year (either directly or indirectly) for political purposes (see the instructions for definition)? <i>If the answer is 'Yes' to 1a or 1b, attach a detailed description of the activities and copies of any materials published or distributed by the foundation in connection with the activities</i>		X
c Did the foundation file Form 1120-POL for this year?		X
d Enter the amount (if any) of tax on political expenditures (section 4955) imposed during the year (1) On the foundation ▶ \$ _____ (2) On foundation managers ▶ \$ _____		
e Enter the reimbursement (if any) paid by the foundation during the year for political expenditure tax imposed on foundation managers ▶ \$ _____		
2 Has the foundation engaged in any activities that have not previously been reported to the IRS? <i>If 'Yes,' attach a detailed description of the activities</i>		X
3 Has the foundation made any changes, not previously reported to the IRS, in its governing instrument, articles of incorporation, or bylaws, or other similar instruments? <i>If 'Yes,' attach a conformed copy of the changes</i>		X
4 a Did the foundation have unrelated business gross income of \$1,000 or more during the year?		X
b If 'Yes,' has it filed a tax return on Form 990-T for this year?		
5 Was there a liquidation, termination, dissolution, or substantial contraction during the year? <i>If 'Yes,' attach the statement required by General Instruction T</i>		X
6 Are the requirements of section 508(e) (relating to sections 4941 through 4945) satisfied either • By language in the governing instrument, or • By state legislation that effectively amends the governing instrument so that no mandatory directions that conflict with the state law remain in the governing instrument?		X
7 Did the foundation have at least \$5,000 in assets at any time during the year? <i>If 'Yes,' complete Part II, column (c), and Part XV</i>	X	
8 a Enter the states to which the foundation reports or with which it is registered (see the instructions) ▶ _____		
b If the answer is 'Yes' to line 7, has the foundation furnished a copy of Form 990-PF to the Attorney General (or designate) of each state as required by General Instruction G? <i>If 'No,' attach explanation</i>		
9 Is the foundation claiming status as a private operating foundation within the meaning of section 4942(j)(3) or 4942(j)(5) for calendar year 2010 or the taxable year beginning in 2010 (see instructions for Part XIV)? <i>If 'Yes,' complete Part XIV</i>		X
10 Did any persons become substantial contributors during the tax year? <i>If 'Yes,' attach a schedule listing their names and addresses</i>	X	

Part VII-A Statements Regarding Activities (Continued)

11	At any time during the year, did the foundation, directly or indirectly, own a controlled entity within the meaning of section 512(b)(13)? If 'Yes', attach schedule (see instructions)			X
12	Did the foundation acquire a direct or indirect interest in any applicable insurance contract before August 17, 2008?			X
13	Did the foundation comply with the public inspection requirements for its annual returns and exemption application? Website address ▶ N/A			X
14	The books are in care of ▶ <u>EDITH E. GREENE</u> Telephone no ▶ <u>(062) 534-0324</u> Located at ▶ <u>6 RUE POIRIER, 94160 ST. MANDE, FR</u> ZIP + 4 ▶ _____			
15	Section 4947(a)(1) nonexempt charitable trusts filing Form 990-PF in lieu of Form 1041 – Check here and enter the amount of tax-exempt interest received or accrued during the year ▶ 15			
16	At any time during calendar year 2010, did the foundation have an interest in or a signature or other authority over a bank, securities, or other financial account in a foreign country? See the instructions for exceptions and filing requirements for Form TD F 90-22.1 If 'Yes,' enter the name of the foreign country ▶ _____		Yes	No X

Part VII-B Statements Regarding Activities for Which Form 4720 May Be Required

File Form 4720 if any item is checked in the 'Yes' column, unless an exception applies.

		Yes	No
1a	During the year did the foundation (either directly or indirectly)		
(1)	Engage in the sale or exchange, or leasing of property with a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(2)	Borrow money from, lend money to, or otherwise extend credit to (or accept it from) a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(3)	Furnish goods, services, or facilities to (or accept them from) a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(4)	Pay compensation to, or pay or reimburse the expenses of, a disqualified person? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(5)	Transfer any income or assets to a disqualified person (or make any of either available for the benefit or use of a disqualified person)? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
(6)	Agree to pay money or property to a government official? (Exception. Check 'No' if the foundation agreed to make a grant to or to employ the official for a period after termination of government service, if terminating within 90 days) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
b	If any answer is 'Yes' to 1a(1)-(6), did any of the acts fail to qualify under the exceptions described in Regulations section 53.4941(d)-3 or in a current notice regarding disaster assistance (see the instructions)? Organizations relying on a current notice regarding disaster assistance check here ▶ <input type="checkbox"/>	1b	
c	Did the foundation engage in a prior year in any of the acts described in 1a, other than excepted acts, that were not corrected before the first day of the tax year beginning in 2010?	1c	X
2	Taxes on failure to distribute income (section 4942) (does not apply for years the foundation was a private operating foundation defined in section 4942(j)(3) or 4942(j)(5))		
a	At the end of tax year 2010, did the foundation have any undistributed income (lines 6d and 6e, Part XIII) for tax year(s) beginning before 2010? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If 'Yes,' list the years ▶ 20__ , 20__ , 20__ , 20__		
b	Are there any years listed in 2a for which the foundation is not applying the provisions of section 4942(a)(2) (relating to incorrect valuation of assets) to the year's undistributed income? (If applying section 4942(a)(2) to all years listed, answer 'No' and attach statement – see the instructions)	2b	N/A
c	If the provisions of section 4942(a)(2) are being applied to any of the years listed in 2a, list the years here ▶ 20__ , 20__ , 20__ , 20__		
3a	Did the foundation hold more than a 2% direct or indirect interest in any business enterprise at any time during the year? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		
b	If 'Yes,' did it have excess business holdings in 2010 as a result of (1) any purchase by the foundation or disqualified persons after May 26, 1969, (2) the lapse of the 5-year period (or longer period approved by the Commissioner under section 4943(c)(7)) to dispose of holdings acquired by gift or bequest, or (3) the lapse of the 10-, 15-, or 20-year first phase holding period? (Use Schedule C, Form 4720, to determine if the foundation had excess business holdings in 2010)	3b	N/A
4a	Did the foundation invest during the year any amount in a manner that would jeopardize its charitable purposes?	4a	X
b	Did the foundation make any investment in a prior year (but after December 31, 1969) that could jeopardize its charitable purpose that had not been removed from jeopardy before the first day of the tax year beginning in 2010?	4b	X

Part VII-B: Statements Regarding Activities for Which Form 4720 May Be Required (continued)

5a During the year did the foundation pay or incur any amount to

(1) Carry on propagand, or otherwise attempt to influence legislation (section 4945(e))? Yes No

(2) Influence the outcome of any specific public election (see section 4955), or to carry on, directly or indirectly, any voter registration drive? Yes No

(3) Provide a grant to an individual for travel, study, or other similar purposes? Yes No

(4) Provide a grant to an organization other than a charitable, etc, organization described in section 509(a)(1), (2), or (3), or section 4940(d)(2)? (see instructions) Yes No

(5) Provide for any purpose other than religious, charitable, scientific, literary, or educational purposes, or for the prevention of cruelty to children or animals? Yes No

b If any answer is 'Yes' to 5a(1)-(5), did any of the transactions fail to qualify under the exceptions described in Regulations section 53.4945 or in a current notice regarding disaster assistance (see instructions)? Yes No

Organizations relying on a current notice regarding disaster assistance check here

c If the answer is 'Yes' to question 5a(4), does the foundation claim exemption from the tax because it maintained expenditure responsibility for the grant? Yes No

If 'Yes,' attach the statement required by Regulations section 53.4945-5(d)

6a Did the foundation, during the year, receive any funds, directly or indirectly, to pay premiums on a personal benefit contract? Yes No

b Did the foundation, during the year, pay premiums, directly or indirectly, on a personal benefit contract? Yes No

If 'Yes' to 6b, file Form 8870

7a At any time during the tax year, was the foundation a party to a prohibited tax shelter transaction? Yes No

b If yes, did the foundation receive any proceeds or have any net income attributable to the transaction? Yes No

	5b	N/A
	6b	X
	7b	

Part VIII: Information About Officers, Directors, Trustees, Foundation Managers, Highly Paid Employees, and Contractors

1 List all officers, directors, trustees, foundation managers and their compensation (see instructions).

(a) Name and address	(b) Title and average hours per week devoted to position	(c) Compensation (If not paid, enter -0-)	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances
EDITH E. GREENE 6 RUE POIRIER 94160 ST-MANDE, FRANCE	PRESIDENT/ TREASURER 12.00	0.	0.	0.
JAMES M. PRESTON 121 APPLETON ST. # 1 CAMBRIDGE, MA 02138	VICE PRESIDENT / SECRET 12.00	0.	0.	0.

2 Compensation of five highest-paid employees (other than those included on line 1 - see instructions). If none, enter 'NONE.'

(a) Name and address of each employee paid more than \$50,000	(b) Title and average hours per week devoted to position	(c) Compensation	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances
NONE				
0				
0				
0				
0				

Part VIII Information About Officers, Directors, Trustees, Foundation Managers, Highly Paid Employees, and Contractors (continued)

3 Five highest-paid independent contractors for professional services (see instructions). If none, enter 'NONE.'

(a) Name and address of each person paid more than \$50,000	(b) Type of service	(c) Compensation
NONE		

Total number of others receiving over \$50,000 for professional services None

Part IX-A Summary of Direct Charitable Activities

List the foundation's four largest direct charitable activities during the tax year. Include relevant statistical information such as the number of organizations and other beneficiaries served, conferences convened, research papers produced, etc.	Expenses
1 SEE Exhibit 1 and Exhibit 2 (Pges 1 To 14)	
-----	16,089.
2 See Exhibit 3 and Exhibit 4 (Pages 1 to 4)	
-----	1,145.
3 See Exhibit 5 and Exhibit 6 (Pages 1 to 9)	
-----	9,871.
4 See Exhibit 7 and Exhibit 8 (Pages 1 to 15)	
-----	2,680.

Part IX-B Summary of Program-Related Investments (see instructions)

Describe the two largest program-related investments made by the foundation during the tax year on lines 1 and 2	Amount
1 NONE	
-----	0.
2	

All other program-related investments See instructions	
3	

Total. Add lines 1 through 3	None

BAA

Part X Minimum Investment Return (All domestic foundations must complete this part. Foreign foundations, see instructions.)

1	Fair market value of assets not used (or held for use) directly in carrying out charitable, etc., purposes		
a	Average monthly fair market value of securities	1 a	0.
b	Average of monthly cash balances	1 b	8,030.
c	Fair market value of all other assets (see instructions)	1 c	
d	Total (add lines 1a, b, and c)	1 d	8,030.
e	Reduction claimed for blockage or other factors reported on lines 1a and 1c (attach detailed explanation)	1 e	
2	Acquisition indebtedness applicable to line 1 assets	2	
3	Subtract line 2 from line 1d	3	8,030.
4	Cash deemed held for charitable activities Enter 1-1/2% of line 3 (for greater amount, see instructions)	4	120.
5	Net value of noncharitable-use assets. Subtract line 4 from line 3 Enter here and on Part V, line 4	5	7,910.
6	Minimum investment return. Enter 5% of line 5	6	396.

Part XI Distributable Amount (see instructions) (Section 4942(j)(3) and (j)(5) private operating foundations and certain foreign organizations check here and do not complete this part.)

1	Minimum investment return from Part X, line 6	1	396.
2a	Tax on investment income for 2010 from Part VI, line 5	2 a	0.
b	Income tax for 2010 (This does not include the tax from Part VI)	2 b	
c	Add lines 2a and 2b	2 c	0.
3	Distributable amount before adjustments Subtract line 2c from line 1	3	396.
4	Recoveries of amounts treated as qualifying distributions	4	
5	Add lines 3 and 4	5	396.
6	Deduction from distributable amount (see instructions)	6	
7	Distributable amount as adjusted Subtract line 6 from line 5 Enter here and on Part XIII, line 1	7	396.

Part XII Qualifying Distributions (see instructions)

1	Amounts paid (including administrative expenses) to accomplish charitable, etc., purposes		
a	Expenses, contributions, gifts, etc — total from Part I, column (d), line 26	1 a	34,863.
b	Program-related investments — total from Part IX-B	1 b	0.
2	Amounts paid to acquire assets used (or held for use) directly in carrying out charitable, etc., purposes	2	
3	Amounts set aside for specific charitable projects that satisfy the		
a	Suitability test (prior IRS approval required)	3 a	
b	Cash distribution test (attach the required schedule)	3 b	
4	Qualifying distributions Add lines 1a through 3b Enter here and on Part V, line 8, and Part XIII, line 4	4	34,863.
5	Foundations that qualify under section 4940(e) for the reduced rate of tax on net investment income Enter 1% of Part I, line 27b (see instructions)	5	0.
6	Adjusted qualifying distributions. Subtract line 5 from line 4	6	34,863.

Note. The amount on line 6 will be used in Part V, column (b), in subsequent years when calculating whether the foundation qualifies for the section 4940(e) reduction of tax in those years

Part XIII Undistributed Income (see instructions)

	(a) Corpus	(b) Years prior to 2009	(c) 2009	(d) 2010
1 Distributable amount for 2010 from Part XI, line 7				396.
2 Undistributed income, if any, as of the end of 2010				
a Enter amount for 2009 only			1,240.	
b Total for prior years 20__, 20__, 20__				
3 Excess distributions carryover, if any, to 2010				
a From 2005	17,369.			
b From 2006	1,246.			
c From 2007	19,566.			
d From 2008	14,354.			
e From 2009	30,099.			
f Total of lines 3a through e	82,634.			
4 Qualifying distributions for 2010 from Part XII, line 4 ▶ \$ 34,863.				
a Applied to 2009, but not more than line 2a				
b Applied to undistributed income of prior years (Election required - see instructions)				
c Treated as distributions out of corpus (Election required - see instructions)				
d Applied to 2010 distributable amount				
e Remaining amount distributed out of corpus	34,863.			
5 Excess distributions carryover applied to 2010 (If an amount appears in column (d), the same amount must be shown in column (a))				
6 Enter the net total of each column as indicated below:				
a Corpus Add lines 3f, 4c, and 4e Subtract line 5	117,497.			
b Prior years' undistributed income Subtract line 4b from line 2b		0.		
c Enter the amount of prior years' undistributed income for which a notice of deficiency has been issued, or on which the section 4942(a) tax has been previously assessed				
d Subtract line 6c from line 6b Taxable amount - see instructions		0.		
e Undistributed income for 2009 Subtract line 4a from line 2a Taxable amount - see instructions			1,240.	
f Undistributed income for 2010 Subtract lines 4d and 5 from line 1 This amount must be distributed in 2011				396.
7 Amounts treated as distributions out of corpus to satisfy requirements imposed by section 170(b)(1)(F) or 4942(g)(3) (see instructions)				
8 Excess distributions carryover from 2005 not applied on line 5 or line 7 (see instructions)	17,369.			
9 Excess distributions carryover to 2011. Subtract lines 7 and 8 from line 6a	100,128.			
10 Analysis of line 9				
a Excess from 2006	1,246.			
b Excess from 2007	19,566.			
c Excess from 2008	14,354.			
d Excess from 2009	30,099.			
e Excess from 2010	34,863.			

Part XIV Private Operating Foundations (see instructions and Part VII-A, question 9)

N/A

1 a If the foundation has received a ruling or determination letter that it is a private operating foundation, and the ruling is effective for 2010, enter the date of the ruling

b Check box to indicate whether the foundation is a private operating foundation described in section 4942(j)(3) or 4942(j)(5)

	Tax year				(e) Total
	(a) 2010	(b) 2009	(c) 2008	(d) 2007	
2 a Enter the lesser of the adjusted net income from Part I or the minimum investment return from Part X for each year listed					
b 85% of line 2a					
c Qualifying distributions from Part XII, line 4 for each year listed					
d Amounts included in line 2c not used directly for active conduct of exempt activities					
e Qualifying distributions made directly for active conduct of exempt activities Subtract line 2d from line 2c					
3 Complete 3a, b, or c for the alternative test relied upon					
a 'Assets' alternative test - enter					
(1) Value of all assets					
(2) Value of assets qualifying under section 4942(j)(3)(B)(i)					
b 'Endowment' alternative test - enter 2/3 of minimum investment return shown in Part X, line 6 for each year listed					
c 'Support' alternative test - enter					
(1) Total support other than gross investment income (interest, dividends, rents, payments on securities loans (section 512(a)(5)), or royalties)					
(2) Support from general public and 5 or more exempt organizations as provided in section 4942(j)(3)(B)(iii)					
(3) Largest amount of support from an exempt organization					
(4) Gross investment income					

Part XV Supplementary Information (Complete this part only if the organization had \$5,000 or more in assets at any time during the year - see instructions.)

1 Information Regarding Foundation Managers:

a List any managers of the foundation who have contributed more than 2% of the total contributions received by the foundation before the close of any tax year (but only if they have contributed more than \$5,000) (See section 507(d)(2))
EDITH E. GREENE

b List any managers of the foundation who own 10% or more of the stock of a corporation (or an equally large portion of the ownership of a partnership or other entity) of which the foundation has a 10% or greater interest
NONE

2 Information Regarding Contribution, Grant, Gift, Loan, Scholarship, etc, Programs:

Check here if the foundation only makes contributions to preselected charitable organizations and does not accept unsolicited requests for funds. If the foundation makes gifts, grants, etc, (see instructions) to individuals or organizations under other conditions, complete items 2a, b, c, and d

a The name, address, and telephone number of the person to whom applications should be addressed
See Information Regarding Contribution, Grant, Gift, Loan, Scholarship, etc, Programs

SEE RIDER # 3

b The form in which applications should be submitted and information and materials they should include

c Any submission deadlines

d Any restrictions or limitations on awards, such as by geographical areas, charitable fields, kinds of institutions, or other factors

Part XV Supplementary Information (continued)

3 Grants and Contributions Paid During the Year or Approved for Future Payment

Recipient Name and address (home or business)	If recipient is an individual, show any relationship to any foundation manager or substantial contributor	Foundation status of recipient	Purpose of grant or contribution	Amount
<i>a Paid during the year</i>				
RECHERCHE EN MOUVEMENT 58, RUE VICTOR HUGO 93500 PANTIN, FRANCE DANCEWEB EUROPE/VIENNA MUSEUMSTRABE 5/21	NOT APPLICABLE	PRIVATEMENT	EXEMPT EXPENSES SEE EXHIBITS 1 & 2 EXEMPT EXPENSES	16,089.
1070 VIENNA, AUSTRIA ASSOCIATION / CIE 1ER TEMPS BP. 15699 DAKAR-FANN	NOT APPLICABLE	PRIVATEMENT	SEE EXHIBITS 3 & 4 EXEMPT EXPENSES	1,145.
SENEGAL ASSOCIATION BOUGOU SABA QUARTIER TOROKOROBOUGOU, RUE 304	NOT APPLICABLE	PRIVATEMENT	SEE EXHIBITS 5 & 6 EXEMPT EXPENSES	6,871.
BAMAKO, MALI	NOT APPLICABLE	PRIVATEMENT	SEE EXHIBITS 7 & 8	2,680.
Total				▶ 3a 26,785.
<i>b Approved for future payment</i>				
Total				▶ 3b

Schedule B
(Form 990, 990-EZ,
or 990-PF)

Department of the Treasury
Internal Revenue Service

Schedule of Contributors

▶ **Attach to Form 990, 990-EZ, or 990-PF**

OMB No 1545-0047

2010

Name of the organization

EDITH ELIZABETH GREENE-COWLES FOUNDATION

Employer identification number

55-0851223

Organization type (check one)

Filers of:

Form 990 or 990-EZ

Section:

- 501(c)(____) (enter number) organization
 4947(a)(1) nonexempt charitable trust **not** treated as a private foundation
 527 political organization

Form 990-PF

- 501(c)(3) exempt private foundation
 4947(a)(1) nonexempt charitable trust treated as a private foundation
 501(c)(3) taxable private foundation

Check if your organization is covered by the **General Rule** or a **Special Rule**

Note. Only a section 501(c)(7), (8), or (10) organization can check boxes for both the General Rule and a Special Rule. See instructions.

General Rule

For an organization filing Form 990, 990-EZ, or 990-PF that received, during the year, \$5,000 or more (in money or property) from any one contributor. (Complete Parts I and II.)

Special Rules

- For a section 501(c)(3) organization filing Form 990 or 990-EZ, that met the 33-1/3% support test of the regulations under sections 509(a)(1) and 170(b)(1)(A)(vi), and received from any one contributor, during the year, a contribution of the greater of (1) \$5,000 or (2) 2% of the amount on (i) Form 990, Part VIII, line 1h or (ii) Form 990-EZ, line 1. Complete Parts I and II.
- For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ, that received from any one contributor, during the year, aggregate contributions of more than \$1,000 for use *exclusively* for religious, charitable, scientific, literary, or educational purposes, or the prevention of cruelty to children or animals. Complete Parts I, II, and III.
- For a section 501(c)(7), (8), or (10) organization filing Form 990 or 990-EZ, that received from any one contributor, during the year, contributions for use *exclusively* for religious, charitable, etc. purposes, but these contributions did not aggregate to more than \$1,000. If this box is checked, enter here the total contributions that were received during the year for an *exclusively* religious, charitable, etc. purpose. Do not complete any of the parts unless the **General Rule** applies to this organization because it received nonexclusively religious, charitable, etc. contributions of \$5,000 or more during the year. ▶ \$ _____

Caution: An organization that is not covered by the General Rule and/or the Special Rules does not file Schedule B (Form 990, 990-EZ, or 990-PF) but it **must** answer 'No' on Part IV, line 2 of their Form 990, or check the box on line H of its Form 990-EZ, or on line 2 of its Form 990-PF, to certify that it does not meet the filing requirements of Schedule B (Form 990, 990-EZ, or 990-PF).

BAA For Paperwork Reduction Act Notice, see the Instructions for Form 990, 990-EZ, or 990-PF.

Schedule B (Form 990, 990-EZ, or 990-PF) (2010)

Name of organization EDITH ELIZABETH GREENE-COWLES FOUNDATION	Employer identification number 55-0851223
---	---

Part I Contributors (see instructions)

(a) Number	(b) Name, address, and ZIP + 4	(c) Aggregate contributions	(d) Type of contribution
1	MS. EDITH E. GREENE ----- 6 RUE POIRIER ----- FRANCE, FR -----	\$ 23,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
2	MRS. EDITH C. POOR ----- INGLESIDE APPARTMENTS #365, 3050 MILITARY ROAD ----- WASHINGTON DC 20015 -----	\$ 5,000.	Person <input checked="" type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
-----	----- ----- -----	\$ -----	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
-----	----- ----- -----	\$ -----	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
-----	----- ----- -----	\$ -----	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)
-----	----- ----- -----	\$ -----	Person <input type="checkbox"/> Payroll <input type="checkbox"/> Noncash <input type="checkbox"/> (Complete Part II if there is a noncash contribution)

Supporting Statement of:

Form 990-PF, pl/Line 1(a)

Description	Amount
NAMES & ADDRESSES OF CONTRIBUTORS:	
EDITH E GREENE	
6 RUE POIRIER	
94160 SAINT MANDE, FRANCE	23,000.
MRS. EDITH <i>C. POORE</i>	
INGLESIDE APPARTMENTS 365	
3050 MILITAY ROAD	
WASHINGTON, DC 20015	5,000.
Total	<u>28,000.</u>

EDITH ELIZABETH GREENE-COWLES FOUNDATION

55-0851223

1

Form 990-PF, Page 1, Part I, Line 11

Line 11 Stmt

Other income:	Rev/Exp Book	Net Inv Inc	Adj Net Inc
REFUND	76.	0.	76.
DVD SALE	632.	0.	632.
Total	708.	0.	708.

EDITH ELIZABETH GREENE-COWLES FOUNDATION

55-0851223

1

Form 990-PF, Page 1, Part I

Line 16a - Legal Fees

Name of Provider	Type of Service Provided	Amount Paid Per Books	Net Investment Income	Adjusted Net Income	Disbursements for Charitable Purposes
C. RAJAKARUNA	ACCOUNTING & TAX RETUR	3,060.	0.	0.	3,060.
Total		3,060.	0.	0.	3,060.

Form 990-PF, Page 1, Part I, Line 23

Line 23 Stmt

Other expenses:	Rev/Exp Book	Net Inv Inc	Adj Net Inc	Charity Disb
Bank Charges	312.	312.	312.	0.
Web site	0.	0.	0.	0.
DVDs Graphics, FABRICATION	2,112.	0.	0.	2,112.
OFFICE SUPPLIES	258.	0.	0.	258.
Total	2,682.	312.	312.	2,370.

Form 990-PF, Page 10, Part XV, Line 2

Information Regarding Contribution, Grant, Gift, Loan, Scholarship, etc, Programs

Name EDITH ELIZABETH GREENE-COWLES FOUNDATION, c/o EDITH GREENE 31 RUE DE FAIDHERBE
Address C/O EDITH GREENE, 6 RUE POIRIER. PHONE: 00 33 6 25 34 03 24
City, St, Zip, Phone ST MANDE FC 94160 (062) 534-0324

The form in which applications should be submitted and information and materials they should include.
REQUESTS FOR GRANTS WILL ONLY BE CONSIDERED FROM QUALIFYING TAX-EXEMPT ORGANIZATIONS AND ONLY IF THEY ARE RECEIV

Any submission deadlines:
NO DEADLINES.

Any restrictions or limitations on awards, such as by geographical areas, charitable fields, kinds of institutions, or other factors:
NONE

Name _____
Address _____
City, St, Zip, Phone _____

The form in which applications should be submitted and information and materials they should include:
ARE RECEIVED IN WRITING. THE USE OF THE GRANTS SHOULD BE EXPLAINED, ONLY THOSE OF CHARITABLE NATURE BEING QUALIFIED.

Any submission deadlines:

Any restrictions or limitations on awards, such as by geographical areas, charitable fields, kinds of institutions, or other factors:

2010 Form 990-PF
EDITH ELIZABETH GREENE-COWLES FOUNDATION INC.
EIN: 55-0851223

Tax Year 2010
Exhibit 1

Grantee: RECHERCHE EN MOUVEMENT *
(A Charitable Organisation formed under French law of 1901)

Address: 58, rue Victor Hugo
93500 Pantin
France

Date and amount of grant:

03/18/2010	\$ 8,433.78
06/01/2010	<u>\$ 7,655.40</u>
Total	<u><u>\$16,089.18</u></u>

Purpose: To finance the continuation of the project for a collection of three interactive, documentary DVDs, a teaching support (see Exhibit 2, Pages 1 to 14).

* See Exhibit 2 (Pages 1 to 14)

Somatic Approaches to Movement

**Project for a collection of three interactive,
documentary DVDs, a teaching support**

**A project proposed by Recherche en Mouvement
Conceived and directed by Lila Greene and Odile Rouquet
Production manager, Priscilla Newell**

To contact us:

Lila Greene, lilagreene@fr@yahoo.fr
Odile Rouquet, rouqueto@club-internet.fr
Priscilla Newell, pris.newell@wanadoo.fr

EIN . 55 - 08851223

Influences of somatic approaches on the teaching of dance and the performing arts

Project for a collection of three interactive, documentary DVDs, a teaching support

This project includes the production, fabrication and distribution of a collection of three interactive DVDs for an audience of people interested in the teaching of dance and the performing arts. The overall title, "Somatic Approaches" will be subdivided into three parts: "A Panorama of somatic approaches: six techniques and their founders", "Somatic approaches and the learning of movement technique in dance and music", and "Towards the poetry of gesture". The project has been conceived by Lila Greene and Odile Rouquet.

DVD 1

"A Panorama of somatic approaches: six techniques and their founders, teachers and artists"

Project coordinator: Lila Greene

This DVD is a presentation of several methods of teaching movement, which are complementary to traditional dance training. These approaches are grouped under the general title of "somatic", and may also be found under the names "kinesiology", "release techniques" and "functional analysis of the body in danced movement".

Somatic approaches are about bodily research based on the individual's feelings and experiences. Often, the founding teachers had themselves encountered a physical injury, so that the beginning experimentations were part of their search for solutions where traditional medicine or science did not offer satisfying answers to healing. They are therefore neither aesthetic nor psychological approaches to dance, but rather methods which permit any individual person, to discover and enhance his or her own potential in movement.

These experimentations are tuned to the inner body, and make use of mechanical, anatomical, physiological, sensorial and neurobiological knowledge of the body. These methods explore the sources of movement, developing sensitivity to listening, hearing and responding to the deeper potentials of movement. In turn, non-codified forms and movements may emerge. The idea is to find one's own movements within one's own body. However, the somatic approaches may also help to better integrate and enrich the interpretation of all types of movement, including modern, classical, jazz or hip-hop dance. The methods are also used by musicians, actors and lay-people in general.

Somatic research may take place in areas where we find both the avant-garde of the arts and the avant-garde of the sciences, where the art of the moving body is helping science, and the science of the body is contributing to the art of moving. Today, in the beginning of the 21st century, it is apparent that somatic approaches are more and more sought after by choreographers and dancers of all styles, in their desire to have a deeper understanding of their bodies, the deepest matter with which they work, and thus permitting rational aspects to encounter the intuitive. The somatic approaches also permit the traditional boundaries of artistic and scientific disciplines to melt and create a new territory where a more holistic attitude permits the arts and sciences to mutually enrich and complement each other.

Matthias Alexander – Alexander technique
Bonnie Bainbridge Cohen – Body Mind Centering (BMC)
Irmgard Bartenieff – Effort-Shape (and Laban)
Emilie Conrad – Continuum
Moshe Feldenkrais – Feldenkrais technique
Odile Rouquet, Nathalie Schulmann – Functional Analysis of the Body in Danced Movement (AFCMD)

Outline

I. Filmed interviews...

1. ...with the **founders and teachers** of the different techniques or methods, who will explain the essential elements of their approach, possibly showing movements or extracts from a class. Some of the questions that they will also be asked: How were they drawn to this particular approach? How has their teaching changed in the last twenty years? Who are their students today? In what way do they feel the approach is pertinent in today's world?

The founders and teachers who have agreed to participate:

- a) Alexander Technique: Suzon Holzer
- b) Body Mind Centering: Bonnie Bainbridge Cohen
- c) Bartenieff: Kedzie Penfield
- d) Continuum: Emilie Conrad
- e) Feldenkrais: Claude Espinassier
- f) AFCMD: Odile Rouquet, Nathalie Schulmann

2. ...with **choreographers and dancers** who have studied one or more of the somatic approaches, and the influences on their work, with extracts from filmed parts of their work. Other questions include: How were they drawn to this particular approach? In what way do they feel the approach is pertinent in their art? Has it changed the way they work individually or collectively?

Choreographers and dancers who have been contacted to participate (some have worked with more than one technique):

- Alexander Technique: Suzon Holzer
- Body Mind Centering: Yann Lheureux, Trisha Bauman
- Bartenieff: Elizabeth Schwartz, Martha Moore
- Continuum: Linda Rabin
- Feldenkrais: Mié Coquempot, Serge Ricci
- AFCMD: Olivier Lefrançois, Alban Richard

3. ...with **Sylvie Fortin**, Professor, Dance Department at the University of Quebec at Montreal (UQAM). Sylvie Fortin is a teacher and specialist in the history of somatic education in dance.

EIN: 55-0851233 **II. Commentaries, and other images, with an illustrated booklet**

The additional commentaries for the DVD and the text of the accompanying booklet will be written by Sylvie Fortin. The booklet will contain about 15 pages with illustrations and photos. At least a part of this commentary will be integrated into the DVD.

The text will address somatic approaches in a historical, economic and sociopolitical context, from their origins in the 1930's up until the beginning of the 21st century. We will look at the body through the prism of time: what are the interactions affecting the body via the social phenomena of fashion, painting, or music? What is the role of economic change in society on the body? What are the effects of the growing awareness of an urgent need to save the environment and living species? What can we say about the body in today's world, relative to time, place and space? What is the spirit of the contemporary body, as it integrates which revolutions and evolutions, which constants and what statements? We will keep an overall view of mind and body, with their potential limits, freedoms and new frontiers, and will necessarily also address the search for wellbeing, an ever-present human concern.

Starting in the 1930's in the United States with Mabel Ellsworth Todd and her book, *The Thinking Body*, and Rudolf Laban, in Germany, who was analyzing movement for better efficiency, the study will include the beginning of the 21st century and the Occidental body which may be considered as "intelligent": aware, receptive, sensitive and reactive. While "intelligence" itself has been redefined by anthropologists and sociologists, neurobiologists and cognitive scientists have also contributed to changes in our perceptions and understanding of the brain and the body. Yet the body may still be seen as the subject, or object, of opposing forces: on the one hand, we have medical advances which dissect the body into separate pieces, such as in cancer treatment, in procreation and in genetic manipulation, and on the other hand, there are holistic medicines and oriental methods, which successfully treat the bodily systems as necessarily interconnected matter. Via the globalization of communication through internet, resource groups may now inform and support each other's research rapidly.

The project will be presented in two formats: one the size of a DVD box (18cm x 12cm), as well as a boxed set of the three DVDs. The interviews will be done in the native language of each participant, either in English or in French, with subtitles in the other language.

The Founders of somatic approaches to movement

Frederick Matthias Alexander was born in Australia in 1869. He began his career as an actor, and was soon confronted with serious voice problems. Finding no doctor who could help him, he tried to resolve his difficulties on his own. By observing himself in the mirror, he discovered that his voice was at its worst when he took up postures that he thought were appropriate or correct for the text he was reciting. With no outside help, he spent nine years developing a technique designed to enhance what he called, "the use of the self". He then moved to England, where he quickly became known, working in individual sessions with such personalities as George Bernard Shaw, Aldous Huxley and John Dewey. In the 1930s, he decided to begin a three-year training program, and continued to train professors in Alexander technique until his death in 1955.

Bonnie Bainbridge Cohen has studied dance, Laban's "Effort-Shape", dance therapy, martial arts, the work of Mabel Ellsworth Todd, yoga, massage and voice, as well as Kasugen Undo, with Naruchi Noguchi (a Japanese art that uses the involuntary nervous system). She has taught dance at the Erick Hawkins School and at Hunter College in New York. She has a Bachelor of Sciences in "Occupational Therapy" and an English certificate in "Neurodevelopmental Therapy". She has taught in Europe, Japan, Canada and the United States. Since 1973, she is the founder and director of The School for Body-Mind Centering, in Amherst, Massachusetts (USA), whose goal is the exploration and teaching of movement based on the principles of anatomy, physiology and kinesiology.

Irmgard Bartenieff was trained as a dancer in the 1920s in Germany, where she studied with Rudolf Laban. In 1936, she moved to the United States, where she obtained a diploma in kinesiotherapy. In New York, she taught Laban technique, which consists not only of movement notation but also involves a scientific analysis of movement, which Laban called "Effort-Shape". In 1965, she began teaching this technique at the Dance Notation Bureau and continued until 1978. At that point, she founded her own program, in which she included her "Bartenieff Fundamentals", at the Laban Institute of Movement Studies. She died in 1981.

Emilie Conrad, the founder of "Continuum", was born in New York City, where she studied classical and Afro-Haitian dance. As a choreographer, she traveled to Haiti to work with a Haitian dance company. These influences led her to search for the essential and primary movements that lie beneath cultural influences. In 1963, she settled in Los Angeles, where she taught in the areas of performance and somatic research. From 1974 to 1979, she was movement specialist at UCLA, where she invented a treatment for spinal cord injuries. She has shown that fluid, primary movements are essential to innovation. Recently, she has developed a new concept, "The Three Anatomies: cultural, primordial and cosmic".

Moshe Feldenkrais was born and raised in Russia. As an immigrant, he participated in the new emerging state of Israel. He began his career as a mechanical engineer and physicist. Doctor of Science from the Sorbonne, he worked with Frédéric Joliot-Curie and Paul Langevin. In the 1930s, he was one of the first people to bring Judo to France. Due to a knee injury, he began studying anatomy, neurophysiology and anthropology, and thus developed his own technique. He died in 1984, at the age of 80, in Tel-Aviv.

DVD 2***“Somatic approaches and learning technical movements in dance and music”*****Project coordinator: Odile Rouquet**

Techniques in somatic education can help dance students to assimilate movements in their training and to acquire precision in a danced combination by identifying the areas of initiation of movement, the resulting paths through the body, and the various applicable coordinations. Herein, different precise modules are proposed: jumps, landing, turns, propulsion in a plié and a relevé, breathing and focus.

The modules proposed in this DVD are designed for teachers of dance, music, or other artistic expressions, as well as practitioners in movement such as the martial arts. They are meant to serve as a pedagogical tool.

This DVD follows *The Creative Gesture*, filmed by Marie-Hélène Rebois with student dancers from the National Conservatory of Music and Dance of Paris, under the direction of Odile Rouquet.

Contents:

For each module, audio-visual images will be used showing the scientific principles with which the movement is executed, the line of body movement which facilitates its learning, and examples of diverse qualities of dance with which it may be interpreted.

Each module includes:

- an interview with a scientific specialist,
- pertinent images related to the latest scientific discoveries on the subject or other documents which illustrate the process,
- a recording of a professor teaching a particular dance step,
- a recording of a session of Functional Analysis of the Body in Danced Movement (AFCMD), or how a somatic approach helps to integrate what the teacher is asking,
- images from archives of examples of the danced phrases.

The people who have been contacted and are interested in participating:

- scientists: Philippe Campignon, Marie-France Provost (Sohier),
- members of Recherche en Mouvement,
- modules on jumps and turns: Professeur Alain Debrus, and the boys in the 2nd year of the classical dance program at the National Conservatory of Music and Dance of Paris,
- Functional Analysis of the Body in Danced Movement with Odile Rouquet.

The annexes will include written documents in PDF form relating to the subject.

Turns – the pirouette in classical ballet

Starting with Alain Debrus, professor at the National Conservatory of Music and Dance of Paris, we will illustrate his teaching with demonstrations of the physical principals governing gyration. For example, we will film images of the eye in it's socket during a turn in order to perceive the importance of focusing ("turn around your eyes"), and images of the neuromuscular chain that needs to be privileged: the crossed chain ("turn into your shoulder blades").

Breathing

The mechanism of breathing will be presented by Yvonne Pair and Odile Rouquet. With the help of models, they will show how the lungs fill and empty during phases of breathing in and out, and the role of the transversal muscle. There will be moving images of the diaphragm and ribs as well. There will be filmed sequences with Marie-France Rouyer in a Feldenkrais session, showing effects on breathing, and with Janet Amato, in a Pilates session, showing how this method facilitates the working of the center of the body. An extract from the choreography of Teshigawara Saburo will show how fluidity of movement is enhanced by breathing.

Shoulders

This module presents the placement of the shoulders in relation to the posture of the body. The different positions of the shoulder blades necessary for different movements will be filmed (a violinist, a clarinetist, a dancer), showing their importance in relation to the quality of the musical or dance results hoped for. Philippe Campignon, scientist, will describe the spirals of the bones, and the muscles involved in a line of movement. Using extracts from different choreographies, Odile Rouquet will explain the diversity of movement qualities obtained through different shoulder use, for example, the use of the "latissimus dorsi" to give a sense of lightness in classical ballet, or, to the contrary, the notion of heavy weight in the dance of Ted Shawn.

Plier and relever

In this module, the function of absorbing shock in the plié, and that of propulsion in the relevé, will be shown. The changing of bodily weight will be illustrated with the works of Sohier, as related by Marie-Claire Provost (the canceling of forces in the interlineal articulations), a demonstration with a beam and a spinning top, and with a tensor mast. The difference will be shown between postural pushing away from the floor (transmission of forces with the ground) and dynamic pushing away (the biomechanical principle of the relationship between the center of pressure of the foot and the center of gravity). Dancers executing jumps will be filmed to illustrate this idea.

DVD 3

"Towards the poetry of movement"

Project coordinator : Odile Rouquet

This DVD raises the questions concerning the frontiers between art and science. What do scientists and dancers have in common? Both are researchers, creators, with a distanced point of view on life. The dialogue they may engage on a shared theme can help to clarify what is underlying the poetry of movement. "Danced lectures" will be filmed that bring light to such subjects as breathing and space.

The lectures are the result of a collaboration between a scientist, **Damien Schoëvaërt**, and a choreographer, **Micheline Lelievre**. The scientific audiovisual documents illustrate the speech of Mr. Schoëvaërt, and are an integral part of the choreographies as well.

Two themes will be developed in this DVD "*From daily gesture to danced movement*" and "*Memory at work*", which will be organized into three parts: "*The Present within the past*", "*Cycles and repetition*" and "*Reconstructed memory*".

"From daily gesture to danced movement"

A gesture is "a movement on the outside of the body, perceived as expressing a manner of being or doing". This definition clearly underlines the two dimensions of a gesture, the "physical" dimension, corresponding to a bodily form, and the "psychic" dimension, relating to the inherent message of the gesture. This double nature, "visible" and "interpretable", is in and of itself the expression of a complex composition of forces. All gesture or movement is the result of opposing forces (traction-release, attraction-repulsion, stimulation-inhibition). This necessary opposition in beginning an ordinary movement is a thematic point of departure in dance and theater.

Ordinary movement is modeled by an ensemble of constraints responding to principles of efficiency, economy and resistance to disturbances, by the anticipation that results from generating inverse functions.

To create meaning, it is important to surprise. The effect of surprise is what separates dance from ordinary gesture. Dance is also an art, and thus, by extension, extra-ordinary.

To dance is to create a space where tensions and intentions are formed and deformed.

What would we be without memory: with nothing, neither around us nor beyond us, to remind us of the past? Without the past, the world is without future, and without future, it is without horizon; and without horizon, the world is elsewhere. Our memory gives us the impetus to confront the future, to go there where desire carries us.

And if memory did not exist!

Memory does not exist in the sense we are used to thinking of it. The past does not live in us, but happens over and over again like the pendulum in a clock swinging back and forth; it comes back and suggests a future. By continually beginning again, we are brought back to the beginning, to the origin where all futures are possible.

The act of memory extracts the essence of things; it transforms the individual into the universal. As such, it is a creative force.

Damien Schoëvaërt...

after finishing his studies in genetics and biomorphology, began a career in research and teaching. Professor at the Universities of Orsay, he also works at a laboratory devoted to image analysis in cellular pathology. In addition, he is a set designer for marionette puppet performances, which has permitted him to meet dancers and become involved in their work.

Micheline Lelièvre...

studied philosophy at the university before devoting herself to dance. An unusual figure in the dance world, she became involved in choreographic research from the beginning of her career. Over the years, she has worked with dancers, visual artists, circus artists and now, with scientists and curators.

Lila Greene...

has been working in dance and theater for over thirty years as dancer, choreographer, actress and teacher. In addition to an ever-active interest in somatic approaches to movement, she has also studied French sign language and collaborates with deaf actors. In 2001, she received a university diploma in Chinese language and civilization and traveled for two months in China.

Her latest choreographic pieces have been *Le Chant de la Carpe* (1998), a solo based on the poems of Gherasim Luca; *Éclats de ()* (1999), for three dancer-actors and a puppet; and *l'Heure où l'on ne savait rien* (2001-02), performed during the sunsets and sunrises of the winter and summer solstices, on the heliport on the roof of the Corum in Montpellier. In 2004, she created *de l'Esprit d'escalier*, an original musical theater piece based on the sonnets of Louise Labé and the "anatomical coats of arm for a woman's body", written by male poets of the XVIth century. This piece was performed at midnight in the courtyards and outdoor stairwells of three historical mansions in the center of Montpellier. A duo, *Mère/Fille, pour Yano* (2004), and a trio, *la Retourneille* (2005) prefigured the quartet *Régénérations* (2006), first played in Paris and later on tour in Languedoc-Rousillon.

From 1997-2005, she was an associated artist at the National Drama Center, the Théâtre des Treize Vents, in Montpellier, where she taught workshops in movement research to dancers and actors. During this time, she also taught at the National Choreographic Center, at the National Regional Theater Conservatory, and for the organization Via Voltaire, among others. She was also an associate teacher at the University of Montpellier III, in the theater section. Following her move back to the Paris area in 2006, she is currently developing an artistic program with the city of St. Mandé, has taught at the National Dance Center, and teaches at the Institute of Theater Studies at the University of Paris III.

Her collaborators and colleagues over the years in dance and theater have been: Hideyuki Yano, Mark Tompkins, Pascale Houbin, Stéphanie Aubin, Kitsou Dubois, Joël Liennel, Levent Beskardes, Jean Jourdeuil with Jean-François Peyret, Claudia Stavisky, J-C Fall, J-M Bourg and Luc Sabot.

Odile Rouquet...

dancer and choreographer, has been teaching "Functional Analysis of the Body in Danced Movement" since 1990 at the National Conservatory of Music and Dance of Paris.

Originally, while taking professional classes in ballet, she also studied for a law degree. She became interested in folkloric dance and toured France and Europe with the company la Lionnaise, and in Paris, danced with the contemporary dance company Cris-Gestes.

In 1977, she received a Fulbright scholarship to study at Columbia University's Teacher's College, in New York, where she obtained a Master of Arts in Dance Education. While there, she worked under Irene Dowd who taught her "Ideokinesis". She also studied in New York with June Finch, Merce Cunningham and Dan Wagoner, danced with the Hulton-Althenaus Dance Company and choreographed for the Staten Island Dance Theater. She also did a study on "The Organization and finance of dance studies in the United States", for the French Ministry of Culture and the Ministry of Foreign Affairs.

EIN: 55-0851223

After returning to France, she danced solos choreographed by Agnès Denis, Suzon Holzer and Agnès Delume, and, in turn, choreographed *Histoire d'O.R.* in 1988, *Arc-en-ciel à quatre voix* in 1989, and *Poids de senteur* for Wilfride Piollet and Jean Guizerix of the Paris Opera, in 1990.

She created the association Recherche en Mouvement (REM) in order to diffuse information about movement analysis, and, in 1985 published *Les Techniques d'analyse du mouvement et le danseur*, followed by *La Tête aux pieds*, in 1991, thanks to a grant from the Villa Medici extra-muros.

She obtained the French state teaching diploma for contemporary dance in 1995 as an acknowledgement of her professional competence in teaching, and has taught many workshops in France and abroad, working with professionals in as varied fields as dance, circus (artists at the National Circus School in Chalons en Champagne), marionette artists (on the "Guignols de l'Info", channel 4 TV), and the martial arts (Master Noro's Kinimichi), among others. She was a member of the scientific council for the Larousse Dictionary of Dance, published in 1999, and has also published articles in various reviews, such as *Théâtre Public* and *Médecine des Arts*. She is author of the film, *The Creative Gesture*, filmed by Marie-Hélène Rebois and co-produced by the National Conservatory of Music and Dance of Paris and the Ministry of Culture.

Recherche en Mouvement (REM)...

is a non-profit organization created in 1986 whose goal is to diffuse information about somatic approaches to movement. It is a place of research whose mission is to address movement for dancers, musicians, actors, and circus artists. It is conceived as a resource center where one can ask questions, exchange experiences and share knowledge in the fields of movement. It draws on the competence of professionals chosen for their different expertise in order to offer an original exploration of the many facets of artistic gesture.

Artistic direction and studies coordinator: Odile Rouquet

Possible funding sources

Recherche en Mouvement

Sunsets, company Lila Greene

eeg-cowles Foundation

American foundations

CORD: Congress on Research in Dance

Fondation de France

Conservatoire National Supérieur de Musique et Danse de Paris

Centre National de Documentation Pédagogique et du Livre

Centre National du Cinéma

SCAM: Société de gestion Collective des droits d'Auteur dans le domaine du
Multimédia: Brouillons de rêve

Centre National du Livre

ADAMI: Société civile pour l'Administration des Droits des Artistes et Musiciens

CEFEDM de Poitiers: Centre de Formation à l'Enseignement de la Danse et de la
Musique

Ministère de la Culture: Direction de la Musique, de la Danse, du Théâtre et des
Spectacles

Ministère de l'Éducation Nationale

Fédération Française de Danse

Studios available:

Centre National de la Danse

Micadanses

Sales:

3 000 DVDs at 20€ : 60 000 euros

Subscriptions

Budget

Budget	DVD1	DVD2	DVD3	Project
I. Artistic expenses				
Salaries	2 500,00	2 300,00	800,00	5 600,00
Social Charges	1 250,00	1 150,00	400,00	2 800,00
Copyrights : images	2 500,00	400,00	400,00	3 300,00
Copyrights : musique			400,00	400,00
Total I	6 250,00	3 850,00	2 000,00	12 100,00
II. Technical expenses				
Salaries				
Film Director	2 000,00	1 000,00	1 200,00	4 200,00
Sound Director	1 500,00	750,00	600,00	2 850,00
Editing Director	4 000,00	6 000,00	750,00	10 750,00
Mixing			150,00	150,00
Social Charges	3 750,00	3 150,00	2 250,00	9 150,00
AGESSA	4,00	4,00	4,00	12,00
Subtotal 1	11 254,00	10 904,00	4 954,00	27 112,00
Other expenses				
Rental : filming material	1 800,00	600,00	1 300,00	3 700,00
Rental : dance studios	900,00	300,00	300,00	1 500,00
Rental : sound material			750,00	750,00
Editing material			750,00	750,00
cassettes	150,00	300,00	90,00	540,00
Subtotal 2	2 850,00	1 200,00	3 190,00	7 240,00
Total II	14 104,00	12 104,00	8 144,00	34 352,00
III. Travel expenses				
Transportation				
3 RT Edinburgh (plane)	750,00			750,00
3 RT Paris-Zurich (train)	230,00			230,00
3 RT Paris-Montpellier (train)	280,00			280,00
3 RT Paris-Bruxelles (train)		130,00		130,00
Subtotal 1	1 260,00	130,00	0,00	1 390,00
Lodging				
3 single rooms Edinburgh	300,00			300,00
3 single rooms Zurich	300,00			300,00
3 single rooms Montpellier	250,00			250,00
3 single rooms Bruxelles		300,00		300,00
Subtotal 2	850,00	300,00	0,00	1 150,00
Per diems				
15,50 € x 3 people x 2 meals x 3 trips	279,00			279,00
15,50 € x 8 people	124,00			
15,50 € x 3 people x 2 meals		93,00		93,00
15,50 € x 2 people x 2 meals		62,00		62,00
Subtotal 3	403,00	155,00	0,00	434,00
Total III	2 513,00	585,00	0,00	2 974,00
IV. Administrative expenses				
Production salaries				
Forfait project document	360,00	360,00	360,00	1 080,00
Production follow-up (18€ brut/h x 60h/mont x 6 months)	2 170,00	2 170,00	2 170,00	6 510,00
Social Charges	1 516,00	1 516,00	1 516,00	4 548,00
Subtotal 1	4 046,00	4 046,00	4 046,00	12 138,00
Other expenses				
Material (paper, xeroxes, telephone)	200,00	200,00	200,00	600,00
Subtotal 2	200,00	200,00	200,00	600,00
Total IV	4 246,00	4 246,00	4 246,00	12 738,00
V. Production expenses (PAL et NTSC)				
Conception/Graphics/Pre-Production	3 469,00	3 469,00	3 469,00	10 407,00
Programing/Authoring	2 851,00	2 851,00	2 851,00	8 553,00
Subtitles and Translation	480,00	480,00	480,00	1 440,00
Post Production	2 602,00	2 602,00	2 602,00	7 806,00
Distribution	5 000,00	5 000,00	5 000,00	15 000,00
Total V	14 402,00	14 402,00	14 402,00	43 206,00
Total Expenses (I,II,III,IV, V)	41 515,00	35 187,00	28 792,00	105 370,00

2010 Form 990-PF
EDITH ELIZABETH GREENE-COWLES FOUNDATION INC.
EIN: 55-0851223

Tax Year 2010
Exhibit 3

Grantee: DanceWeb Europe/Vienne *

Address: MuseumstraBe 5/21
1070 Vienna
Austria

Date and amount of grant:

05/25/2010 \$ 1,144.71

Total \$ 1,144.71

Purpose: To finance the Scholarship Programme offers around 50 young professional dancers and choreographers from mainly European (see Exhibit 4, Pages 1 to 4)

* See Exhibit 4 (Pages 1 to 4)

The danceWEB Europe Scholarship Programme for Contemporary Dance

danceWEB Europe is an opportunity for each of the participants to question and perhaps break down and then redefine his relations towards himself, his art and the society, and have fun doing it - Jurij Konjar, Slovenia

The Enhanced danceWEB Europe Scholarship Programme is a 5 week summer residency taking place every year in July - August in Vienna within the frame of **ImPulsTanz** festival.

The Scholarship Programme offers around 50 young professional dancers and choreographers from mainly European but also from Eastern European and non European countries the possibility to take part in an intense multinational further training programme.

The programme focuses on the exchange of ideas and knowledge, not limited by national borders, on concentrated further training, on meeting with internationally renowned artists gathering in Vienna at **ImPulsTanz** with the aim to orient the career of the participants.

In order to achieve both its educational and artistic goals, the Scholarship Programme is supervised each year by an artistic coach selected amongst dance personalities who have played a decisive part on an international level in the development of contemporary dance in recent years.

Over 650 young professional dancers and choreographers from over 70 countries have been part of this programme since its creation in 1996.

You can learn more on the Enhanced danceWEB Europe Scholarship Programme by reading what former "danceWEBers" were thinking after returning back home from their time in Vienna.

a scholarship includes the following free services:

- Individual coaching by the **artistic coach**
- Participation in the research projects of **ProSeries**
- Participation in the research projects of **CoachingProject**
- Participation in the **technique workshops** of **ImPulsTanz** (180 seminars by 80 teachers)
- Admission to all (up to 45) **performances** of **ImPulsTanz**
- Access to approx. 250 awarded **dance film videos** available at the IMZ (Internationales Musikzentrum, Wien) video library
- **Exchange of ideas** and contact with the **international trainers and choreographers**
- **Lecture demonstrations**
- **Special projects** exclusively offered to scholarship holders
- Connection to and presentation of a yearly growing, **international database**
- **Own homepage** within the www.dancewebeurope.net
- **Accommodation** in Vienna for the period of the Scholarship Programme

artistic coaches

1996	Stephen Petronio, USA
1997	Ismael Ivo, Germany & Susanne Linke, Germany
1998	Jorma Uotinen, Finland
1999	Emio Greco, Italy & Pieter C. Scholten, The Netherlands
2000	Emio Greco, Italy & Pieter C. Scholten, The Netherlands
2001	Mark Tompkins, France
2002	Vera Mantero, Portugal
2003	Ko Murobushi, Japan
2004	Mark Tompkins, USA
2005	David Zambrano, The Netherlands
2006	Mathilde Monnier & Loïc Touzé, France
2007	Jonathan Burrows & Adrian Heathfield, UK
2008	DD Dorvillier & Trajal Harrell, USA

EDITH E. GREENE - COWLES FOUNDATION
EIN: 55-0851223

TAX YEAR 2010
EXHIBIT 4
PAGE 2

danceWEB Europe/Vienna

office Museumstraße 5/21
1070 Vienna, Austria
phone +43 1 523 55 58 -36 /-31
fax +43 1 523 55 58 88
email office@danceweb.eu

director Rio Rutzinger
european networking Marie-Christine Baratta-Dragono
project management Hanna Bauer

Report Mohamed Fouad

First I would like to thank dance web office specially (rio,hanna,deness) with their smiley face . I had a huge experience during the period of the festival watching performances, having classes, meeting artists and also having fun it was one of the most important experiences I had in my career, we started there by meeting our mentors (Sara and Yasuko) they helped us a lot to know more about the history of the festival and also know each other as participants to this scholarship we spend with them the first three days and after we separate to our classes (but they still in contact with us), I had during this month sixteen workshops between technical classes, improvisation and body work it was very nice even I choose to be intense like working all day even week ends but for me it was very interesting the people ,the atmosphere of the work and the studios , I had a great experience working with those teachers and I know it's not easy to have this teachers in Egypt and also it's so hard to have all this artists in the same place in the same time , this workshops helped me to increase my artistic knowledge about contemporary dance and open a new spaces inside my mind and my body and now I'm working on myself trying to analyze what I had because it was really huge and intense like a shot of very strong alcohol so now I feel dizzy so I keep searching inside myself to realize what I have like wearing a new shirt, maybe I can't express in this lines my experience but I'm doing my best

There is also very important something for me and it's very individual experience that it's first time in my life meeting and working with sixty-nine contemporary dancers very near to my age from all around the world because we haven't a lot of contemporary dancers in Egypt so for me it was totally new experience it helped me a lot to answer this question always running inside my head (where am I?) now I know ,this respond will help to think and planning better for my future from a different point of view, in this point I really want thank my mentor in Egypt Lourance Rondoni because she helped me answering this question.

It was such important meeting young artists who participate to this scholarship (dancewebers)and know more about each other specially with a different culture and I found out that many of them know nothing about Egypt or middle east and it was interesting to present your identity I really enjoy this moment of giving knowledge about my country and see the difference between all the cultures ,we were talking about art, politic ,traditions ,history and many things now I had really good friends in each part of the world .

There is also a very important experience that I had, there is a seminar happened there called (long night talk) talking for 12 hours with guests and the people who talked were some artists who performed in the festival and producers and teachers and they want one of the participants to the scholarship to talk about his experience in danceweb program and show his work and talk about his experience in this field and they choose me by suggestion from our mentor (yasko) I talk in this night and I had some question from the audience and from the people who running the seminar it was very nice artistic conversation .

During the festival I watched almost thirty-one performances for known artists and also I have the opportunity to talk with many of this artist in the social parties in the night and also talking with my colleagues about the performances

For the organizers in dance web office and impustanz festival I can say they did there best organizing this event I felt they wanted to reach the perfective and I think they were very close to this, every thing was planned and also they respected our individuality and the most thing that I like in this event they organized every thing and after they give us all choices to change workshops ,drop workshops watching performances or not we were totally free to do whatever we want I really like to feel free to do what i want when i decide to do.

In the end I would like to thank all participants to this event and I wish to keep in touch.

danceWEB Scholarship Programme 2010

The danceWEB Scholarship Programme 2010 took place from July 14 - August 18, 2010 in the frame of ImPulsTanz – Vienna International Dance Festival and welcomed 69 emerging dancers from 34 countries. It started with the selection process by the Artistic Committee in January 2010, the final participants were chosen out of 1013 applications by this year's artistic mentors Sarah Michelson (USA/UK) and Yasuko Yokoshi (USA/JP).

Sarah Michelson and Yasuko Yokoshi started their program with the so called "WEBbers" by questioning and reflecting mentorship in order for each participant to be able to express what this term holds for them in general and what they expected from the danceWEB artistic mentors 2010 in particular. In order to be able to situate their own status quo in an artistic context, the ImPulsTanz "stage" history was analyzed with the focus on which company was performing on which stage and if some shifting in the course of the years happened. In order to provide the participants with a better understanding of the festival, its history and background, Rio Rutzinger, the director of danceWEB, was invited to provide such information during the first Salon. Throughout the whole danceWEB Scholarship Programme three Salons, weekly gatherings thematically structured by the artistic mentors, took place in order for the participants to come together as a group and continue working with what they started during the first days of danceWEB. This is all the more necessary as the schedule of each single participant is based on individual choices of workshops, research projects and performances. The danceWEB scholarship holders can arrange their schedule out of an enormous offer from ImPulsTanz: 170 workshops, 15 research projects by 120 teachers, assistants and musicians and 95 performances by 36 companies. This self-structured nature of the individual schedules follows very much the agenda of Sarah Michelson and Yasuko Yokoshi, which they tried to keep up for the entire five weeks: provide an non-structured atmosphere that can nurture discussions and collaborations amongst everybody participating. During the last three reflection days of the Scholarship Programme this system was discussed and evaluated based on the results that were achieved. Amongst others, a network started to be developed to promote worldwide mobility for everybody involved, based on the knowledge and internationality of the participating artists. Besides reflecting on the past five weeks the scholarship recipients had the possibility to show each other work as well, which was embraced by almost all 69 WEBbers.

Besides taking part in workshops and attending performances, the scholarship holders participated in additional activities like a welcome brunch, some book presentations, numerous talks within a special talk night as well as in the danceWEB reception 2010, the social highlight of the Programme. To this get-together, representatives of embassies in Vienna and generous supporters were invited to meet the scholarship holders in persons. The reception was followed by the attendance of the performance of Cie. Marie Chouinard (CA) "The Golden Mean (Live)", which completed this evening of multicultural and boarder crossing exchange and networking.

„danceWEB goes beyond the art and the dance, is a social phenomenon where geographical frontiers are eliminated to generate a knowledge, discussion, agreements and complicity network.

danceWEB is a space where the frequent question "How do you dance?" is changed to "What is it what makes you move?"

danceWEB is a deep process of adaptation, observation, integration and communication."

Roxana Valdez (Mexico), danceWEB 2010

2010 Form 990-PF
EDITH ELIZABETH GREENE-COWLES FOUNDATION INC.
EIN: 55-0851223

Tax Year 2010
Exhibit 5

Grantee: Association Compagnie 1er Temps *
(A Charitable Organisation formed under Senegalese law of 1966 amended in
1968 and decree of 1997)

Address: B.P. 15699
Dakar-Fann
Senegal

Date and amount of grant:

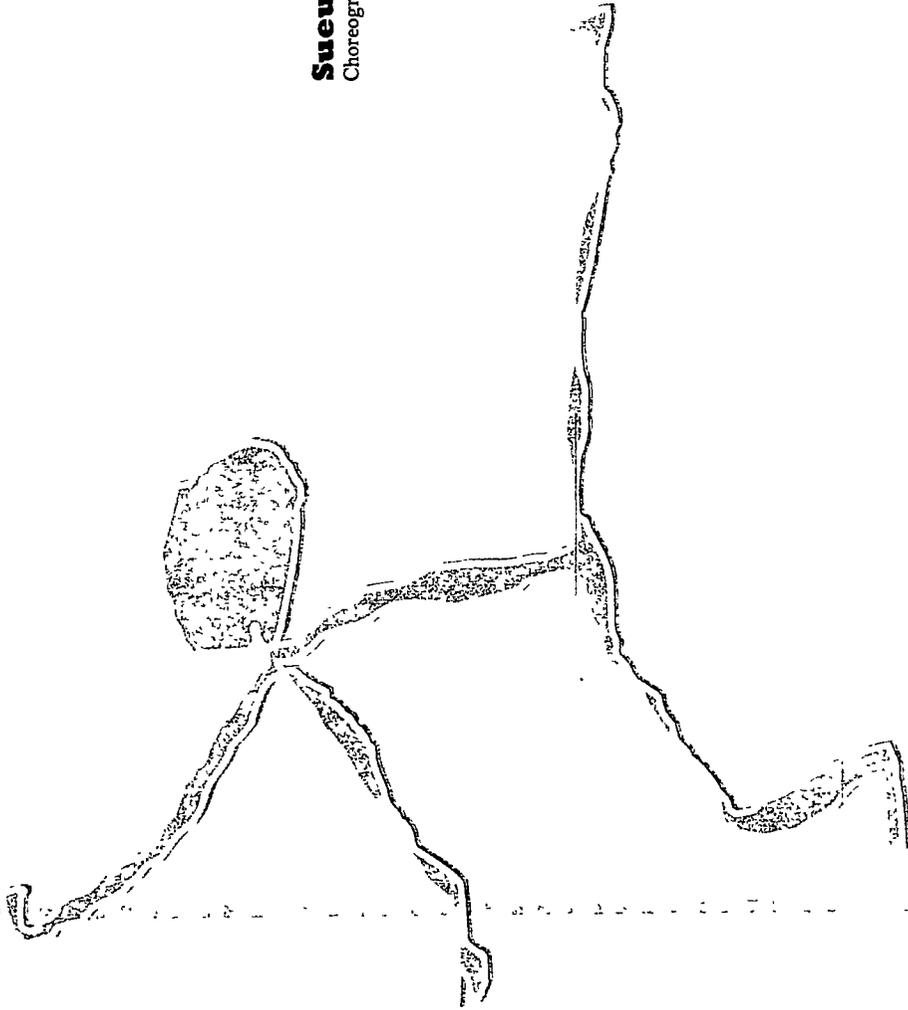
11/14/2010 \$ 6,871.00

Total \$ 6,871.00

Purpose: To finance the project "Sueur des Ombre" which is a dance project (see Exhibit 6.
Pages 1 to 9)

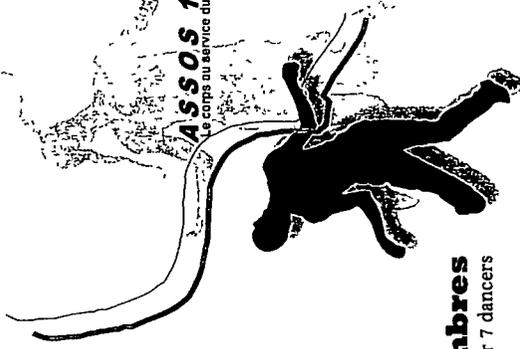
* See Exhibit 6 (Pages 1 to 9)

Tax Year 2010
EXHIBIT 6
Page 1



Sueur des Ombres
Choreography proposal for 7 dancers

ASSOS 1^{er} Ten
Le corps au service du mouvement d



EDITH E. GREENE - COWLES FOUNDATION
EIN: 55-0851223

Creative product:
2010/21

Reside:
CCF Espace André Malra
Brazzaville - Con
CDC - La Termiti
Ouaga - Burkina Fa
Institut Français L
Dakar - Sémé

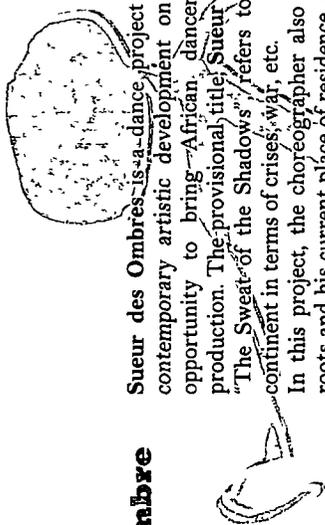
Association/Cie 1^{er} Temps - BP : 15699 Dakar-Fann - Sénégal / Tel. +221 33 860 49 25 / Mob: +221 77 641 96 20 / @ barckand@yahoo fr / aex.corps@yahoo.fr
Récéptisé n°0150 /GRD/AA/ASO - Du 09 octobre 2006

Tax Year 2010
EXHIBIT 1
PAGE 2

Sueur des Ombre

Sueur des Ombres is a dance project which is perfectly aligned with contemporary artistic development on the African continent, and an opportunity to bring African dancers together around a creative production. The provisional title, *Sueur des Ombres*, which translates as "The Sweat of the Shadows", refers to what else is happening on the continent in terms of crises, war, etc.

In this project, the choreographer also evokes the distance between his roots and his current place of residence, and seeks to retie a knot with the Congo, where he was born



Back to the emergence of a creative landscape

Brazzaville, 1995, contemporary dance was beginning to create a buzz, senior members of the dance community (traditional and modern) didn't really understand what was happening. The Monahan Ballet Theatre was the first dance group to set itself apart, Chrysogone Diangouaya, choreographer and artistic director of the ballet, assisted by Andréya Oumba were the first to stage another way of looking at dance. 1997, the war dispersed the performers, 1999 Chrysogone Diangouaya and Andréya Oumba went to Senegal to continue their work. The group continued but not for very long, other performers got together in Europe searching for the possibility of continuing their dreams of becoming dancers.

2008

After the political crises, some young dancers took things in hand, developing and encountering other aspects of creative production: DeLavalet with Baminiga, Orchy Nzaba with the Lisanga company, Boris Bouetoumoussa with his company, to mention but a few.

Ten years went by, tears left tracks on faces that were naturally thinking of only one thing, a change in direction, seeing something new, living other experiences today and now. "Sometimes the question is always is it the one who leaves, who changes or those who stay?"

Today, a new generation of dancers has emerged from this landscape, a generation of dancers who work flat out to "catch up" on the time that was taken from them forcibly. A generation of dancers determined not to return to those dark vats of memories which, once seen, can never be forgotten.

This is perhaps the time for me to come back and rekindle ties with my own folk, give them back the energy and experience developed far away from my origins buttressed by political crises.

Un quotidien

In this spot, the people find ways of surviving, of overcoming life's trials, of course as in several other places a society always finds a way to overcome, go beyond the trials, but the case of here is quite different and sometimes, interesting.

How do we succeed in carrying on after the most tragic moments in a life, if only to allow us to continue our life, succeed in finding a balance again. It is often said that "you must forgive but not forget". It is to prevent it from happening again, to not say that "history" repeats itself, for here, what happened an hour ago, becomes a real "narrative of past events".

When an event occurs known to all, an expression emerges, or maybe a popular dance will live with it, and these expressions are used by people in daily life, in a positive or negative context.

When 8 people out of 10 talk to you about war as if it was a film at the cinema, as if they had never actually experienced it, but nonetheless, this is where these events happen, that become the real "narratives of past events". This is an unconscious way of getting on with life without asking questions that can be traumatic and upset the fragile balance.

Le porteur du projet

Andréya Ouamba (dancer and choreographer) was born in the Congo and has been living and working in Senegal for 10 years. He created the 1^{er} Temps company there and developed a special corporeal vocabulary, a singular signature which for the past 9 years has been testifying all over the world to how choreography has been progressing in Africa.

It was in April 2008, at the invitation of the Makindu Bantu festival, that Andréya once again set foot on his native Congolese soil after 10 years of exile. He went there to present 2 choreographies "Impro-Visé 2", which won 1st prize at the 2006 festival in Paris called "Rencontres Chorégraphiques de l'Afrique et de l'Océan Indien", and "Palabre", a trio about the movement of the Congolese fireman. Obviously Andréya was much awaited by the local artistes, because he is one of the pioneers of contemporary dance in this landscape. The pieces were appreciated and aroused much discussion among the dancers.

Today, Andréya Ouamba is coming back home with a project, a choreography that will bring together dancers from here and elsewhere, dancers who experienced or who did not experience the different faces of a crisis that pushes the Being. To do what you cannot imagine being. This also allows a sharing, especially for those dancers from Congo Brazza, the pains and words that are hidden in their thoughts, in their imagination and also in their DANCE bodies. "What else can we do, what else could we show, other than what drags us into the gorges of a sinking that encloses the artistic liberty of Being?"

Tax Year 2010
EXHIBIT C
PAGE 3

EDITH E. GREENE - COWLES FOUNDATION
- EIN: 55-0851223

Contexte

Artistic creation on the African continent continues to thrive and show the values of the diversity of new artistic forms. These past 10 years, we have witnessed a number of approaches to choreography and choreographic worlds proving their artistic maturity, expounding, by means of dancers' bodies, the major questions, politics, cultural identity, immigration, etc.

However, this fragile landscape still and increasingly needs to train and professionally prepare the succession of young dance performers who must not ignore history.

Our leaders do not acknowledge or no longer acknowledge the fact that art is and always has been at the centre of cultural change. Dance and music give a good definition of our roots and ethnic, regional or perhaps continental belongings. For our leaders, this is relegated to the domain of entertainment, but for the ARTIST, it is the very key to change.

The initiator of this project, the Association/Cie 1^{er} Temps based in Dakar, Senegal, in cooperation with ROT-SERVICES in Pointe Noire (an association for cultural promotion), wishes to set up a connection between Congolese performers and West African dance artists to produce a piece of choreography called "La sueur des ombres" (provisional title of the project)

Regions

Between Central Africa and West Africa, there are no frequent contacts that enable artists dancers especially to share moments of artistic seeking and creation.

They sometimes meet each other on training courses organised in Senegal, Mali, but within the terms of creative production or cooperation, nothing is done. This may be due to difficulties in transport between the two regions, and that's where we speak about the complexity of circulation between the regions in Africa Connection, these are all the difficulties we live through and which prevent us from having artistic adventures involving artists all over the continent and because of this, many things are stuck in a status quo. But also the way is there to prevent us from blossoming, and the artist ends up exhausted.

In West Africa performers sometimes have more openings than those in Central Africa, the Africa flow is maybe more 'straightforward' than in the centre. The choreographers, theatre directors, musicians, writers, European or other, very frequently engage in such cooperative work with West Africa, but Central Africa is much more of an enclave, enclosed.

Which is also a reason for wanting to bring them together around a very precise project, which often enables them to find themselves, feel at home together when the project is presented in various places, and to start to build this bridge between dancer artists from here and from there.

Note about the piece

Tax Year 2010
EXHIBIT C
PAGE 5

Provisional title of the project:

"Sueur des Ombres"

In the womb of the souvenir, the memory intensifies, no one wants nor wishes to return to the vats of souvenirs often so difficult to spill. People talk about it as they would a film, they speak about it as if it was an old story, even if it has just happened. You have to accept the painful perspiration to be able to talk about it. Here, what is not said is known, and what is said should be accepted, what is accepted is not necessarily what is in the thought, even more so: it is to dare to think about it...

Andréya Ouanaba - Débat 01 09 2008

Sweat always flows when effort is required, when thoughts run past, as for lights fleeing to light up a vast space. But it also flows when you no longer think about it, when you stop all activity

It leaves traces that are difficult to rub out, to remove, assimilate. Sometimes it is a warming about something, the things that make us break out in a "cold sweat"

Once more, find yourself in a studio with new dancers to explore the body again, seek to build something around a common theme but one that perhaps not all the people involved have experienced, rebuild realities in an abstract, imagined form. The basis, discussing each other's realities, telling personal stories or perhaps stories we have been told. Tell each other our reality as a dance artiste, our wishes, needs (even though the project cannot give an answer to everything) our choices. Music, a vector for change of several aspects of a culture how do we sing, how do we dance in today's world?

Andréya Ouamba
Cie 1^{er} Temps
Short biography

Born in Pointe Noire, Congo Brazzaville, Andréya Ouamba began his artistic career in 1993 when he met Chrysogone Diangouaya (artistic director of the Monana ballet theatre and founder of the Mabina-Danse Festival and competition in Brazzaville). He joined the ballet and became the choreographer's assistant. In 1995, after touring in DRG (formerly Zaire), Andréya Ouamba created his first choreographic production, *L'hakame*, which won 1st Prize at the Mabina-Danse Contest in Brazzaville

In 1999, he was invited to the *École des Sables* in Touba-Dialaw (Senegal) under the direction of Germaine Acogny. As a performer, Andréya worked with Carlos Orta (United States), Flora Théfaine (Fogo) and Avi Katsir (Israel). He moved to Dakar in 2000, and worked with Marianne Niox on a production of *Le Cimetière des masques* and also worked with Michelle Rioux (Canada). The same year, he set up **Compagnie 1er Temps** and staged his own life story in *Plural*. This piece was presented at the Kaay Fecc Festival and was programmed in the 4th African and Indian Ocean Choreographic Encounters in 2001 in Madagascar.

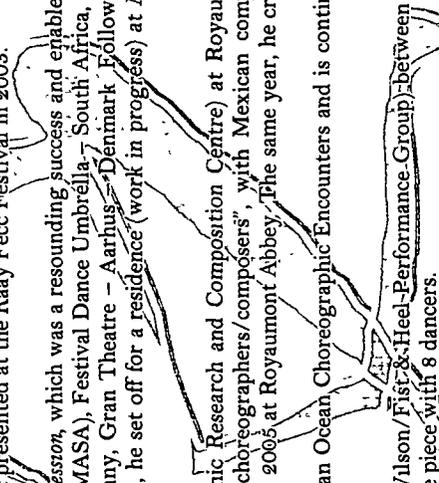
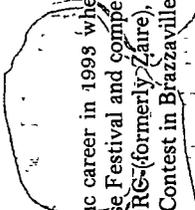
Invited to the "*Atelier du Monde 02*" at the Montpellier Dance Festival, Andréya worked with Bernardo Montet and Susan Buirge, he then ran a composition workshop at the James Carles centre in Toulouse. Back in Dakar in September 2002, he met Reggie Wilson, and American choreographer, with whom he signed the solo piece *Tales from the Creek* presented at the Kaay Fecc Festival in 2003.

At the same festival with the Cie 1er Temps, Andréya presented a new piece, *Fission*, which was a resounding success and enabled the company to tour in festivals such as the Market for Performing Arts in Africa (MASA), Festival Dance Umbrélla - South Africa, Tanz Im August - Berlin, Festival Polyzentral - Hamburg, Dance Bremen - Germany, Gran Theatre - Aarhus - Denmark. Following a workshop on interactive dance with Kér Thiossane in Dakar in September 2008, he set off for a residence (work in progress) at *Mazins d'œuvres* organised by the company IXKIZIT under the direction of Joël Borges.

Participating frequently in composition workshops at the CRCC (Choreographic Research and Composition Centre) at Royaumont Abbey, Andréya was invited on a research residency "Grand workshop for choreographers/composers", with Mexican composer Alejandro Castanos They created *ATRAVERSAR* which was performed in April 2005 at Royaumont Abbey. The same year, he created *Chair de poule (Goosebumps)* a new choreography for 5 dancers. In April 2006, the duo "Impro-Visé_2" won 1st prize at the 6th African and Indian Ocean Choreographic Encounters and is continuing to tour internationally.

In a cooperative work with American choreographer Reggie Wilson (Reggie Wilson/Fist & Heel-Performance Group) between 2008 and 2009, Andréya produced "The Good Dance - Dakar/Brooklyn", a 70-minute piece with 8 dancers.

Then he set out on another joint project for duo, called "DIPLOMATY II" with Mathias-Sperling (English choreographer), at the request of the London Dance Umbrella festival. Currently, with his association, Andréya organises professional dance-workshops - "AEx-Corps" - for dancers from Dakar at



Sueur des Ombres

Partners targeted for project development

CulturesFrance

L'Institut Français L.S.S de Dakar

AMA (Art Moves Africa)

Le CCF de Cotonou

Le CCF de Brazzaville

Le CCF de Ouagadougou

L'Association 1^{er} Temps

2010 Form 990-PF
EDITH ELIZABETH GREENE-COWLES FOUNDATION INC.
EIN: 55-0851223

Tax Year 2010
Exhibit 7

Grantee: Association BOUGOU SABA *
(A Charitable Organisation formed under Malian law of 2004)

Address: Quartier Torokorobougou, Rue 304
Bamako
Mali

Date and amount of grant:

12/14/2010 \$ 2,680.00

Total \$ 2,680.00

Purpose: To finance the project of development of Siby and region in the cultural, technical and social (see Exhibit 8, Pages 1 to 15)

* See Exhibit 8 (Pages 1 to 15)

Name of foreign organization: ASSOCIATION BOUGOU SABA

The undersigned, in order to assist the EEG-COWLES FOUNDATION in determining whether your organization is the equivalent of a tax-exempt organization within the meaning of section 501 (c) (3) of the United States Internal Revenue Service code, makes the following statements :

1) I, Bourama KONE, am the president of "Association Bougou Saba".

2) The "Association Bougou Saba" was created in : 2006, under Mali's law concerning non-profit organizations : n° 04-038 du 05 Août 2004 and is operated exclusively for non-profit purposes

3) The activities of «Association Bougou Saba» have included supporting creative activities and education in the domain of the performing arts. The purpose of "Association Bougou Saba" as stated in its legal terms is to:

- *Contribute to the development of Siby and region in the cultural, technical and social.*
- *Promote the traditional and modern culture by organizing meetings, performances, festivals, seminars, etc.*

4) A copy of the chartered by-laws by which "Association Bougou Saba" is governed is attached hereto

5) It is not possible under the legal statutes applicable to "Association Bougou Saba" for any of its assets to be distributed to, or applied for the benefit of, a private person or non-charitable organization (other than a person or organization that is a member of a charitable class of a type that "Association Bougou Saba" was organized to support), other than is a reasonable compensation for services rendered or as payment representing the fair market value of property that was purchased .

6) A copy of the latest annual financial reports is attached, including sources of income and outgoing distributions or grants

7) "Association Bougou Saba" has no shareholders or members who have a proprietary interest in the income or assets of the organization.

8) In the event that "Association Bougou Saba" were to be dissolved or liquidated, all of its assets would be distributed to another not-for-profit organization with similar not-for-profit purposes.

9) It is not possible, under the laws and customs applicable to "Association Bougou Saba", for the organization, other than as an insubstantial part of its activities,

i) to engage in activities that are not for religious, charitable, scientific, literary or educational purposes, or

ii) to attempt to influence legislation, by propaganda or otherwise

10) It is not possible, under the laws and customs applicable to "Association Bougou Saba, for the organization directly or indirectly to participate or intervene in any political campaign in behalf of, or in opposition to, any candidate for public office.

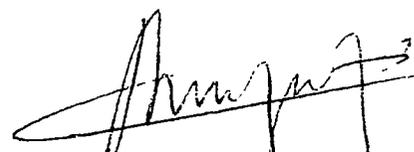
The undersigned affirm that the forgoing statements and any documents attached hereto are complete and accurate

Sworn this day 1 of December 2010

President of organization
Bourama KONE



Name and function of Witness
Germain ANGELI Directeur artistique





Report on meetings in New York, Washington, D.C., London, Avignon, Bezanleu and
Paris
January-April 2010

As President of the Foundation, I would like to inform you of all the meetings I have had since the beginning of the year 2010, concerning the activities and potential future activities of the Foundation.

As you know, I went on a personal trip to **Mali** in December '09-January '10, to participate in a traditional African dance workshop there organized by a Malian musician living in Paris, **Mare Sanogo**, in the cultural center **Bougou Saba**, located in **Siby**, about 40 kms from Bamako. The center is jointly run by **Moussa Camara**, from Siby, and **Germain Angéli**, from Toulouse, France. Our dance teacher was formerly with the national ballet (set up at the end of colonization to preserve and perform traditional dances), **Ibrahim Doumbia**.

As a result of this trip, I have become very interested in what is emerging in dance in Africa today, the traditional with the modern, the political with the economic ... I will try to resume briefly, and I hope not too superficially, what I am learning.

There is a growing population of young African dancers interested in western techniques of contemporary dance. In the former French colonies in West Africa, there is a growing network of cultural organizations and choreographic centers, often financially aided, at least in part, by the French government, to support local dance, and directed by an African dancer who has already worked in France or internationally. The French government (through its Foreign Affairs cultural branch, "CulturesFrance" and the "cooperation" service) has put in place a bi-annual pan-African competition to select the most promising emerging choreographers; the winners receive money and an international tour. The jury is made up of "dance personalities" primarily from France. This year, the 8th competition is being held in Bamako, at the end of October 2010. Let me just add that there are no African dance compagnys based in France that receive grants from the government, that I know of, while there does exist a huge population of amateurs who take classes from the many African-origin dancers who live in France. This seems to imply a political choice by the French authorities to ensure their presence and influence in the cultural domaine

in Africa, and for this choice to be visible internationally. It is less sure how it helps the dancers' lives back home in Africa, what the finances are that would enable them to continue to work once the excitement is over. And the question can be asked, why support the emerging African compagnys in Africa and not in France?

In the former British colonies, the situation is slightly different, with South Africa perhaps being the most structured at this time in contemporary dance, including tours abroad, while in Kenya there is quite a lot of social change work being done through the arts, including HIV/AIDS education and information on female circumcision, via itinerant theater.

In New York, I met with **Carla Peterson**, artistic director of DTW (Dance Theatre Workshop) and **Babara Bryan**, executive director of **Movement Research**. My intention was to present the eeg-cowles Foundation, and it's grant contributions past, present, and possibly future. (The future, of course, ultimately needs your approval.) I gave each of them the first three DVDs in the bi-lingual Somatic Education Collection that we have helped REM (Recherche en Mouvement) produce; they were very grateful. I also expressed my interest in emerging African dance; Carla gave me the names of two non-profit organizations in NY to contact: **651 Arts**, based at 651 Fulton St. in Brooklyn, whose mission is devoted to supporting the African diaspora. The people to contact: **Georgina Pickett** and **Anna Glass**.

MAPP international productions, a "performing arts organization that produces the work of artists who take risks with content, form and creative process". They have a section called The Africa Contemporary Arts Consortium - **TACAC**- "a coalition of eleven diverse arts institutions from around the U.S. advancing a dynamic exchange of arts and ideas between artists, arts organizations, cultural and other institutions of Africa and the United States". The people to contact at Mapp: **Ann Rosenthal** and **Cathy Zimmerman**.

I will try to meet these people the next time I am in New York, as the basic idea is to try to find the right project to contribute to. The possibilities are vast, as you will see.

On the recommendation of a friend, Carol Paumgarten, founder of STEPS in NY, I met with two women who work administratively and artistically there, as well as on a parallel project called **GAIN** (Global Arts Initiative). **Claire Livingston** and **Patricia Kausner** have travelled to Africa (Kenya, S. Africa) to try to evaluate

where they can be most useful. They want to do something with dance and seem to be oriented now to developing a classical dance teacher program in Kenya and ultimately bring dancers from there to spend time with STEPS and its company in NY. When asked if we might be interested in contributing, I said not yet. I do not believe the future of African dance is through classical ballet, I believe there are other things to do first.

In **Washington, DC**, I met with Sylvie Sluze of HSBC to try to set up a bank account for our Foundation, as Chase has proven to be quite expensive and not always very satisfactory in service/advice. I believe all the details you have had to give as Board members has to do with homeland security in the USA, and the price we now pay for the government trying to control some degree of security in a democracy ...

In **London**, I met with **Sophie Bray**, program director of **Sponsored Arts For Education**, in Kenya. S.A.F.E's artistic director in Nairobi is Nik Redding, a British actor who moved there many years ago, and works on social change through the performing arts, auditioning and training actors from the ghettos who then go out to perform to inform about disease and hygiene. In that network of contacts there is also "**Anno's Africa**", run by Bee Guilbert, in memory of her son, and for which the daughter of a friend of mine taught dance to the ghetto kids in Nairobi last year. Sophie took Naomi Fall's coordinates as a possible contact to do same. I gave Sophie a set of the DVDs and asked her if she thought there was a place for somatic education in working with dance in Africa, and she said yes.

Sponsored Arts in London is currently located in an interesting place, called **?WHAT IF!** The Innovation Company, a consulting firm that mutualizes resources, helping with professional cultural change, transition and creativity.

In relation to the next DVD project on martial arts, yoga and contemporary performing arts, I was also meant to meet up in London with the actor **Bruce Myers** from Peter Brook's company. He unfortunately forgot the rendez-vous, but suggested I could film/interview at his next workshop, this summer in Italy. Unfortunately, this will not be possible, but we will try to find another time.

In **Avignon**, I met with an actrice, **Elsa Stirnemann**, who has been doing Aikido for many years, to talk about her participation in the next DVD*. We will most certainly film an interview with her. We were to film **Thierry Bae's** Tai Chi workshop near Avignon but it was cancelled; we will interview him in May in Tours.

Also in Avignon, I met **Florence Francisco**, who works there with the dance festival **les Hivernales**, which programmed several African dancers this winter. She also runs a production company for dance in Paris (les Productions de la Seine). She was responsible for the French tour two years ago of the winners of the bi-annual African dance competition. We share a concern over what seems to be a fairly neo-colonial attitude on the part of the French government in their "contribution" to dance in Africa today, where I feel the dancers are being made an offer they can't refuse (their own economic survival). It seems there is little being done at the grass-roots level to understand and encourage original forms that would emerge from roots in African culture itself. The standards by which all is being judged seem to be European... Florence will be sending me names and contacts of people and places here and there that would be useful to meet, to try to better understand ...

It seems to me that the long-term goal would be for the dancers in Africa to have the means to create on their own terms, in their own countries, and that the rest of the world would want to go there to learn and see. Situating contemporary dance in Africa is complicated, especially in those countries where traditional dance has had an important role. There are still many questions of roots, identity and transition to follow in the years ahead. I recommend supporting a project in Africa that deals with these questions.

Another idea I have been ruminating is that of starting an interdisciplinary center for residences in the performing arts in France: dance, painting, writing, ... It so happens that a friend of mine from where I used to live near Fontainebleau has become a real estate agent in that area, and called me to tell me that **La Tuilerie de Bezanleu** is for sale. This is a wonderful place that was still making tiles by hand until 2001, with the only Gallo-Roman kiln in France, and the site is on the inventory of historical monuments. **Dominique Fioraso** and I made a first visit and then with a friend, **Vincent Delegue**, we made several visits with the owner, **Mme. Nanti**, a generous, interesting woman. Unfortunately, although the site is magical, the renovations of the buildings, all open and in ruins, would be far too complex and take far too long for us to undertake now. Nevertheless, the contact with Vincent Delegue has been interesting, as he is reaching a point in his business career where he says he is ready to stop and invest his time, knowledge, skills and money in something else. His wife is also a choreographer whom I've known for many years. We have agreed to join forces to keep working together on the idea, for another place, ... so, eventually, to be followed ...

Back in Paris, and in relation to Africa, or more precisely, the cultural scene in Bamako, I have also met with **Jean-Louis Sagot-Duvaouroux**, who co-directs a theater there, the **BlonBa**, with **Alioune Ifra Ndiaye**. He has a long-time connection with Bamako, and the financing of the theater is interesting. His company in France receives grants from the French government that he also uses in Mali. (This is a common practice with artists from other countries who work in France. As one choreographer from Istanbul said recently, "I get paid in France and I spend the money in Turkey".) BlonBa is also financed by its filming and television activities. They actually have a kind of reality show competition using a traditional form of theater improvisation called *koteba*, centered on marriage; there is a lot of financial, legal and health advice performed, with the winning couple apparently getting some land as part of their prize, if I understood correctly. Jean-Louis said they haven't included dance yet, even though dance is a very important part of weddings, and he suggested setting up some kind of dance competition like a hip-hop 'battle' that could also be filmed. Although this is not my idea of art, there may be some economic merit for the dancers, as there is barely any way to make a living as a dancer in Africa without playing the Western card. The BlonBa theater's public is Malian, while the French Cultural Center in Bamako is mostly frequented by diplomats and ex-pats, according to Jean-Louis.

I plan to return to Bamako, with Naomi Fall, at the end of October for the "Dance Africa Dance" competition, and maybe see there, in that context, how it all works. And perhaps be able to meet and discuss then with some of the dancers about how they define what they want for the future.

The competition is being coordinated through **Kettly Noël** and her company, **Donko Seko**, which has a dance space where we met Kettly last January.

I have also been talking with my dance colleague from Yano-days in the '80's when we danced together, **Elsa Wolliaaston**, who is of Kenyan and American origins but has lived here for even longer than I have, and who is pretty much the grandmother and high priestess of African dance here in Paris. I will also be meeting with **Assiata Abdou**, who has worked with Elsa, among others, and is very interested in finding new, personal ways of creating with traditional and contemporary dance. **Norma Clair**, of Guinean origins, is also someone to meet who works here along those lines.

Finally (for now), in relation to the DVDs, while in NY, I was able to get feedback on them from a dance teacher at SLC, **Peggy Gould**, who highly recommended we send them to the NY Public Library, saying the interviews are important also as historical

document. After some searching and delays, the curator of the Jerome Robbins Dance Division of the NY Public Library, Jan Schmidt, is pleased to receive complimentary copies.

We have also sent complimentary copies to the ABT School (American Ballet Theater), to the NYU School of Culture, Education and Human Development, Dept of Performing Arts, with whom they have a joint project, and the NYC Ballet, where the teacher featured in the 2nd DVD used to dance. We have had no feedback from them as yet.

The 4th DVD has appeared, on the teaching of Peter Goss with bonuses by Ph. Campignon on the muscular chains and D. Schöevërt on the thymus. The 5th* is in the works. After this last one, I recommend that the Foundation not contribute further to the collection, as hopefully sales revenues will bring in enough income to REM to pay for future productions. There are, however, many more DVDs to be made ...

The DVDs are selling pretty well in Europe and Canada, but are not getting off the ground in the USA. We've put an add for the DVDs in the Movement Research Gala program for May, in the next Contact Quarterly, and they are on the ISMETA site, as we made it possible for REM to join this organization (International Somatic Movement Education & Therapy Association). We'll put an ad in Dance Teacher magazine, and are open to any other suggestions you might have. A review is being done by the California magazine, Conscious Dancer (they asked); hopefully this will help. Feedback from viewers has always been positive, so we just have to hope more people will discover and buy them, as the message is humanly essential.

That's all for now. I will be happy to answer any questions and I am looking forward to meeting in person to discuss everything I've presented.

EEG

April 29, 2010

*"Eastern approaches to energy in movement and creating for the performing arts" Aikido: Elsa Stirmemann (theater), Kinomichi: Satchi Noro (dance and circus), Qi Gong: Christophe Zaroski (dance and therapy), Tai Chi Chuan: Thierry Baë (dance), François Guizerix (puppetry), Yoga: Pascale Houbin (dance), Shiatsu: Claire Aveline (theatre); combination: Bruce Myers (theater).



REPORT FROM BAMAKO
for the Board

I've just returned from 2 weeks in Bamako, Mali, with lots of news and new projects that I'd like to recommend that the eeg-cowles Foundation support.

The motivation for the trip existed on several levels: the occasion of the week-long biennial dance competition being held there, "Danse l'Afrique Danse", an event sponsored by CulturesFrance that began 15 years ago, and which was held in Bamako this year in conjunction with the annual festival "Dense Bamako Danse" organized by the dancer-choreographer Kettly Noel (of Haitian origin) and her space Donko Seko. And, to present our Foundation's mission to the many programmers and artists there, that is, international understanding and cooperation through the arts.

I was also able to begin to understand the issues around contemporary dance on the African continent in its many different countries. Most importantly, I began to see what projects it would be interesting for the Foundation to support on a short and long-term basis, including working with other foundations or organizations from the United States interested in bi-cultural encounters on the African continent and in the U.S.

Also, as our French-American friend Naomi Fall is spending 5 months in Bamako to study traditional dance, it gave me an occasion to see what she is doing as well. It turns out for her, and us, being there at the time of the festival was extremely fruitful, as she was hired by Donko Seko to coordinate a group of young dancers performing all week in various street events. She now knows many dancers and also has a feel for what would be interesting for us to propose to whom. I would like us to consider her our ambassador there.

Furthermore, Kettly Noel asked her to dance in a short piece with a handicapped artist, a piece performed several times during the festival's street events (and part of a larger piece that might even go to Bresil next year!).

Naomi's organizational skills, her relationships with the dancers (friendliness and authority) and her presence as a dancer, were all very much appreciated by everyone. Kettly, who has a reputation of being a *sorcière*, has also asked Naomi to work with her in her teaching program. Naomi is delighted, with reserve, as she really wants to be as involved as possible in the Bamako dance scene. Right now, she is trying to figure out how to spend as many months in a year as possible there.

Kettly Noel is the only person who has a contemporary dance space in Bamako, the Conservatory aside (built on the French model; as you need to have a certain educational level to get in, this eliminates 99% of promising dancers). Kettly runs her space with an iron hand and some emotional blackmail exercised on the male dancers (so *they* say). There are few women in her space. Nevertheless, she has managed to set up a structure for contemporary dance in Bamako, working closely with an association for street kids to structure their lives with dance. All this with help from the French

government and her husband who is a diplomat, though he is now working and living back in France. Kettly has also created a generation of dancers which she is having trouble letting go of.

Diplomatic context on the continent:

Contrary to the US government, the French government is very active in cultural diplomacy on the African continent, especially through its network of CCF's (Centre culturel français) which invite French artists to perform and give workshops in just about all the former French colonies. The influence of French contemporary dance was very evident during this Festival, which, personally (and I'm not alone), I do not think is necessarily always a plus for the dancers there. There does not seem to be any particular logic or pedagogical approach in the selection of the artists sent there. The French idea seems to be to send a company or at least its artistic director to share his point of view as an artist with dancers, but a pedagogical approach is missing. The fundamentals for learning dance, learning how to invent and develop movement, teaching composition and eventually choreography, giving tools to the dancers so they make their own artistic choices, all this seems to be missing in what is offered in Bamako.

There does exist, however, a network of private American organizations, including U.S. universities, dance organizations and festivals, which program African dance from the continent in the States, send teachers and artists to Africa, and encourage bi-cultural creativity without imposing a technique or particular style. Questions of identity, politics, heritage, and learning tools complete the pedagogical approach.

Without going into too much detail, but do look up on-line if you are curious, I'll just mention MAPP, 651 Arts and DTW's Suitcase Fund, all out of New York. The Suitcase Fund was helped this year with a large grant from the Robert Sterling Clark Foundation, particularly keen on developing American cultural presence abroad, as the US government is so very feeble on this point.

There is also a big center for African dance and world arts at the University of Miami. The University of Ohio, whose dance department has a very strong reputation, is developing African dance through an interesting bi-lingual and bi-cultural American-Burkinabé couple. Then there is a woman from Albuquerque, NM, who runs a small festival and has a passion for African dance from the continent which figures in her program.

I would say that all of these projects exist due to people with strong personalities doing what they believe in and making it happen.

What struck me also during the meetings in Bamako, was the difference in the colonial histories of ex-British and ex-French colonies and the results this seems to have in the structuring of contemporary dance there today. The anglo-saxon system, through private funding, seems to have a more diversified and open impact. The main centers of contemporary dance seem to be in Nairobi, Kenya (helped by British charities), Ougadougou, in Burkina Faso (at least one center there is helped by the French government), Dakar, Senegal is home to several dancers from the Congo, and the

"mother" of modern African dance, Germaine Acogny, has her space just outside the capital (international aid). There is a dancer from Zimbabwe who is developing a center with private aide, while South Africa has been particularly exposed to foreign and indigenous influences for a long time, thanks to its dance schools set up by white Jewish women under apartheid, and is perhaps farthest ahead in the analysis of the influences of occidental dance, traditional dance, race, gender, politics and creativity. It can be noted that there seems to be more mobility between the African countries' dancers, a desire to exchange, even if moving is sometimes due to the necessity to leave the country of origin because of war, and choosing art instead of arms. The dancers are moving to dance, whether the project is funded by the French government or American Foundations, or even the Spanish government until their recent economic crisis ... It's about survival, often in a very literal sense as well as an artistic one.

What to do...? Why Mali?

There is so much to do all over the continent, so much creative potential to support, that the question is how to target our support and be effective in a durable fashion. But what is interesting for our Foundation is that a little goes a long way in Mali. Due to the success of Ketty Noel's program, the dancers have said there is now a need for a second space to learn and explore dance. Naomi is well placed to be our on-site advisor. And an American presence in a French speaking country is interesting, in order to give another perspective on how things can be done, pedagogically, financially, philosophically.

Bougou Saba

The traditional dance workshop Naomi and I did last December took place in Siby, 40kms outside of Bamako in a small cultural center called Bougou Saba (www.bougousaba.com). This space is the result of project led by a French builder, a professional Swiss percussionist interested in revitalising traditional dance and music on a grass-roots level in this area, and a Malian who gave the land on which the center is built. The place is a private initiative, which survives on small grants and contributions from a Swiss Foundation, sewing machines from the US government (typical), work with NGO's, and hosting artists' workshops and residences.

Bougou Saba has also created a small troupe of amateur dancers and musicians which now performs in a network of nearby villages, encouraging the other villages to create their own troupes and re-creating communication between villages that no longer spoke to each other.

It is an ecologically designed space built with traditional materials in traditional forms. In addition, it is in the center of the Mandingue region, at the heart of ancient Malian culture, while Mali in general still has an outstanding world-wide reputation for its music.

I would like to support Bougou Saba by proposing 1) dance workshops and 2) artists residencies. I should add, that after Bamako, which is heavily polluted, the countryside in Siby is a welcome relief of clean air, fields of mill and mango orchards, and very conducive to work as there is basically nothing else to do (especially at night, there are

no night clubs here). As a professional measure for the young dancers from Bamako, this is a good place to test their real commitment to dance as a professional career. In addition, it would be possible to take advantage of Bougou Saba's village network to present works, meeting with the public, explaining the creative process, all of which discussions help the dancers and the audience understand each other. If contemporary dance can seem obscure to occidental audiences, the situation is not any different in Mali.

Later, the pieces could also be shown in Bamako, at the CCf (yes...) or at the BlonBa, a Malian cultural space, or in markets, mariages and other public spaces. Going to the theater, closing oneself up in a black box, is not yet a strong tradition in this culture (what a relief). There is a lot of potential for working on old and new spaces, meanings and movements.

Bougou Saba can program between now and before Naomi leaves Mali at the end of February, two week-long workshops. The idea would be to bring a group of dancers from Bamako for one week in December, offering a workshop of dance, improvisation and composition. Naomi would select the dancers and lead this first program, incorporating traditional dance and western approaches. I can send a detailed budget, but we have calculated that the total budget (without Naomi's salary), including food, board, transportation from Bamako and back, plus Bougou Saba fees, at a cost of 2000€ for 10 dancers and 3 musiciens. As I said, a little can go a long way here.

In order to continue the learning process, the second week, in February, would bring from France a somatics approach teacher (Nathalie Schulmann, cf. the DVD collection on Somatics the Foundation supported), and a male teacher (Pierre Doussaint) who has frequently worked in Africa and who has relevant communication, artistic and teaching skills. The cost for this workshop will be more, as it includes transportation from France for 2 people plus their salaries. Naomi would be there to coordinate and assist. In the future, there are several other teacher-dancers, both from France and the US whom I think it would be very appropriate to include in a long-term pedagogical program, if these first opportunities seem to be of interest and take hold.

As for the artists residencies, residencies offered to work on a choreographical creation, I propose we decide on an average sum of money which would cover round-trip transportation from Bamako and the expenses of the dancers at Bougou Saba, depending on their number and the length of their stay. This I can work out with the director there, Germain Angelli. Germain is ready to receive the artists' proposals, which would then be forwarded to me, and to Naomi, as she knows most of the dancers. I believe we can put up between 1000 and 2000€, depending on the Foundation's finances next year; hopefully, we would be able to support several residencies during the year.

Other initiatives outside of Mali:

ANDRÉYA OUMBA^A in Dakar (creation, piece for 7 dancers; our contribution, 5000€)
I have sent you information on this project and am waiting to hear from him as to what is happening.

AUGUSTE OUEDRAOGO et BIENVENUE BAZIÉ in Ougadougou. I suggest supporting their danse project for women. "Engagement Féminin" by sending female somatics teachers. Their idea is to introduce, encourage and support women in West Africa in learning contemporary dance, by offering classes, choreography and touring. Let me just note that it is usually not considered very appropriate for women to engage in a contemporary dance career, a little like it was not so long ago in the US. I spoke to Auguste and Bienvenue about our DVD on Somatic Approaches to Movement, and also spoke with Marya Wethers from DTW, on collaborating on this venture. She and I were the same wave-length about what it would be interesting to propose to women dancers there. And why not even a residency at Bougou Saba? Also, it would give the Foundation a little more visabilty and maybe even credibilty to work with DTW, which I think we are ready for now.

(<http://www.myspace.com/augustebienvenue#ixzz15BRBxF9f>)

So, I think I've pretty much covered what I wanted to suggest that the Foundation support, but I hope you have questions and feedback. Let me know.

Lila Greene

Paris, November 13, 2010

www.eeg-cowlesfoundation.org

eegcowles Foundation

REPORT ON ACTIVITIES

end of year 2010

in addition to "Report from Bamako" November 2010 and
"Bougou Saba and the eeg-cowles Foundation " December 2010

The Foundation granted \$2680 on Decemebr 14, 2010 to Bougou Saba, in Siby, Mali, for a full-time live-in dance workshop from December 16-23 for 10 of the young dancers participating in the program "Je danse donc je suis". This program is run with Kettly Noël's Donko Seko dance space in Bamako, and concerns vulnerable children and young adults who basically live in the street. "Je danse donc je suis" is funded by the Eurpoean Union, Africalia (Belgium) in partnership with Donko Seko and RIOEV (Bamako), and the CDC "La Termitière" and l'ANERSER (Ouagadougou). The idea is to help structure the lives of the participants with an artistic practice.

The workshop was taught by Naomi Fall, French-American dancer, who has been working with the young dancers at Donko Seko. They worked on technique, experimental anatomy with sensorial applications, and improvisation from 6-8 hours a day, both in the center and out in nature. Naomi was very moved by the experience, and said the dancers were transformed, becoming more confident in themselves, opening up, and thanking her for now understanding why they were dancing. It seems clear that they evolved in an environment where they could trust the people around them, especially Naomi, and benefited from not having to worry about where they were going to eat or sleep each night.

There are more projects planned with Bougou Saba and Donko Seko for 2011 which will be exposed in a later report.

The Foundation received grant requests from 2 organisations in the USA for films, that we regretted to not be able to help :

Kent Garrett : documentary "The last Negroes at Harvard"
Regency Art : documentary "Charles Atlas"



**BOUGOU SABA and the eeg-cowles Foundation
December 2010**

Representatives of the Cultural Center **Bougou Saba** and of the **eeg-cowles Foundation** (Germain Angeli, Naomi Fall et Lila Greene), having met in Siby, Mali in December 2009 and again in November 2010, and recognizing a common passion for the arts here, have expressed their interest in working together.

The Center is already host to a number of initiatives in the performing arts, including a revival of traditional music and dance in the Mandingue region through the establishing of an amateur troupe. This troupe has already toured through a network of neighboring villages, which has contributed to re-establishing communication between villagers while inspiring others to create their own troupes as well. The Mandingue culture has a long and rich history and is still very influential in the world music scene today, although, ironically, it is not as much a part of the local consciousness and economy as it deserves to be.

Currently, many artists from the region leave to go the capital, Bamako, and beyond, to try to make their living. Nevertheless, there is a potential for creating a viable scene in the arts in this Mandingue area by focusing local, national and international interest in sustainable cultural projects.

In addition, the appeal of cultural and ecological tourism in this region adds to the potential for developing the local economy. There is already activity in the sport of mountain climbing, and there are several famous natural sites which are frequently visited. What is required to back local engagement as well as to stimulate local, national and international amateur and professional interest in the cultural heritage and contemporary evolutions of Mandingue culture, is funding. This is where the eeg-cowles Foundation and its contributors can make a difference.

Meanwhile, in Bamako, just 40 kms away, the contemporary dance offering now clearly needs additional space to train and create. Bougou Saba offers an ideal situation for workshops and residencies in a calm, green environment, far from the distractions of the capital. There is a large, open-air work-space under a traditional thatched roof, with housing in traditional 'cases' and meals available on-site. Currently, the dance-space flooring is stone, but, in the long run, it will be possible to put down wooden flooring.

Note also that this situation may provide an excellent opportunity for creating an exchange between traditional and contemporary performing artists. Ideally, the contemporary performing dancers in residence would also meet with Bougou Saba's troupe, and eventually take advantage of their network of villages to show new work. The rural public is not accustomed to imported contemporary dance, while the artists may not be accustomed to explaining their intentions. In the best of circumstances, workshops and residencies here will permit all participants and publics to have a chance to meet, to try to make their approaches understandable to each other.

To this end, the Foundation will be supporting two types of projects at Bougou Saba:

1) **Training programs in contemporary dance:** American, European and African teachers will be invited to teach dancers, from Bamako initially, but ultimately dancers from all African countries who may want to train here. Teachers and their programs will be selected on the criteria of openness to cultural exchange and the capacity to transmit fundamentals in dance and composition, without simply imposing a technique or personal style. The initial idea is to share the tools and thoughts of the trade, and so to provide the dancer in training with a wider palette of experiences and choices for interpreting or inventing his or her own movement and choreography. Participants in workshops will be chosen according to the criteria established by the teachers or in accordance with the coordinator of any planned workshop supported by Bougou Saba and the Foundation.

2) **Residencies for choreographing:** Currently, there is only one major dance space in Bamako for contemporary dancers to train. Due to the success of its program, there seems to be a lack of space for the more experienced dancers to explore their choreographic ideas. Also, in near-by countries like Senegal, Niger, Burkina Faso and beyond, a growing number of professional-level contemporary dancers and choreographers are seeking places to explore, rehearse and create. The criteria for selecting choreographic residents will be made by Bougou Saba and the artistic consultants of the eeg-cowles Foundation upon presentation of an artistic project by the interested choreographer. There will ultimately also be an application to fill out available on Bougou Saba's website.

By supporting training programs and choreographic residencies in Bougou Saba, the Foundation will be contributing not only to the development of contemporary dance in Mali, but also to artistic exchange and to the reputation of Bougou Saba as a place to work. We can imagine that this will in turn bring attention and people to the area, and ultimately a sustainable boost to the local economy as well.

Lila Greene
President
December 2010

8868

Form (Rev. January 2011) Department of the Treasury Internal Revenue Service

Application for Extension of Time To File an Exempt Organization Return

OMB No 1545-1709

File a separate application for each return.

- If you are filing for an Automatic 3-Month Extension, complete only Part I and check this box...
If you are filing for an Additional (Not Automatic) 3-Month Extension, complete only Part II (on page 2 of this form).
Do not complete Part II unless you have already been granted an automatic 3-month extension on a previously filed Form 8868.

Electronic filing (e-file). You can electronically file Form 8868 if you need a 3-month automatic extension of time to file (6 months for a corporation required to file Form 990-T), or an additional (not automatic) 3-month extension of time.

Part I Automatic 3-Month Extension of Time. Only submit original (no copies needed).
A corporation required to file Form 990-T and requesting an automatic 6-month extension—check this box and complete Part I only
All other corporations (including 1120-C filers), partnerships, REMICs, and trusts must use Form 7004 to request an extension of time to file income tax returns.

Form fields: Type or print, Name of exempt organization (EDITH ELIZABETH GREENE-COWLES FOUNDATION), Employer identification number, Number, street, and room or suite no. (111 W. WASHINGTON BLVD. SUITE 1620), City, town or post office, state, and ZIP code (CHICAGO, IL 60602-3436)

Enter the Return code for the return that this application is for (file a separate application for each return) 4

Table with 4 columns: Application Is For, Return Code, Application Is For, Return Code. Rows include Form 990, Form 990-BL, Form 990-EZ, Form 990-PF, Form 990-T (sec. 401(a) or 408(a) trust), and Form 990-T (trust other than above).

- The books are in the care of EDITH E. GREENE
Telephone No. +33625340324 FAX No.
If the organization does not have an office or place of business in the United States, check this box
If this is for a Group Return, enter the organization's four digit Group Exemption Number (GEN)...

1 I request an automatic 3-month (6 months for a corporation required to file Form 990-T) extension of time until AUGUST 15, 20 11, to file the exempt organization return for the organization named above. The extension is for the organization's return for:
checkbox calendar year 20 10 or
checkbox tax year beginning , 20 , and ending , 20
2 If the tax year entered in line 1 is for less than 12 months, check reason: Initial return Final return Change in accounting period

Table with 3 columns: Description, 3a, 3b, 3c. Rows include: 3a If this application is for Form 990-BL, 990-PF, 990-T, 4720, or 6069, enter the tentative tax, less any nonrefundable credits. See instructions. 3b If this application is for Form 990-PF, 990-T, 4720, or 6069, enter any refundable credits and estimated tax payments made. Include any prior year overpayment allowed as a credit. 3c Balance due. Subtract line 3b from line 3a. Include your payment with this form, if required, by using EFTPS (Electronic Federal Tax Payment System). See instructions.

Caution. If you are going to make an electronic fund withdrawal with this Form 8868, see Form 8453-EO and Form 8879-EO for payment instructions.