

The **Trust** for
Mutual Understanding

is an American foundation

supporting **cultural** and

e n v i r o n m e n t a l

exchange between the

United States, Russia,

and **Eastern** and **Central**

Europe. This is the **Annual**

Report for **2008.** ■

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Introduction



The year 2008 was one of change. Transitions. However, as we adapt to our constantly changing world, the work of the Trust for Mutual Understanding continues to be as valid today as when it was created in 1984. As a foundation focused on supporting exchanges between the United States and the countries of Russia and Eastern and Central Europe in the areas of the arts and environment, we hold a unique place in the world of philanthropy. But it's not simply about writing a check—there is a purpose and hope with each and every grant we make: to improve cooperation, communication, and mutual understanding.

The challenges of our time are great and require collaborative solutions that cross cultural and geographic borders. Throughout the year, ideas for hundreds of innovative and inspiring projects are submitted to us. While we cannot support them all, we are fortunate to be able to fund many that we believe will truly make a difference. In this year's annual report we share just a few of the stories that highlight the work of these heroes—people and organizations that are forging bonds and relationships to provide greater awareness and solutions to the issues of today and tomorrow.

We thank our grantees for giving us hope.



— Jennifer P. Goodale, Executive Director

(above left) Russia's Taman Peninsula, where Crude Accountability works with partners to develop ecotourism (above right) Continuum ensemble performs in Mongolia's Gobi Desert during the *Roaring Hooves Festival*

2008

Cultural Grants

In 2008, the Trust for Mutual Understanding awarded cultural **grants** for dance, theater, visual arts, music, exhibitions, film, historic preservation, conservation projects, and museum and arts management programs.

The seeds for many of the projects were planted years ago and developed into meaningful collaborations during 2008. Participants in these exchanges ranged from artists who had never flown in an airplane to well-traveled arts professionals cultivating mutually beneficial relationships.

As in the past, a slight majority of TMU's cultural grants supported projects in the performing arts, with exchanges to help dancers, choreographers, theater artists, and musicians share their work with international partners and audiences through performances, master classes, and public talks.

Over the course of the year, **artists** repeatedly and gracefully overcame the challenges of mounting full-scale productions in **new environments**, to create magical artist-to-artist and artist-to-audience connections.

TMU continued its support of a number of **visual arts residency** programs, **fellowships**, and **public art** projects that enabled artists, curators, and arts managers to spend several weeks to several months participating in **collaborative projects**, developing professional contacts, and discovering fresh perspectives in their work through workshops, studio visits, panel discussions, and symposia.

TMU also remained committed to long-term **arts management** exchanges that enabled arts professionals and museum staff members to develop collegial, working relationships, and exchange information on topics related to conservation, collections, development, education, design, marketing, and administration.



American musician Todd Reynolds performs at Kronika Gallery in Katowice, Poland, during LEMUR's exchange



Company member Dai Jian performs at Hungary's National Dance Theater in Budapest

Shen Wei Dance Arts

Choreographer Shen Wei fuses Western and Eastern influences to create interdisciplinary, movement-based work that incorporates visual and storytelling elements from painting, sculpture, theater, Chinese opera, and Eastern philosophy. Since its first performance at the **American Dance Festival** in 2000, the company he founded, Shen Wei Dance Arts, has received increasingly enthusiastic critical and public acclaim. TMU provided grant support for members of the company to give performances and hold workshops, master classes, and public discussions in Budapest, Hungary, and in Belgrade and Nis, Serbia, in spring 2008.



Dai Jian



Jessica Harris



Dai Jian

This was Shen Wei's first trip to **Central Europe**, and because much of the company's work explores topics such as cultural identity and hybrid forms of performance as they uniquely apply to the American experience, **their presence** in Hungary and Serbia caused a stir of **enthusiasm**. Each show garnered capacity audiences, and in **Belgrade**, nearly 300 people stood in the **aisles**. The company has already received a return invitation to perform in Budapest for the 2010 season.

"We arrived in Belgrade just three weeks after the U.S. Embassy was set on fire in protest against U.S. policy concerning Kosovo. We questioned whether it was the right time to go. But after working at length with our host, Aja Jung—a woman who had, virtually by herself, created the first modern dance festival in the country's history—to cancel was unthinkable. What emerged was a true convergence, two cultures brought together, under duress, through dance. We remain moved and grateful to have been able to serve the cause of understanding in this small, but immensely meaningful way."

**— Shen Wei, Artistic Director,
Shen Wei Dance Arts**



Arina Lurie installs her piece at the Anna Akhmatova Museum in St. Petersburg

VisArt

CEC ArtsLink

CEC ArtsLink's VisArt program was initiated ten years ago, with support from TMU, to give the Russian arts community greater access to contemporary American art and art practices. **Kendal Henry**, a public art consultant, has participated in a number of VisArt projects, and, to **nurture public art** and **explore its role in the urban landscape**, in 2008 he traveled to **Russia** again with New York artist **Charlie Todd** to give seminars and workshops for young artists in **Petrozavodsk, Kareliya**.

Working with Mr. Henry and Mr. Todd, a group of 25 artists designed and staged a number of public actions, including a tea party—complete with carpet, tablecloth, and samovar—entitled **Living Room on the Street**, where local residents could interact with the artists. The actions were meant to assist artists in developing public art and to generate interest in contemporary art by putting work in unexpected places.

Also under the VisArt program, Mr. Henry participated in a workshop entitled **Fountain**, which was held at the Anna Akhmatova Museum in St. Petersburg, Russia. Ten emerging artists worked with him to plan public art pieces for the garden of the museum with the theme of **water imagery in the poetry of Anna Akhmatova**.

The works were developed in conjunction with CEC ArtsLink's exhibition **H2O: Nordic and Russian Art in Public Spaces** at the

Peter and Paul Fortress. After Mr. Henry returned to the United States, the artists communicated with him via e-mail and a project blog, and when he again travelled to St. Petersburg, they installed their pieces.

“As our partners gain greater information about how to conduct successful public art projects, we hope that public art will become a more established part of the landscape in cities across Russia. We have been very pleased with the success of our past projects and plan to continue our efforts to stimulate exchange and collaboration between Russian and U.S. arts experts.”

— Susan Katz, Program Director,
CEC ArtsLink



Kendal Henry gives a workshop on public art



Ivan Bukhchin (left) and Lev Tolstoy install *Living Room on the Street*



Ivan Petrović (left) and Rada Boukova at a solo exhibition of Nikola Hansalik's work at HQ Gallery in Brooklyn

Young Visual Artists Awards

Foundation for a Civil Society

“For the artists exhibited in Belgrade as part of the joint exhibition, winning the prize means the opening of a new phase in their lives and careers in art. Their work has received acknowledgment on their home ground, and thanks to the residency scholarship in New York, they have proven themselves in international competition. The importance of dialogue, however, does not lie merely in the distance of its parties. The encounter in Belgrade contributes to the survey of diverse artistic positions in Eastern and Central Europe. It shows how young artists from this region intensely exercise their possibilities and reach for new ones.”

— Tomáš Pospiszyl, Jindřich Chalupecký Award, Czech Republic



Antonia Majača (left) and Zoran Pantelić at the YVAA joint symposium in Belgrade



Ivana Marjanović makes a comment during the symposium



Dunja Blažević (left) and Sofia Hernandez also participate in the symposium

The Young Visual Artists Awards (YVAA) program was created in 1990 by a dedicated group of Czech artists, the Foundation for a Civil Society, Czech president Vaclav Havel, and a number of funding institutions as a way to

highlight the connection between arts and civil society and to recognize the talent of young emerging artists, providing them the opportunity to present their work in their home country and to **participate in a residency program** in the

United States. Since 1990, the YVAA model has grown from a one-country program to include Albania, Bosnia and Herzegovina, Bulgaria, Croatia, the Czech Republic, Kosovo, Macedonia, Serbia, the Slovak Republic, and Slovenia. TMU has supported the program's United States residency component since 1992.

Not only has YVAA become a highly coveted award for individual artists, but it has also created an impressive **network of arts managers and artists** throughout Central, Eastern, and Southeastern Europe.

The third YVAA joint exhibition and symposium was held in summer 2008, bringing artists, organizers, and **international guest curators** together in **Belgrade** to discuss

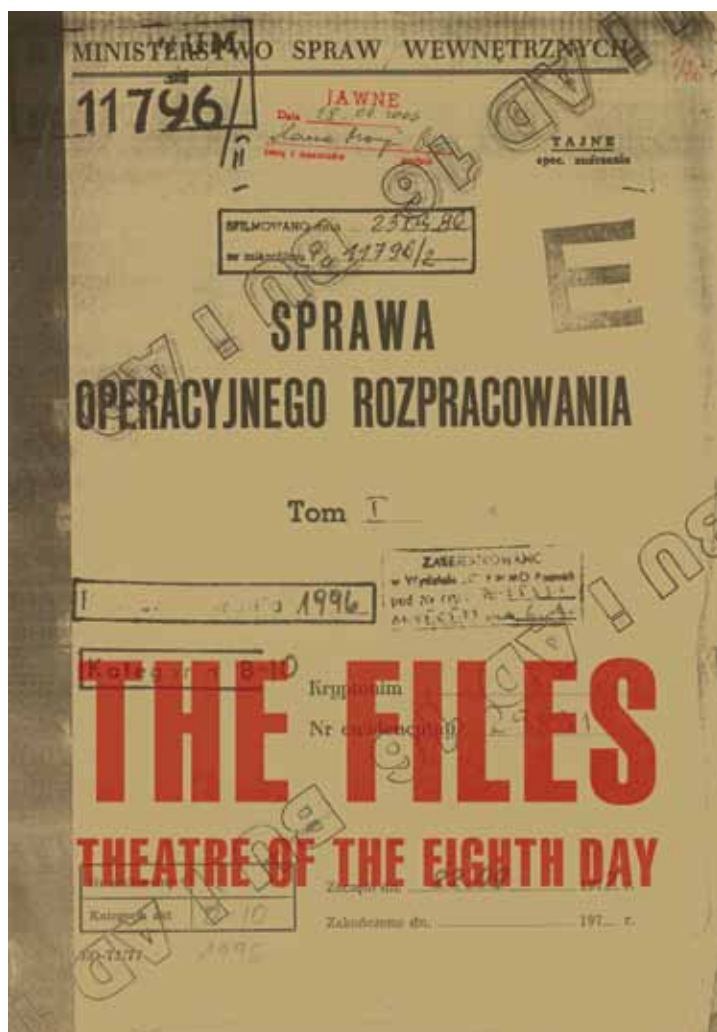
topics in contemporary art, the organization of the awards, arts residency programs, and sustaining collaborative regional networks among artists and arts managers.



(left to right) Marcin Kęszycki, Tadeusz Janiszewski, Ewa Wójciak, and Adam Borowski in Theatre of the Eighth Day's *The Files*

Made in Poland

The **Made in Poland** festival allowed New York audiences to see for the first time an overview of contemporary Polish plays that have had a central influence on Polish theater. With partial support from TMU through a grant to 59E59 Theaters, and organized in partnership with the Polish Cultural Institute, Polish and American playwrights, directors, composers, and designers collaborated on four pieces presented at 59E59 in fall of 2008. **The Files**, directed by Theatre of the Eighth Day cofounders **Ewa Wójciak** and **Marcin Kęszycki** and translated into English by **Bill Johnston**, is a docudrama using actual secret police reports

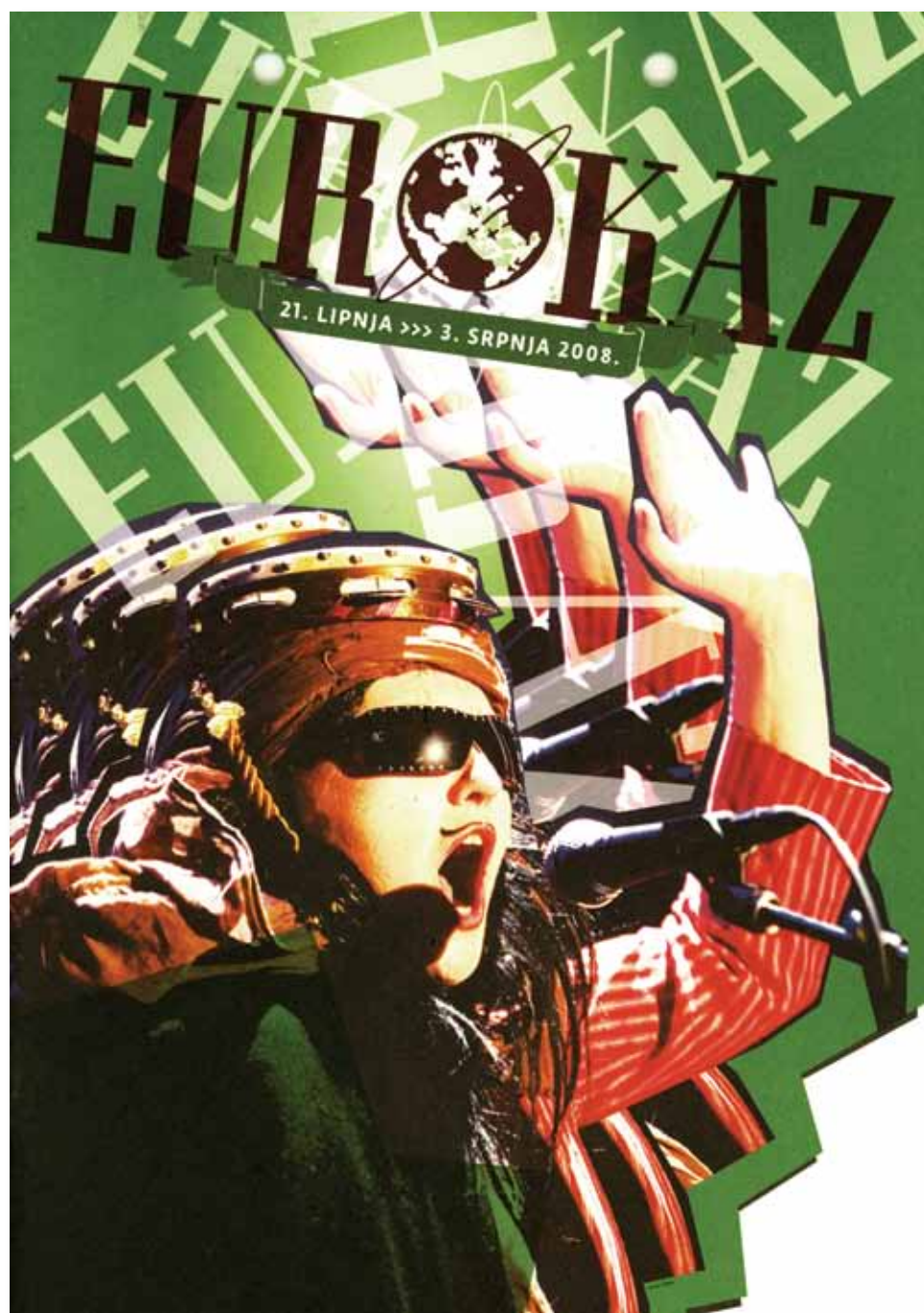


Karen Young and Kit Williamson in *Made in Poland*

on members of the Polish company, which was founded in 1964, to look through the lens of government officials writing about avant-garde theater. **Made in Poland**, by one of Poland's leading playwrights, **Przemysław Wojcieszek**, addresses poverty, intolerance, media manipulation, and the lack of democratic process as it follows the searchings of an angry, rebellious young man trying to find his way in post-Communist Poland. It had its American premiere during the festival under the direction of **Jackson Gay**. Also included in the festival were two pieces written by **Michał Walczak** and presented by New York-based Immigrant Theatre Project; **Sandbox** was directed by **Piotr Kruszczyński**, and **The First Time** was directed by **Marcy Arlin**. Both works deal with the difficulty of relationships between men and women.

“The overall benefit of the festival is not only that American audiences experienced new Polish theater for the first time, but that the project fostered dialogue and facilitated an intensive collaboration between Polish and American artists. This American/Polish artistic exchange also sheds light on the universality of the play's themes, focusing on how political, cultural, social, and economic upheavals in contemporary American society represent difficulties analogous to those in Poland.”

— Agata Grenda, Deputy Director,
Polish Cultural Institute



Cynthia Hopkins on the cover of the *Eurokaz* brochure

Eurokaz

Established in 1987 by Gordana Vnuk, the **Eurokaz International Festival of New Theatre** promotes innovative uses of technology, science, new media, visual arts, dance, and movement. Eurokaz takes place annually in **Zagreb, Croatia**, during the second half of June, when a carefully curated roster of artists from around the world meet to give performances and participate in audience talks, workshops, and master classes.

In 2008, Eurokaz showcased the largest selection of American experimental theater in the region in many years, including **Cynthia Hopkins'** musical performance, dance, faux documentary, and text-based work **Must Don't Whip 'Um**; **Goat Island's The Last-maker**, the company's ninth and final work that takes its inspiration from the historical trajectory of the Hagia Sophia; **Nature Theater of Oklahoma's** four-hour epic dinner theater drama **No Dice**; and **The Wooster Group's POOR THEATER**, a piece that mines the works of director Jerzy Grotowski, choreographer William Forsythe, and visual artist Max Ernst. TMU provided grant support to enable Cynthia Hopkins, Nature Theater of Oklahoma, and The Wooster Group to participate in the festival. A grant was awarded to **Every House Has a Door** to enable members of Goat Island to continue their long-standing work with colleagues in Croatia in 2008.

“Our intention was to provide insight on developments in American performing arts from the historical forerunners like The Wooster Group and Goat Island to the new generation like Nature Theater of Oklahoma and Cynthia Hopkins. Showcasing works from these companies allowed audiences to see how the historical avant-garde influenced the performative strategies of America's younger generation and how the new generation of theater artists has taken these strategies and enriched them with distinctive and original aesthetics of their own, making the American scene one of the more vibrant today.”

— **Gordana Vnuk, Director, Eurokaz**



(left to right) Zachary Oberzan, Anne Gridley, and Robert M. Johanson in Nature Theater of Oklahoma's *No Dice*



Scott Shepherd (left) and Ari Fliakos in The Wooster Group's *POOR THEATER*



Dan Safer and Heather Christian

Witness Relocation

Witness Relocation, founded in 2000 and based in Brooklyn, is a multidisciplinary performance group that combines experimental techniques with improvisation and finely honed physical performance and timing. **Performing Arts Journal** describes their work as “a dance-theater anarchist’s utopia.” TMU provided grant support for Witness Relocation to bring **Dancing vs. the Rat Experiment**, a piece that imagines the results of a growing human population amid limited global resources, to the **“Man. In.Fest” International Festival of Experimental Theater** in Cluj-Napoca, Romania, in summer 2008.



Dan Safer at the National Theater in Cluj, Romania

In order to build a cultural bridge between the production and the audience, artistic director **Dan Safer** cast **Bogdan “Bob” Radulescu**, a local actor from Cluj, to perform the role of the Game Show Host in a key section of the production. Mr. Radulescu delivered his lines entirely in **Romanian**, and his participation created an air of **excitement** and **curiosity**

around the piece. **Dancing vs. the Rat Experiment** was one of the highlights of the festival, attracting a young and lively audience.

“A wonderful feeling was looking into the audience on the second night and actually seeing people who had been there the first night, back to see the show again. We end up with a bunch of cans of beer on stage at the end of the show, and I passed a few more out during our bows to folks I recognized, while Bowie was blasting over the sound system. The audience was on their feet clapping, and the whole thing felt like a rock concert.”

— **Dan Safer, Artistic Director,**
Witness Relocation



Randy Thompson (left) and Mike Mikos

“Performing in Romania gave us an unbelievable new perspective on how and why we make our work. Performing this particular work to a Romanian/multilingual audience gave us a hyper-strong perspective on the form itself. All of a sudden, our physical choices were of far greater importance than they were performing for our own usual hometown crowds.”

— **Abigail Browde, Company Member,**
Witness Relocation



Albert Kuvezin's band practices with actors for *Fire Island*

3-Legged Dog

Three New York City-based artists founded 3-Legged Dog Media and Theater Group (3LD) in 1994 with a mission to produce large-scale **experimental performances** with a focus on using **new technology**. On September 11, 2001, 3LD lost its downtown Manhattan space in the attacks on the World Trade Center. Five years later—almost to the day—they opened a huge new glass-and-chrome home, outfitted with state-of-the-art audio and video equipment, just a half mile from their previous location.

In 2007, 3LD began collaborating with playwright **Charles Mee** on a show based around Mr. Mee's text **Fire**



Actors David Tirosh and Catherine Yeager surrounded by audience members



Gautham Prasad (left) and Albert Kuvezin

Island, which explores romantic relationships at the popular summer vacation spot. The multimedia performance piece incorporated panoramic **film projections** of ocean scenes and pine trees and a **cast of 50** beachgoing characters. The audience sat on lawn chairs interspersed between the actors, and hot dog vendors provided food and drink on the periphery. Integral to the project was musician and **Tuvan throat singer Albert Kuvezin**, whom Mr. Mee referenced in his original text; a 2008 TMU grant enabled Mr. Kuvezin to travel from **Russia** to New York to perform in the production.

“We were very excited because Albert’s **Re-Covers, in which he performs music by Hank Williams, Captain Beefheart, Joy Division, and the Rolling Stones using Tuvan throat singing and instrumentation, was one of the most astonishing cross-cultural adventures we had experienced. I knew that being in the otherworldly presence of the singer was the only way to experience this ancient art form. What we didn’t expect was the intense star-like aura of Kuvezin. As one audience member put it, ‘Man, he has some mojo!’ The cultural bridge provided by rock n’ roll brought the laid-back but intense mood of the steppes onto our stage. The resulting marriage of cultures created a profound breakthrough in our artistic practice.”**

— Kevin Cunningham, Executive Artistic Director, 3-Legged Dog

2008 Cultural Grants

18th Street Arts Center, Santa Monica, California

3-Legged Dog, New York, New York

59E59 Theaters, New York, New York

Accinosco, Brooklyn, New York

Alexandra Beller Dances, Brooklyn, New York

American Dance Festival, New York, New York

American Repertory Theatre, Cambridge,
Massachusetts

**American-Russian Cultural Cooperation
Foundation**, Washington, D.C.

apexart, New York, New York

Arden2 Society, Costa Mesa, California

Arena Dances, Minneapolis, Minnesota

Art in General, New York, New York

Artists' Television Access, San Francisco, California

Blessed Unrest Theatre, New York, New York

Boston University, Boston, Massachusetts

CEC ArtsLink, New York, New York

Center for International Theatre Development,
Baltimore, Maryland

Columbia University, New York, New York

Complexions Contemporary Ballet, New York,
New York

Cuban Research Institute, Miami, Florida

Cultura Hungarica Foundation, New York, New York

Dance Films Association, New York, New York

Dance New Amsterdam, New York, New York

Dance Theater Workshop, New York, New York

Eiko & Koma, New York, New York

Eugene O'Neill Theater Center, Waterford, Connecticut

Film Arts Foundation, San Francisco, California

The Flaherty International Film Seminars, New York,
New York

FotoFest International, Houston, Texas

Foundation for a Civil Society, New York, New York

Foundation for Independent Artists, New York,
New York

Foundation for International Arts and Education,
Bethesda, Maryland

Foundation for Jewish Culture, New York, New York

Friends of the Bass Museum, Miami Beach, Florida

Friends of the Budapest Festival Orchestra,
New York, New York

Friends of the Jewish Culture Festival Society,
Philadelphia, Pennsylvania

**The Fund for Arts and Culture in Central and
Eastern Europe,** Arlington, Virginia

Headlands Center for the Arts, Sausalito, California

Heritage & Tradition, Los Angeles, California

International Arts and Artists, Washington, D.C.

International Studio and Curatorial Program,
Brooklyn, New York

Ivy Baldwin Dance, Brooklyn, New York

The Jewish Museum, New York, New York

Joseph Brodsky Memorial Fellowship Fund,
New York, New York

Jump-Start Performance Company,
San Antonio, Texas

Kitka, Oakland, California

La MaMa E.T.C., New York, New York

Lark Play Development Center, New York, New York

Links Hall, Chicago, Illinois

The Metropolitan Museum of Art, New York,
New York

Mid Atlantic Arts Foundation, Baltimore, Maryland

Millennium Film Workshop, New York, New York

The Museum of Modern Art, New York, New York

**Museum of the History of Polish Jews, North
American Council,** New York, New York

Nature Theater of Oklahoma, New York, New York

**New Haven International Festival of Arts and
Ideas,** New Haven, Connecticut

New Radio & Performing Arts, Staten Island,
New York

The New York Public Library, New York, New York

New York University, Tisch School of the Arts,
New York, New York

Other Minds, San Francisco, California

Pilobolus Dance Theater, Washington Depot,
Connecticut

The Pond, San Francisco, California

San Francisco International Arts Festival,
San Francisco, California

Seagull Films International, New York, New York

Seattle Chamber Players, Seattle, Washington

**Smithsonian Institution, Freer Gallery of Art and
Arthur M. Sackler Gallery,** Washington, D.C.

Sushi Performance & Visual Art, San Diego,
California

The Tank, New York, New York

Theatre Communications Group, New York,
New York

Theatre of Yugen, San Francisco, California

Tickle the Sleeping Giant, New York, New York

U.S. Biennial, New York, New York

U.S.-Ukraine Foundation, Washington, D.C.

UCLA Live, Los Angeles, California

Umbau School of Architecture, Staunton, Virginia

**University of California, School of Theater, Film,
and Television,** Los Angeles, California

VisionIntoArt, New York, New York

Voice of Roma, Sebastopol, California

WaxFactory, New York, New York

Williamstown Art Conservation Center,
Williamstown, Massachusetts

Witness Relocation, New York, New York

The Wooster Group, New York, New York

World Music Institute, New York, New York

Yara Arts Group, New York, New York



A visitor explores *Multi-Story House*, a work by American artist Mary Kelly installed in collaboration with Ray Barrie as part of an exhibition of Ms. Kelly's work at the Centre for Contemporary Art Ujazdowski Castle in Warsaw, Poland. The exhibition was held in conjunction with the conference *On Fidelity: Art, Politics, Passion, Event*, which brought together artists, critics, and scholars to examine contemporary feminism and its role in art. A grant awarded to CEC ArtsLink supported travel by the American participants to Poland.

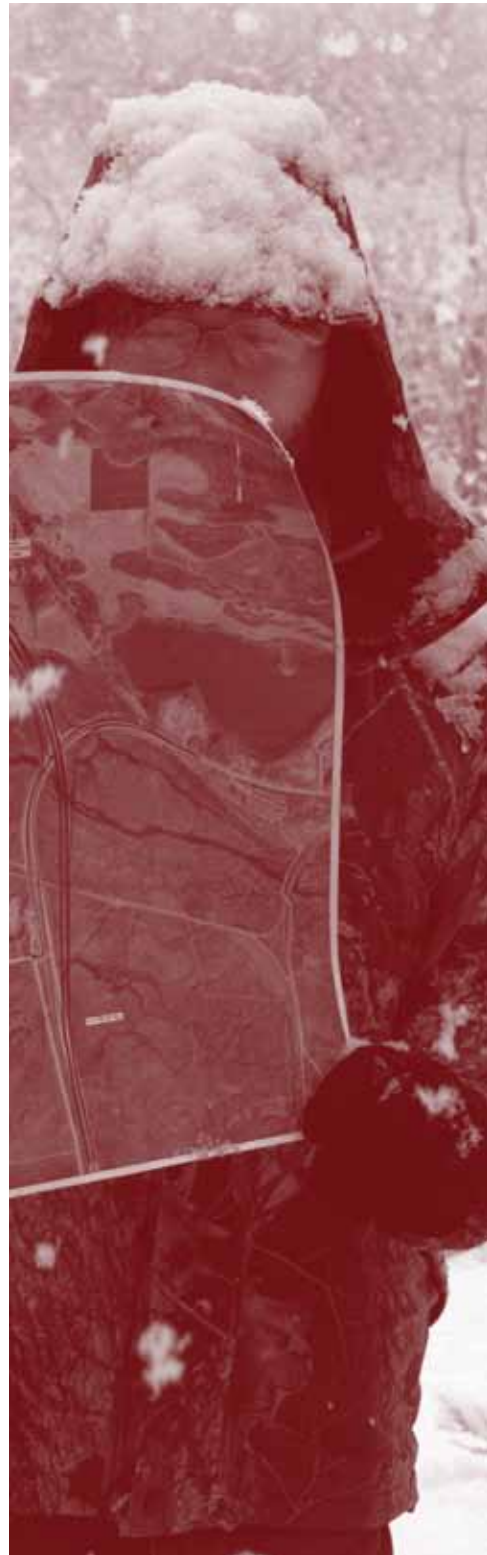
2008

Environmental Grants

In 2008 TMU supported exchanges in **sustainable development, species and habitat preservation, climate change prevention and response, renewable and alternative energy, mitigation of resource extraction, NGO development, and environmental law and public policy**. The dedication of environmentalists, scientists, educators, activists, legal experts, park managers, community leaders, and other stakeholders who have taken part in the projects, and the goals they have met, **demonstrate the growing importance**, to people from regions on opposite sides of the globe, of **protecting the Earth's environment**—and how that imperative draws people together in a shared mission.

Continuing a trend that has been ongoing for a number of years, approximately two-thirds of the environmental grants awarded by TMU in 2008 supported exchanges with Russia, in particular **Siberia** and the **Russian Far East**. As one of the last pristine wilderness areas, with intact salmon streams, virgin forests, and several endangered species, it is **critical** that **lessons learned**—including mistakes made—in other countries and regions **be brought to bear** on the many threats to this stunning area. Those threats include oil and gas development, mining, logging, and poaching and explain why so many of the exchanges TMU has helped have involved Siberia and the Russian Far East, often working with American partners in Alaska and the Pacific Northwest.

There were also a number of TMU-supported environmental exchanges with **Eastern** and **Central Europe** in 2008. These included sustainable development tours, fellowships, and conferences. Exchanges with **Mongolia** centered on preserving fisheries and the country's vast grasslands and developing strategies for addressing the harmful effects of mining.



Jacob LaCroix participates in a Conservation Action Planning workshop in Alaska, held for Russian participants as part of Wild Salmon Center's exchange



Lake Baikal, Siberia

Great Baikal Trail

For the past six years, national parks and nature preserves around Lake Baikal in Siberia have been developing the Great Baikal Trail (GBT), a series of trails that will eventually link to completely circle one of the world's largest and most ecologically important lakes. The American environmental organizations **EarthCorps** and **Earth Island Institute** have been, with support from TMU, important partners with the **Russia**-based NGO Great Baikal Trail Association in developing the trail, which is planned to **encourage ecotourism** as an alternative to oil, gas, and other industrial development in the area.

In 2008, a grant from TMU to San Francisco-based Earth Island Institute enabled GBT leaders from Russia to tour trails and meet with their colleagues around the United States to learn about ecotourism and building, maintaining, and improving trail systems. The project included visits to the Appalachian Trail, Redwood National Park, and Imperial Sand Dunes; meetings with the Pacific Crest Trail Association and the United States Forest Service; and trail construction with the California Conservation Corps. American trail experts also traveled to Russia to help assess the GBT and strategize for its continuing development.

TMU's grant to EarthCorps, in Seattle, allowed environmental leaders not only from the Great Baikal Trail Association, but also from Georgia, Mongolia, Serbia, and Slovakia, to work in Washington State with their peers from around the world in training programs that run six to twelve months and focus on environmental restoration, community outreach, and leadership.



Great Baikal Trail

“Wherever we went, I was struck by the sense of tremendous optimism by the volunteers working with the Great Baikal Trail Association. The challenges they face are daunting and the historic barriers to progress are entrenched, but young Siberians have decided it is time to do something good for the Baikal ecosystem, and they are determined to lead the way with all the energy they can muster.”

— Robert Birkby, author and wilderness expert



Khangai Buyannemekh, from Mongolia, participates in a restoration project in Washington State



Tatiana Tivikova (left) and Galina Angarova tour the Calpine geothermal plant in Middleton, California

Pacific Environment

Dedicated to protecting the environment on both sides of the Pacific Rim, Pacific Environment has been particularly successful in engaging with and supporting

grassroots activists, working to strengthen local **communities**, and **monitoring** international lending and development **policies**. Pacific Environment also provides critical programmatic and financial **support** to the many small and midsize **organizations** leading the effort to mitigate the harmful **effects** of **resource** extraction projects in the **Russian Far East**.

Since 1993, TMU has provided grant support for a variety of Pacific Environment projects focusing on marine impacts from **oil** and **gas** development, conservation efforts by **indigenous** communities, **sustainable** energy, and **climate** change. TMU-supported exchanges in 2008 included a visit to California by a delegation of **Russian** indigenous leaders from the **Lake Baikal** region to learn about renewable energy, energy efficiency, and harnessing green technologies; a **bilateral** training exchange on water and air quality **monitoring techniques** for local community members from the Russian Far East and Siberia; and an alternative energy tour to Alaska by **indigenous** **activists** from the **Sakha** Republic to learn **strategies** from their Alaskan counterparts for preserving their **traditional** culture in the face of industrial resource extraction.

“I think it was a real success and our participants got a ton of useful information that can potentially lead to real projects in the Pribaikalsky region...it was especially valuable to show them the entire spectrum of various technologies—wind, solar, geothermal, methane—and complement this knowledge with what they learned about energy efficiency.”

— Galina Angarova, Russia Program Grants Administrator, Pacific Environment



Learning water quality monitoring techniques with the South Yuba River Citizens' League in California



Community-based monitoring tour on the Bear River in California



An Asiatic black bear in the Russian Far East

Wildlife Conservation Society

The Wildlife Conservation Society (WCS) began partnering with the **Primorskaya State Academy of Agriculture's** veterinary school in 2005 to provide wildlife health care workshops in the region. There is growing evidence that **global warming** is changing the migration patterns and feeding habits of some animals, a trend that can increase the likelihood that they will come into contact with humans as they pursue new routes and food sources. This development, coupled with the increased incidence of such wildlife **epidemics**

as avian influenza that can also affect humans, makes the need for trained **wildlife health care providers** in the **Russian Far East** even greater. In 2008, TMU provided support to WCS to enable veterinarians from the United States to travel to the city of Ussurisk to **lecture, conduct fieldwork,** and collaborate with the academy's administrators on the development of a permanent wildlife health care curriculum.

“During a visit to Ussurisk, I was approached by the lead surgeon of the veterinary school at the Agricultural Academy there. She told me that she has been ‘reborn’ thanks to the training program the Wildlife Conservation Society provided in collaboration with the academy. While she had previously carried out her vet work on domestic animals with what she thought was professionalism, it was not until the training opened up the world of wildlife health that she found her true passion. In addition to the WCS program, the Zoological Society of London provided funds to renovate a lab. She has taken the initiative to turn that lab into a wildlife health clinic, and she has applied to the government and successfully obtained a grant of 2 million rubles to buy equipment. Of course, her passion will be conveyed to the students of the academy and in every meeting she goes to, regional or national.”

— Dale Miquelle, Director,
Russia Program, WCS



An Amur tiger, photographed with a hidden camera in the Sikhote-Alin Biosphere Reserve in Primorsky Krai



(left to right) Dee McAloose, Galina Ivanchuk, and Vladimir Nemechkin during the veterinary training

2008 Environmental Grants

Academy of Natural Sciences,

Philadelphia, Pennsylvania

Altai Assistance Project, Wadhams, New York

Bank Information Center, Washington, D.C.

Crude Accountability, Alexandria, Virginia

Earth Day Network, Washington, D.C.

Earth Island Institute, San Francisco, California

EarthCorps, Seattle, Washington

Environmental Law Alliance Worldwide,

Eugene, Oregon

Government Accountability Project, Washington, D.C.

International Crane Foundation, Baraboo, Wisconsin

International Fund for Animal Welfare, Yarmouth
Port, Massachusetts

Inuit Circumpolar Council, Anchorage, Alaska

National Fish and Wildlife Foundation,

Washington, D.C.

The Nature Conservancy, New York, New York

Pacific Environment, San Francisco, California

Quebec-Laborador Foundation, Ipswich, Massachusetts

Southwest Research and Information Center,

Albuquerque, New Mexico

Tahoe-Baikal Institute, South Lake Tahoe, California

The Tributary Fund, Bozeman, Montana

United Nations Foundation, Washington, D.C.

The Wild Salmon Center, Portland, Oregon

Wildlife Conservation Society, Bronx, New York

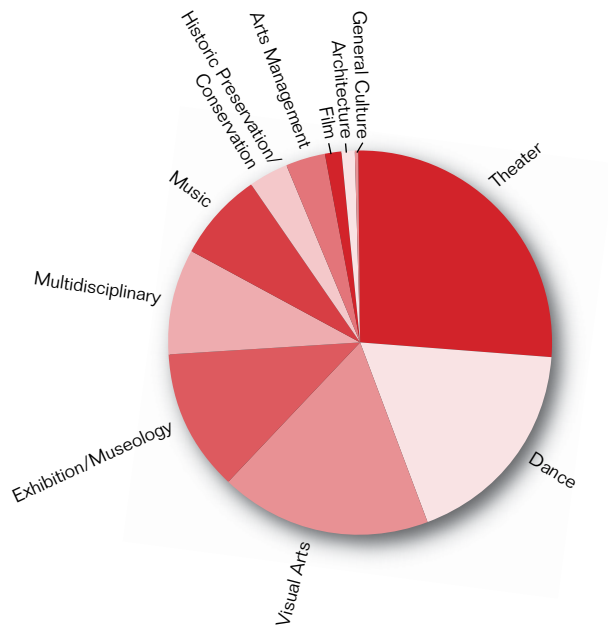
World Resources Institute, Washington, D.C.

World Wildlife Fund, Washington, D.C.



A flock of young whooping cranes fly behind an ultralight during *Operation Migration*, a project that leads cranes reintroduced to the wild from Wisconsin to their wintering grounds in Florida. The International Crane Foundation (ICF), based in Baraboo, Wisconsin, hosted Russian and Ukrainian crane experts and members of the Crane Working Group of Eurasia, which compiles and distributes information on crane conservation both in Russia and other parts of the world. While at ICF, they took part in field trips, where they observed *Operation Migration* and also participated in the North American Crane Workshop, a gathering of representatives from Africa, Asia, Europe, and North America to share information on threats to endangered crane species.

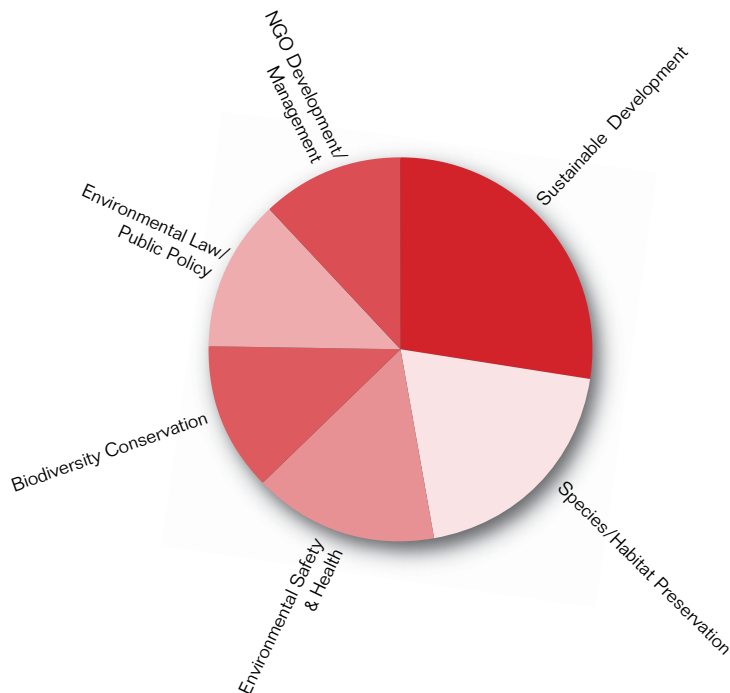
2008 Grants Distribution



Cultural Grants

\$719,500	Theater
487,200	Dance
478,000	Visual Arts
329,200	Exhibition/Museology
241,000	Multidisciplinary
193,000	Music
93,000	Historic Preservation/Conservation
90,000	Arts Management
39,400	Film
26,000	Architecture
6,000	General Culture

\$2,702,300 TOTAL Cultural Grants



Environmental Grants

\$250,000	Sustainable Development
180,000	Species/Habitat Preservation
140,000	Environmental Safety & Health
115,000	Biodiversity Conservation
115,000	Environmental Law/Public Policy
107,500	NGO Development/Management

\$907,500 TOTAL Environmental Grants

Cultural and Environmental Grants by Country/Region

Country/Region	Number of Grants	Amount
Russia	45	\$1,316,200
Eastern and Central Europe, Regional	28	981,500
Poland	16	359,500
Mongolia	4	135,000
Serbia	6	115,000
Former Soviet Union, Regional	3	110,000
Hungary	5	109,000
Croatia	4	91,000
Bulgaria	4	86,000
Romania	4	80,000
Slovenia	1	40,000
Ukraine	2	40,000
Slovakia	1	35,000
Macedonia	1	25,000
Czech Republic	2	21,600
Former Yugoslavia, Regional	1	20,000
Armenia	1	15,000
Kosovo	2	14,500
Bosnia	2	9,500
Georgia	1	6,000
TOTAL Grants	133	\$3,609,800

Cultural and Environmental Grants by Grant Amount

Grant Amount	Number of Grants
\$100,000 or greater	3
\$75,000 to 99,000	2
\$50,000 to 74,000	4
\$40,000 to 49,000	19
\$30,000 to 39,000	29
\$20,000 to 29,000	33
\$10,000 to 19,000	19
Less than \$10,000	24
TOTAL Grants	133

For a full listing of 2008 grants and more information on the Trust for Mutual Understanding's program and application procedures, please visit our website at www.tmuny.org.

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The **Trust for Mutual Understanding** is a foundation that encourages communication, understanding, and collaboration between Russia, Central and Eastern Europe, and the United States through international exchange in the arts and the environment.

2008

Trust for Mutual Understanding

**6 West 48th Street, 12th Floor
New York, New York 10036-1802**

Telephone: (212) 843-0404

Fax: (212) 843-0344

www.tmuny.org