INTRODUCTION

Twenty-five years ago, in the midst of the Cold War, one visionary individual saw the possibility for trust and understanding between countries and people by bringing individuals together through shared concerns. During its first quarter century, TMU has supported thousands of exchanges between the United States, Russia, and Central and Eastern Europe in the arts and environment. The need for these connections remains as crucial now as ever.

In 2009, TMU shared its anniversary with other historic milestones. In November 1989, the Berlin Wall fell, and in April of that year, the Exxon Valdez ran aground. 1969 saw the first stirrings for the idea of Earth Day, and in 1959 the great theatrical pioneer Jerzy Grotowski established the Polish Laboratory Theatre. These occasions continue to be sources of fascination, because they still offer fresh perspectives and serve as catalysts for action. Our 2009 annual report highlights several key projects supported by TMU that expand and broaden the conversations started by these events.

We are also excited to have funded a number of groundbreaking “firsts” that were developed by emerging leaders in their fields. We believe that such projects demonstrate the ongoing importance of global collaboration and mutual understanding, and it is our hope that we shall celebrate their anniversaries for many years to come.

While we are honored for the opportunity to fund these programs, there is much more that could be accomplished with additional resources. Please join us in support of artists, activists, and visionary organizations that are building bridges between cultures and communities. If more of us come together, we can ensure that international cultural exchanges, like those mentioned in this report, continue to enrich the lives of future generations.

Jennifer P. Goodale
EXECUTIVE DIRECTOR
Lecture-demonstration with artists Paul Kaiser (standing) and Marc Downie (seated, at laptop) at the 2008/2009 KINODANCE Festival at ProArte Institute in St. Petersburg, Russia. Also pictured is filmmaker Alla Kovgan (seated, far right).
As we go to press, the damaged well in the Gulf of Mexico has spilled untold amounts of oil, threatening nesting birds, shrimp beds, sea turtles, spawning fish, and entire ecosystems, as well as the economy of the region. The Gulf spill makes it abundantly clear that such catastrophes are always a very real possibility, reminding us all that every effort should be made to prevent them and strong plans should be put in place to respond when they do happen. This is why Sakhalin Environment Watch’s 2009 project, which marked the 20th anniversary of the Exxon Valdez oil spill, is suddenly, and tragically, all the more relevant.

In recognition that the 1989 spill in Alaska’s Prince William Sound continues to provide valuable lessons, the Russian environmental advocacy organization Sakhalin Environment Watch, in collaboration with San Francisco-based Pacific Environment, received TMU support to host a Russian delegation for a 10-day conference in Alaska focused on spill impedance and response practices. In April 2009, Sakhalin Environment Watch brought a group of Russian environmental activists, journalists, and government officials to Alaska to meet with a diverse group of stakeholders, including the U.S. Coast Guard, the Alaska Inter-Tribal Council, and the Exxon Valdez Oil Trustee Council. The group discussed current spill prevention and emergency response procedures and heard personal accounts from witnesses who played a role in the clean-up of the spill 20 years ago.

As international economic and political interests converge on the Russian Far East’s rich oil reserves, residents in the region are bracing themselves for a catastrophic oil spill. The conversations between conference participants gave rise to a better understanding of what it really takes to forge more effective prevention and cleanup methods: cooperation. After close collaboration with their colleagues, the Sakhalin Environment Watch’s conference participants are poised to take the wisest possible actions regarding the future of the Russian Far East’s precious waterways.
In the 1980s, when the chokehold of Communism in Central and Eastern Europe tightened on the region’s performing artists, they revolted—in a big way. In the face of censorship and adversity, artists have been known to start revolutions. Dance, music, theater, performance, and installation artists all played a central role in the political rebellion that eventually crumbled the foundation of Communism in the region. To celebrate the spirit of these performing artists and to commemorate the 20th anniversary of the fall of the Berlin Wall, the New York Public Library for the Performing Arts curated the Performing Revolution in Central and Eastern Europe festival, a five-month, citywide series of exhibitions, performances, concerts, screenings, readings, and symposia.

The ambitious scope of the festival and the sheer quality of the artists involved had an enormous impact on audiences throughout New York, increasing awareness of alternative cultural movements in Central and Eastern Europe. From presenting the work of Theatre of the Eighth Day, a company whose work was banned in Communist Poland and whose members were constantly followed by the secret police, to organizing an evening of the most popular and dissident rock bands of the region and the era, the Performing Revolution festival invigorated audiences and reminded us that a generation and a movement can truly be defined by the artists who inspired it.
TMU SUPPORTED EACH OF THE FOLLOWING PROGRAMS IN THE FESTIVAL:

- Revolutionary Voices: Performing Arts in Central & Eastern Europe in the 1980s exhibition at the New York Public Library for the Performing Arts
- Performances of Theatre of the Eighth Day’s Wormwood at the Abrons Arts Center
- Rebel Waltz: Underground Music from Behind the Iron Curtain, organized by the Hungarian Cultural Center and held at Greenwich Village’s (Le) Poisson Rouge
- Hungarian Győri Ballet’s performances of Petrushka and Rite of Spring at The Joyce Theater
- Performances of WaxFactory’s multimedia science fiction adaptation of playwright Heiner Müller’s Quartet v4.0 at the Abrons Arts Center
- Czech participation in Revolution!, presented by the Czechoslovak-American Marionette Theatre at Theater for the New City
- Web-based project by Janeil Engelstad entitled Voices from the Center, which documented, through interviews, life during and after Communism
- Panel discussions and an exhibition at Dance New Amsterdam exploring Poland’s dance revolution

LEFT: Rebel Waltz: Underground Music from Behind the Iron Curtain, a weekend-long music festival featuring Central and Eastern European bands active in the underground music scene of the region in the 1980s.

RIGHT: Production still from Theatre of the Eighth Day’s Wormwood. Pictured (from left to right): Adam Borowski, Ewa Wojciak, and Tadeusz Janiszewski.
EARTH DAY NETWORK

On April 22, 2010, more than one billion citizens and activists around the globe celebrated the 40th anniversary of Earth Day to call attention to the environmental problems that still plague the planet, despite the years of hard work and environmental victories since 1970. Considered the beginning of the modern environmental movement, the first Earth Day brought together disparate environmental efforts in a common cause to raise awareness of water and air pollution, habitat and species destruction, toxic waste, and over use of pesticides.

Since then, Earth Day Network (EDN), based in Washington, D.C., has been growing and diversifying the international environmental movement through a combination of education, public policy, and activist campaigns. TMU supports one of its signature programs, the Eastern European Fellowship Exchange Program, which offers promising environmental leaders from Central and Eastern Europe the opportunity to gain valuable experience by working on environmental campaigns in the United States. As past fellows return home and remain engaged in EDN’s activities, the program has strengthened EDN’s global partner network, providing important local insight on environmental issues in Central and Eastern Europe.

Raul Cazan, an environmental journalist and editor, received TMU support as EDN’s 2009 Eastern European Fellow. Over the course of one year, Mr. Cazan worked on public relations efforts with partner NGOs in Central and Eastern Europe in connection with 40th anniversary Earth Day events. In addition to his important outreach work, he also helped to train a new generation of environmental activists at Green Schools Programs. Mr. Cazan’s Washington, D.C. experience inspired him, and upon his return to Romania he founded 2Celsius, an NGO that deals with the “green collar” economy, as well as 2Celsius Network, a platform that synthesizes climate change-related information and knowledge.

“Probably the most important thing I learned while working for an environmental network in the U.S. was that things actually get done…striving for good and for a greener world is taken seriously at the grassroots level in America. I do hope I was ‘contaminated’ with this American sort of meta-determination and capacity to organize that I encountered over there. This mentality of, ‘things can and must change,’ I am applying in Eastern Europe right now.”

RAUL CAZAN, 2009 EASTERN EUROPEAN FELLOW
There is no theatrical figure quite like Polish theater director Jerzy Grotowski. This is why UNESCO declared 2009 the *Year of Grotowski*, celebrating a series of anniversaries related to the evolution of his work and, ultimately, the anniversary of his death. In acknowledgment of and respect for Grotowski’s contributions to the field of performing arts, TMU supported three projects that, as part of this global anniversary celebration, brought together scholars, students, artists, anthropologists, and Grotowski collaborators from all over the world to celebrate the work of this complicated pioneer and introduce him to a new generation of performing arts practitioners.

Jerzy Grotowski is perhaps one of the most revered theatrical figures of the 20th century. His impact on the world of contemporary experimental theater is beyond measure; 10 years after his death, his teachings and writings continue to influence the work of many global theatrical masters. A controversial and deeply private figure, Grotowski revolutionized the way we look at the boundaries of the performer’s physical and psychological range, ritual as performance, and the very nature of what constitutes a theatrical act. He is seen by many as an artistic cult figure, and his teachings provoke an almost religious sense of devotion by those he inspires.

**TMU SUPPORTED PROGRAMS:**

- *Tracing Grotowski’s Path: The Year of Grotowski in New York*
  DEPARTMENT OF PERFORMANCE STUDIES, NEW YORK UNIVERSITY, TISCH SCHOOL OF THE ARTS

- *U.S. Artists Initiative of The World as a Place of Truth* international theater festival, Wroclaw, Poland
  ARDEN2, COSTA MESA, CALIFORNIA

- Jonathan Hart Makwaia and Meredith Monks’ participation in the *Giving Voice* festival, Wroclaw, Poland
  ARDEN2 ON BEHALF OF THE GROTOWSKI INSTITUTE, WROCLAW, POLAND
The New Museum in New York City launched a signature triennial exhibition in 2009, featuring work by young artists from around the globe. Co-curated by Lauren Cornell, Massimiliano Gioni, and Laura Hoptman, the museum’s inaugural triennial The Generational: Younger Than Jesus showcased works by 50 international artists all under the age of 33, and was quickly tagged as the year’s must-see contemporary art event. There was a strong showing of works from Central and Eastern Europe, and TMU support brought artists Tigran Khachatryan from Armenia; Katerina Šedá from the Czech Republic; Ciprian Mureșan from Romania; and Wojciech Bąkowski, Jakub Julian Ziółkowski, and Anna Molska from Poland to New York in April 2009 to participate in the exhibition and related events. As part of the New Museum’s public programs, these six artists participated in a symposium entitled Communism Never Happened, where they shared their memories of life in the former Communist bloc and discussed the sudden transition to a market economy, with all the social, political, and cultural transformations that such a change implies.

“The panel’s audience was largely composed of expatriates from former Communist countries, which provided for a very interesting, and at times heated, debate. Both the artists and the audience distanced themselves from the influence of politics, but in different ways. The audience members—who were slightly older than the artists—stressed the importance of art as a freeing practice that played a crucial role in transforming politics. The artists proudly proclaimed their distance from any ideological and political agenda, which of course is an agenda in itself, and probably a clear sign that to this younger generation Communism might have not really happened.”

MASSIMILIANO GIONI, DIRECTOR OF SPECIAL EXHIBITIONS, NEW MUSEUM
Established in Krakow by Mat Schulz in 2003, the Unsound Festival has garnered a reputation for breaking new ground with its program of experimental, independent, post-classical, and electronic music, by showcasing cutting-edge work from Krakow, Warsaw, Minsk, Kiev, and other cities throughout the region. Mr. Schulz, widely recognized for his innovative vision and collaborative approach, works with a diverse group of arts organizations and venues to develop a bold program of performances, workshops, screenings, panel discussions, and other public events. Mr. Schulz sought out partners in the United States for the first time and received TMU support to invite American musicians and music specialists to Unsound Krakow in fall 2009. This trip served as the basis for Unsound’s first North American edition which premiered in New York in February 2010. Unsound New York’s program received TMU support to present an exciting roster of artists from Belarus, Poland, Romania, and Ukraine, and the festival drew diverse crowds to an extensive list of participating venues throughout the city, including Lincoln Center, (Le) Poisson Rouge, Issue Project Room, and Public Assembly.

"Unsound New York captured attention not only because it linked a range of audiences and overground and underground venues across New York, but it questioned the idea of cultural centers. In a 21st century world, you never know where the next wave of innovative music will come from, and this is an idea we aim to expand upon in the second edition of Unsound New York, searching even further in the region east of Berlin to find innovative, risky acts that have been overlooked and putting them in a city and context where they will hopefully get the exposure they deserve. This exposure is one of the points of the festival, and hopefully it makes people think about the ways geography, economics, politics, and history affect how and from where we encounter music."

MAT SCHULZ, UNSOUND FESTIVAL DIRECTOR
Head Ranger Anand at Ikh Nart Nature Reserve, one of Denver Zoological Foundation’s partners in Mongolia, explains to two miners that it is illegal to mine in the protected area.
2009 CULTURAL GRANTEES

18th Street Arts Center, Santa Monica, California
American Ballet Theatre, New York, New York
American Dance Festival, Durham, North Carolina
American Repertory Theater, Cambridge, Massachusetts
Anti-Social Music, New York, New York
Arden2, Costa Mesa, California
Arts Council of Mongolia U.S., Seattle, Washington
Asgure Barton & Artists, New York, New York
Blessed Unrest Theatre, New York, New York
BRIC Arts/Media/Bklyn, Brooklyn, New York
Brooklyn Academy of Music, Brooklyn, New York
California Institute of the Arts, Valencia, California
Catholic University of America, Washington, D.C.
CEC ArtsLink, New York, New York
Center for International Theatre Development, Baltimore, Maryland
Center for the Study of Ancient Territories, Austin, Texas
Communikey, Boulder, Colorado
CounterPULSE, San Francisco, California
Creative Time, New York, New York
Dance New Amsterdam, New York, New York
Dance Theater Workshop, New York, New York
Department of Cultural Affairs, City of Los Angeles, Los Angeles, California
Dixon Place, New York, New York
DNAWORKS, New York, New York
Dominic Walsh Dance Theater, Houston, Texas
Double Edge Theatre, Ashfield, Massachusetts
Doug Varone and Dancers, New York, New York
East European Folklife Center, Berkeley, California
Electronic Music Foundation, New York, New York
Eugene O’Neill Theater Center, Waterford, Connecticut
The Flaherty International Film Seminars, New York, New York
Fort Point Arts Community, Boston, Massachusetts
FotoFest International, Houston, Texas
Foundation for a Civil Society, New York, New York

New York-based, 10-piece brass band, Slavic Soul Party! performs in Belgrade.

Words We Have Learned Since 9–11 at the Wyspa Institute of Art in Gdansk, Poland.

Filmmaker Jeanne Liotta at Školská 28 Gallery in Prague in spring 2009.
Foundation for Contemporary Arts, New York, New York
Fourthworld Theatre Projects, Austin, Texas
Fractured Atlas, New York, New York
GOH Productions, New York, New York
Gombin Jewish Historical and Genealogical Society, Highland Mills, New York
Headlands Center for the Arts, Sausalito, California
Henry Street Settlement, Abrons Arts Center, New York, New York
HERE Arts Center, New York, New York
International Festival of Arts and Ideas, New Haven, Connecticut
International Society for the Performing Arts, New York, New York
International Studio and Curatorial Program, Brooklyn, New York
Ivy Baldwin Dance, Brooklyn, New York
Jacob’s Pillow, Becket, Massachusetts
Jewish Community Center East Bay, Berkeley, California
The Jewish Museum, New York, New York
Joseph Brodsky Memorial Fellowship Fund, New York, New York
The Joyce Theater, New York, New York
The Kennedy Center, Washington, D.C.
La MaMa E.T.C., New York, New York
Laura Peterson Choreography, New York, New York
LeeSaar The Company, New York, New York
Lillstreet Learning Center, Chicago, Illinois
Lincoln Center for the Performing Arts, New York, New York
Lincoln Center Theater, New York, New York
Link Vostok, Minneapolis, Minnesota
Location One, New York, New York
Lucidity Suitcase Intercontinental, Philadelphia, Pennsylvania
Mabou Mines, New York, New York
Mark Morris Dance Group, Brooklyn, New York
The Metropolitan Museum of Art, New York, New York
Mid Atlantic Arts Foundation, Baltimore, Maryland
Millennium Film Workshop, New York, New York
Museum of Fine Arts, Houston, Houston, Texas
Museum of Jewish Heritage, New York, New York
The Museum of Modern Art, New York, New York
Music for the Earth, Litchfield, Connecticut
New Mexico State University, Las Cruces, New Mexico

Conductor Murry Sidlin performs his concert drama Defiant Requiem at the International Holocaust Conference in Terezín.

Steve West, assistant manager of art handling and preparation, MoMA, discusses conservation and storage of works on paper with Marina Frolova, Natalia Seregina, and Maria Tsybmal from the Department of Prints and Drawings at the Pushkin Museum in Moscow.
New Museum, New York, New York  
New York City Ballet, New York, New York  
New York City Center, New York, New York  
New York Foundation for the Arts, Brooklyn, New York  
New York University Tisch School of the Arts, New York, New York  
Northeast Document Conservation Center, Andover, Massachusetts  
Palissimo Dance Theatre, New York, New York  
Parsons Dance Company, New York, New York  
PEARSONWIDRIG DANCETHEATER, New York, New York  
PERFORMA, New York, New York  
Performance Space 122, New York, New York  
Pharaoh's Daughter, New York, New York  
Philadelphia Live Arts Festival & Philly Fringe, Philadelphia, Pennsylvania  
The Phillips Collection, Washington, D.C.  
Pilchuck Glass School, Seattle, Washington  
The Public Theater, New York, New York  
Rosanna Gamson/World Wide, Los Angeles, California  
Russian National Orchestra, Walnut Creek, California  
The San Francisco International Arts Festival, San Francisco, California  
Seagull Films International, New York, New York  
The Seldoms, Chicago, Illinois  
Slought Foundation, Philadelphia, Pennsylvania  
St. Ann's Warehouse, Brooklyn, New York  
Symphony Space, New York, New York  
The Tank, New York, New York  
The Telluride Institute, Telluride, Colorado  
Theatre Communications Group, New York, New York  
Tricklock Company, Albuquerque, New Mexico  
Urban Dance Collective, Brooklyn, New York  
Village Harmony, Marshfield, Vermont  
VisionIntoArt Presents, New York, New York  
WaxFactory, New York, New York  
Wally Cardona Quintet, New York, New York  
Williamstown Art Conservation Center, Williamstown, Massachusetts  
The Wooster Group, New York, New York  
World Music Institute, New York, New York

Audience members stream into the Polski Theatre for a performance of Krzysztof Warlikowski’s CLEANSED as part of the The World as a Place of Truth international theater festival in Wroclaw, Poland.


Members of Pharoah's Daughter perform in Krakow, as part of the Jewish Culture Festival.
2009 ENVIRONMENTAL GRANTEES

Altai Assistance Project, Wadhams, New York
Bank Information Center, Washington, D.C.
Crude Accountability, Alexandria, Virginia
Denver Zoological Foundation, Denver, Colorado
Earth Island Institute, Berkeley, California
EarthCorps, Seattle, Washington
ECOLOGIA, Middlebury, Vermont
Environmental Law Alliance, Eugene, Oregon
Evergreen State College, Olympia, Washington
International Crane Foundation, Baraboo, Wisconsin
The Mapleton Community Foundation, Deadwood, Oregon
Missouri Botanical Garden, St. Louis, Missouri
The Nature Conservancy, New York, New York
The Northern Forum, Anchorage, Alaska
Pacific Environment, San Francisco, California
The Peregrine Fund, Boise, Idaho
Project for Public Spaces, New York, New York
Quebec-Labrador Foundation, Ipswich, Massachusetts
Southwest Research and Information Center, Albuquerque, New Mexico
Tahoe-Baikal Institute, South Lake Tahoe, California
The Tributary Fund, Bozeman, Montana
The University of Vermont, The Rubenstein School of Environment and Natural Resources, Burlington, Vermont
The Wild Salmon Center, Portland, Oregon
Wildlife Conservation Society, Bronx, New York
Woods Hole Research Center, Woods Hole, Massachusetts

Karen B. Song films mud bathers who seek the healing properties of Taman’s natural mud baths, for Crude Accountability’s documentary film on environmental protection efforts on the Taman Peninsula.

Fish and Wildlife Service staff meet with Russian participants to talk about the Small Wetlands Acquisition Program in Montana.

EarthCorps’ Environmental Training Exchange participants (from left to right) Olga Romanova, Harvey Garcia, Moses Odihambo, and Nicole Grabowski help to pull 30 tons of creosote-soaked pilings and other wood debris off beaches on Camano Island as a part of a near-shore restoration project.
## 2009 Cultural and Environmental Grants by Field

### Cultural Grants

<table>
<thead>
<tr>
<th>Field</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theater</td>
<td>$773,100</td>
</tr>
<tr>
<td>Dance</td>
<td>$619,600</td>
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<tr>
<td>Visual Arts</td>
<td>$385,000</td>
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<tr>
<td>Music</td>
<td>$324,000</td>
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<tr>
<td>Multidisciplinary Performing &amp; Visual Arts</td>
<td>$155,000</td>
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<tr>
<td>Exhibitions</td>
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<tr>
<td>Multidisciplinary Performing Arts</td>
<td>$81,000</td>
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<tr>
<td>Museology</td>
<td>$73,250</td>
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<tr>
<td>Art Conservation/Historic Preservation</td>
<td>$67,000</td>
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<tr>
<td>Arts Management</td>
<td>$55,000</td>
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<tr>
<td>Curatorial Research</td>
<td>$45,000</td>
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<tr>
<td>Cultural Heritage</td>
<td>$18,000</td>
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<tr>
<td>General Culture</td>
<td>$1,800</td>
</tr>
<tr>
<td><strong>Total Cultural Grants</strong></td>
<td><strong>$2,717,450</strong></td>
</tr>
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### Environmental Grants

<table>
<thead>
<tr>
<th>Field</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sustainable Development</td>
<td>$332,600</td>
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<tr>
<td>Biodiversity Conservation</td>
<td>$162,800</td>
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<tr>
<td>Species/Habitat Preservation</td>
<td>$137,500</td>
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<tr>
<td>NGO Development/Management</td>
<td>$50,000</td>
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<tr>
<td>Energy Use</td>
<td>$45,000</td>
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<tr>
<td>Environmental Safety &amp; Health</td>
<td>$40,000</td>
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<tr>
<td>Environmental Law/Public Policy</td>
<td>$35,000</td>
</tr>
<tr>
<td><strong>Total Environmental Grants</strong></td>
<td><strong>$802,900</strong></td>
</tr>
</tbody>
</table>

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The grants are categorized into cultural and environmental fields, with specific allocations to various sub-fields such as theater, dance, visual arts, music, etc., and environmental grants focusing on sustainable development, biodiversity conservation, species/habitat preservation, NGO development, and energy use.
2009 CULTURAL AND ENVIRONMENTAL GRANTS BY COUNTRY/REGION

<table>
<thead>
<tr>
<th>COUNTRY/REGION</th>
<th>NUMBER OF GRANTS</th>
<th>AMOUNT</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUSSIA</td>
<td>50</td>
<td>$1,267,450</td>
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<tr>
<td>EASTERN AND CENTRAL EUROPE, REGIONAL</td>
<td>28</td>
<td>942,400</td>
</tr>
<tr>
<td>POLAND</td>
<td>22</td>
<td>421,500</td>
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<tr>
<td>MONGOLIA</td>
<td>7</td>
<td>153,000</td>
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<tr>
<td>FORMER SOVIET UNION, REGIONAL</td>
<td>5</td>
<td>152,800</td>
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<tr>
<td>CZECH REPUBLIC</td>
<td>10</td>
<td>140,000</td>
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<tr>
<td>CROATIA</td>
<td>8</td>
<td>65,300</td>
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<tr>
<td>SERBIA</td>
<td>4</td>
<td>65,000</td>
</tr>
<tr>
<td>UKRAINE</td>
<td>4</td>
<td>56,000</td>
</tr>
<tr>
<td>ROMANIA</td>
<td>4</td>
<td>54,900</td>
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<tr>
<td>FORMER YUGOSLAVIA, REGIONAL</td>
<td>2</td>
<td>45,000</td>
</tr>
<tr>
<td>HUNGARY</td>
<td>4</td>
<td>34,000</td>
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<tr>
<td>BULGARIA</td>
<td>2</td>
<td>33,000</td>
</tr>
<tr>
<td>BELARUS</td>
<td>1</td>
<td>25,000</td>
</tr>
<tr>
<td>GEORGIA</td>
<td>1</td>
<td>25,000</td>
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<tr>
<td>SLOVAK REPUBLIC</td>
<td>1</td>
<td>18,000</td>
</tr>
<tr>
<td>SLOVENIA</td>
<td>2</td>
<td>14,000</td>
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<tr>
<td>BOSNIA AND HERZEGOVINA</td>
<td>1</td>
<td>8,000</td>
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<tr>
<td><strong>TOTAL GRANTS</strong></td>
<td><strong>156</strong></td>
<td><strong>$3,520,350</strong></td>
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CULTURAL AND ENVIRONMENTAL GRANTS BY GRANT AMOUNT

<table>
<thead>
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<th>GRANT AMOUNT</th>
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<td>$100,000 OR GREATER</td>
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<tr>
<td>$75,000 TO $99,999</td>
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<td>$40,000 TO $49,999</td>
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<td>$30,000 TO $39,999</td>
<td>24</td>
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<td>$20,000 TO $29,999</td>
<td>34</td>
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<tr>
<td>$10,000 TO $19,999</td>
<td>41</td>
</tr>
<tr>
<td>LESS THAN $10,000</td>
<td>35</td>
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</tbody>
</table>
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We wish to express our great appreciation and thanks to Wendy Newton, Anya Szykitka, and April Greene, who served TMU with such distinction for many years. Each has recently moved on to pursue other career opportunities, and they will be greatly missed.
PHOTO CREDITS:

COVER: Stephanie Berger
PAGE 3: Charles Abbott, Digital Arts Foundation
PAGE 4: Courtesy of Pacific Environment
PAGE 5, LEFT: Courtesy of Artpool Art Research Center, Budapest, Hungary
PAGE 5, RIGHT: Tasja Keetman
PAGE 6, LEFT: Beowulf Sheehan
PAGE 6, RIGHT: Pawel Ceglarek
PAGE 7: Courtesy of Raul Cazan
PAGE 8: Francesco Galli
PAGE 9, LEFT: Courtesy of the Hort Family Collection, New York
PAGE 9, RIGHT: Courtesy of Foksal Gallery Foundation, Warsaw
PAGE 10, LEFT: Stephen Cardinale
PAGE 10, RIGHT: Anna Spysz
PAGE 11: Mark Jorgensen
PAGE 12, TOP: Courtesy of Slavic Soul Party!
PAGE 12, MIDDLE: Courtesy of Clayton Campbell and Jasmine Albuquerque
PAGE 12, BOTTOM: Jan Bartos
PAGE 13, TOP: Prague Spring
PAGE 13, BOTTOM: Alexander Shedrinsky
PAGE 14, TOP: Rafał Nowak
PAGE 14, MIDDLE: Courtesy of the artists and Taxter & Spengemann
PAGE 14, BOTTOM: Michał Olownia
PAGE 15, TOP: Courtesy of Crude Accountability
PAGE 15, MIDDLE: Courtesy of the Phoenix Fund
PAGE 15, BOTTOM: Courtesy of EarthCorps

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