

WORLD MONUMENTS

2023

Watch



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FUND

Cover: WMF's Archaeology team at Gran Pajaten at Río Abiseo, Peru. Photo courtesy Heinz Plenge Archive.

This page: Members of the Yazidi community celebrate the reconstruction of Mam Rashaan in northern Iraq at Watch Day.



CONTENTS

INTRODUCTION

3 | Introduction by
Bénédicte de Montlaur.

4 | Meet the team.

PROJECT PORTFOLIO

6 | **WMF's 2023 Global Active Projects**
Learn about our Signature Projects as well as our complete active project portfolio.

BROADENING HORIZONS

22 | **A New Lens on Heritage with
Magnum Foundation**
By Susan Meiselas, President, and Kristen Lubben,
Executive Director, Magnum Foundation.

24 | **Magnum Photographer Spotlights**
Get to know a few of the Magnum Foundation
photographers who will capture stories from select
2022 Watch sites.

30 | **Contextualizing Collections:
WMF and The Met**
By Imani Roach, Assistant Curator, Arts of Africa,
The Metropolitan Museum of Art.

34 | **Exploring Heritage with
Google Arts & Culture**
Learn about WMF's collaboration with Google's rich
cultural heritage resource platform.

RESPONDING TO THE WAR IN UKRAINE

36 | **The Ukrainian Heritage Response Fund**
Learn about WMF's ongoing response to safeguard cultural
heritage in war-torn Ukraine.

38 | **Ukraine Crisis Response Projects**
Discover how WMF is concentrating relief efforts at
vulnerable sites and paving the way for future recovery.

44 | **Continue Believing in Ukraine**
An interview with Kateryna Goncharova,
WMF's Ukraine Heritage Crisis Specialist.

TRAINING AND CAPACITY BUILDING

48 | **Training as the Foundation
for the Future**
Visit just a few of the many capacity-building programs
across our diverse portfolio.

50 | **From a Capacity-Building Program to a
Cutting-Edge Master's Degree**
The CRAFT Program in Beijing.

52 | **Awakening People's Sense of Place in a
Changing World**
An interview with Jeff Allen.

54 | **Expanding Craft Career Opportunities**
Discover the impact of WMF's expanding Bridge to Crafts
Careers program (B2CC) on burgeoning tradespeople.

A YEAR IN REVIEW

58 | **Affiliate News**
Catch up on the latest from our global affiliates.

60 | **2022 Highlights**
See exciting WMF milestones achieved in the last year.

64 | **Updates from 2022 Watch Sites**
See the impact at select sites since being listed on the
2022 World Monuments Watch.

66 | **A Year in Events**
A look at WMF events in 2022.

JOIN US

70 | **Become a Member**
Join WMF and make a lasting difference for cultural heritage.

72 | **More Ways to Give**
Discover the many programs at WMF.

74 | **International Council**
Experience the world's treasured places as only a member of our
International Council can.

76 | **Monumental Journeys**
Explore recent trips to our sites around the world and
learn how to join upcoming excursions.

78 | **Legacy Society**
Become a member of our Legacy Society.

82 | **WMF at a Glance**
WMF's mission, values, and other information.

84 | **Thank You to Our Supporters**
World Monuments Fund's work couldn't be done without you!

The stone carvings at Cerro Sechín, Peru, which date to 1770–1510 BCE, are photographed under ultraviolet light to detect decay. Photo by Carlos R. Cano Nuñez.



Dear Friends,

It is with great pleasure that I share with you the 2023 edition of World Monuments Fund's Watch magazine and all of the exciting news and updates from the past months.



Kat Harris Photography 2022

Faced with a year of challenges around the globe, from extreme weather events to war, World Monuments Fund (WMF) remained committed to our mission to safeguard the irreplaceable. In doing so, we went above and beyond, expanding both in size and scope. We welcomed new additions to our Board of Trustees, International Council, and global team; built new partnerships; and initiated projects to protect heritage around the world from a variety of challenges.

One of the biggest threats to heritage today continues to be human conflict. When war broke out in Ukraine, we launched the Ukraine Heritage Response Fund to mobilize support. Guided by WMF's Ukrainian heritage specialist on the ground, the Fund's projects have ranged from providing fire extinguishers to protect historic wooden churches to digitizing historic archives at risk of being destroyed—all the while laying the groundwork for heritage assessments in liberated zones.

Another growing threat that continued to command our attention was climate change and its varied impact on sites. In 2022, the world witnessed countless extreme weather events, from deadly heat waves and hurricanes to devastating rains and floods.

Responding to these disasters, WMF is exploring innovative approaches to address the long-term impacts of climate change, such as a groundbreaking project to rehabilitate historic water systems in India to help provide much-needed water for irrigation and sanitation.

Beyond contending with these global challenges, what drives us at WMF is the belief that what we do around the world helps bring us all a bit closer together. By spotlighting sites that reflect humanity's many creative voices, preservation can play an important role in building a more cohesive global society.

We are thrilled to launch collaborations with like-minded partners this year to help further this goal, from working with The Metropolitan Museum of Art to highlight underrecognized aspects of cultural heritage in sub-Saharan Africa to building more inclusive narratives around 2022 World Monuments Watch sites with Magnum Foundation's network of local photographers.

These are but a few examples of the synergies we are building with partners across disciplines toward a more expansive understanding of heritage. Our mission is a powerful one, and the challenges are many. But the *raison d'être* of WMF is still the same: to ally ourselves with people from around the world to protect the places that are so important to them.

As WMF continues to rise to the challenges faced by heritage sites around the world, I am so grateful to count on the friendship of an exceptional group of heritage advocates and patrons. You are the inspiration and drive behind our growing ambitions and we are endlessly thankful for your support.

Warmly,

Bénédicte de Montlaur
President and CEO



Standing, from left: Elimarie Garcia-Cosme, Ed Guillén, Anne-Julie Revault, Pablo Longoria, Phil Conte, Fernanda Brandao, Hung-hsi Chao, Karaugh Brown, Scott Goodwin, Jonathan Bell, John Darlington, Brian Keliher, Elías Mujica, Yiannis Avramides, Amita Baig, Juan Pablo de la Puente Brunke, Darlene McCloud, Alexandra Gershuny, Juan Carlos Verme Giannoni, Judith Walker, Sosena Solomon, Jason Knauer-Nassau.

Seated, from left: Mai Woodcock, Ann Cuss, Javier Ors Ausín, Bénédicte de Montlaur, Teresa Veiga de Macedo, Allysa Achan, Beth Harrison.



WMF staff not pictured: Hiba Al-Kadri, Jeff Allen, Angelina Altobellis, Swati Apte, Stephen Battle, Ginevra Boatto, Veronica Chaffin, Erica X Eisen, Kateryna Goncharova, Saba Gvetadze, Jess Hennessy, Karol Hermoza, Mitsuo Inagaki, Holly MacCammon, Charlotte Masters, Stephanie D. Ortiz, Alexa Osgoodby, Alessandra Peruzzetto, Johnette Pride, Chantel Russ, Nidhi Shah, Emma Sweeney, Renata Tavara, Yamilette Yatiz, John Zulu.

Photo by Liz Ligon.

Damaged by war, weathering, and poorly done interventions, Babylonian sites like the Ishtar Gate are being conserved and helping rebuild Iraqi capacity in the process.

ACTIVE PROJECTS

A Look at WMF's 2023 Project Portfolio, from Advocacy to Crisis Response



Over the course of 57 years, WMF has helped preserve over 700 heritage sites in partnership with local communities around the world. Today, WMF staff are currently overseeing 51 projects in 34 countries. From public advocacy to emergency response in the wake of war or natural disaster, from training the next generation of heritage artisans to undertaking brick-and-mortar conservation at targeted sites, our projects respond to the unique needs and context of each place.

Among its project portfolio, WMF has established Signature Projects that exhibit long-term commitment and transformational impact. These projects address urgent needs while fostering and facilitating local participation

and mobilization, professional skills development and training, and innovative conservation solutions. With the investment of at least \$1 million over multiple years, these projects are unique because they allow for development of new strategies that underpin future management and preservation at each site, representing the best of what WMF does with our partners.

Some Signature Projects, like the Future of Babylon in Iraq, have seen WMF presence for several years already. Large-scale physical interventions at Ishtar Gate and Ninmakh Temple grew out of a research and planning project begun in the wake of the 2003 invasion of Iraq to create a framework for safeguarding the country's imperiled heritage.

A key part of WMF's work at Ishtar Gate has involved undoing inappropriate twentieth-century interventions and addressing moisture-related damage. The corps of local workers trained in tackling these problems at Babylon have learned valuable skills that expand their job prospects and help strengthen the country's heritage sector. As physical work on Ninmakh Temple began last year, they are already transferring these skills to a new structure. Given that many Iraqi archaeological sites face similar challenges, Babylon can serve as a blueprint for dealing with the combined threats of war and inappropriate interventions.

Opposite page: Work on the Ishtar Gate, Iraq, part of WMF's Future of Babylon project.

Above: Babylon technicians and office staff posing at the Ishtar Gate, Iraq.



One of the best-preserved examples of Islamic architecture in all of Spain, the Alhambra is another Signature Project with years of WMF engagement. At the Oratorio del Partal, a pavilion that served as a private mosque for the king, WMF began restoring the oratory's

coffered ceiling and roof in 2013. While addressing water damage, conservators also revealed the original polychromy and studied the painting techniques used in the space. In recognition of the quality of the oratory's conservation, WMF and the Junta de Andalucía were

given the Europa Nostra Awards' Grand Prix in Conservation in 2019. The next phase of work focuses on the Comares Tower and the magnificent coffered ceiling of the Throne Room, which represents the Islamic conception of the seven heavens.

At Angkor Archaeological Park in Cambodia, WMF is building upon decades of conservation work with new projects. When WMF established its field office in Siem Reap, Cambodia, in 1991, the country was just emerging from over a decade of warfare, isolation, and bloodshed. Since that time, WMF has worked with the Cambodian government and the Authority for the Protection of the Site and Management of the Region of Angkor (APSARA), the government body that manages the park, to rebuild

conservation capacity and preserve several of the former Khmer capital's historic temples. Today, WMF is working with APSARA to create a foreman certification program for the most experienced conservation technicians, which would formally acknowledge their achievements while standardizing qualifications across the park. And at the temple of Phnom Bakheng, WMF will build an interpretation center for visitors to provide information on the site's history, conservation,

and surrounding communities. This new center will help an international audience appreciate the impact of heritage conservation. Lastly, in December 2023, WMF will celebrate the completion of more than three decades of work at the temples of Preah Khan, Angkor Wat, and Ta Som as we hand over their management to APSARA. International Council Members will be invited to join us on a WMF *Monumental Journey* to celebrate.



Opposite page, from top: View of the Alhambra, Granada, Spain; interior of the Alhambra's Oratorio del Partal, the subject of award-winning conservation interventions by WMF and the Junta de Andalucía.

Above: North entrance of North Gopura I at Ta Som, as seen in 2007 before clearing ahead of the intervention.





Isolation from the outside world may have preserved Río Abiseo's rich architectural heritage until now, but sites are at risk of being lost without preservation. WMF plans to stabilize the most endangered structures and develop a plan for future research and maintenance.

With the designation of Peru's Río Abiseo National Park as a Signature Project, WMF is returning to a past project site with a much broader, more ambitious proposal. Comprising 274,520 hectares of cloud forest, the park is studded with Chachapoyas archaeological sites that have been largely undisturbed due to their remote location amid rugged terrain. The resulting lack of interference has allowed surviving structures to preserve a remarkable degree of authenticity—but it has also left them in a fragile state due to vegetation growth. Expanding upon earlier emergency conservation work at Los Pinchudos Archaeological Site, a 2000 and 2002 Watch site where WMF was the first to restore a burial chamber, and Gran Pajatén, a 2014 Watch site, WMF is now proposing a plan to conserve the park's most at-risk structures and deepen understanding of its archaeology through expanded documentation and mapping. A plan for social and economic development with the participation of local communities from La Libertad and San Martín regions is part of WMF's commitment to promoting balanced heritage with positive economic impact. The project will also focus on protecting the endemic natural environment as an integral part of the Chachapoyas cultural landscape.

Researchers at Los Pinchudos, one of the archaeological sites located within Peru's Río Abiseo National Park. Photo courtesy Heinz Plenge Archive.



The Alcântara and Rocha do Conde d'Óbidos Maritime Stations in Portugal are 2022 Watch sites whose selection highlights the importance of the buildings and their decorative program for Portuguese modernism. Afro-Portuguese artist José de Almada Negreiros, the creator of the stations' murals, was a prominent member of Lisbon's avant-garde whose paintings are notable not only for their bold style but also for their coded rebuke of the authoritarian regime of António de Oliveira Salazar. Working with the Port of Lisbon Administration, WMF will study and conserve the damaged artworks as part of a broader effort to develop tourism to Lisbon's waterfront and shine a light on a lesser-known chapter of Portugal's history.

This page, from top: Murals by José de Almada Negreiros for Alcântara Maritime Station in Lisbon, Portugal. Photo by Josh Nychuk; exterior of Rocha do Conde d'Óbidos Maritime Station, Lisbon, Portugal. Photo courtesy Port of Lisbon.

Opposite page, from top: Aerial view of the Palm House at the Royal Botanic Gardens, Kew, UK. Photo © RBG Kew; interior of the Palm House. Zoe Stewart © RBG Kew.

A set of bold modernist murals in Lisbon is suffering from neglect and water damage. WMF is restoring them as part of a plan to revitalize the city's waterfront.



Climate resilience and climate change mitigation are central themes for several of WMF's Signature Projects. Such is the case for a new project at the Royal Botanic Gardens, Kew (RBGK), which possess the world's largest collection of plants and fungi. WMF is developing an ambitious project for Kew's Palm

House, known for its elegant glass-and-iron walls and an innovative design that took inspiration from shipbuilding. The structure's Victorian heating system is both expensive and inefficient, and the building's metal supports are in serious need of repair. WMF plans to revamp the iconic glasshouse's heating

system to bring the building more in line with RBGK's environmental ethos. Significantly decreasing the carbon footprint of such an important historic building would make Kew a model for truly energy-efficient greenhouses—not just in the United Kingdom, but throughout the world.



As climate change disrupts South Asia's life-giving monsoons, WMF is launching a project to demonstrate how India's historic water infrastructure can protect the country from worsening droughts.

The ruins of the Jahaz Mahal, or Ship Palace, overlooking the Asar Mahal pool in Delhi, India. Photo by Joginder Singh.



Another climate-focused Signature Project, the Historic Water Bodies of India, seeks to highlight the array of water storage systems that have been developed across the country to conserve and manage scarce resources. The tanks, channels, and other structures that still exist in cities across India are not only functional pieces of infrastructure but often extraordinary architectural structures. In many

urban areas, however, historic water bodies have fallen into disuse. Reliable access to clean water is an enormous challenge facing India's cities today, and the rehabilitation of these water bodies will recharge groundwater and help build resilience as climate change continues to disrupt normal patterns of precipitation. WMF has partnered with Tata Consultancy Services Foundation to rehabilitate these traditional water

bodies upon which communities long relied. The country-wide project builds upon previous work with the Historic Water Systems of the Deccan Plateau, listed on the Watch in 2020, and includes a survey of all available data on India's traditional water systems, which will allow WMF to prioritize sites for rehabilitation.



Below: Mosul Cultural Museum, Iraq, was severely damaged when ISIS took over the city in 2014.

Opposite page: Local officials and community members enjoy the music of the Iraqi band Mshakht at an event commemorating the revitalization of the Mosul Cultural Museum.



The designation of Mosul Cultural Museum (MCM) in Iraq as a Signature Project highlights WMF's critical work in crisis response. Mosul's fall to ISIS in 2014 ushered in an occupation that displaced over a million people and resulted in the destruction of numerous important buildings. In 2020, WMF joined Iraq's State Board of Antiquities and Heritage (SBAH), ALIPH, the Louvre, and the Smithsonian to restore the museum, an iconic example of modernism designed by Mohamed Makiya that was heavily damaged by ISIS. WMF's work thus far has focused on the overall restoration of

the museum, facilitating community engagement in the process and promoting inclusive dialogue about the importance of heritage in post-conflict recovery. This year, WMF will begin physical work on the building, continuing to facilitate the engagement of all partners and the local community in the revitalization of the museum and its surroundings. Through reviving a building that had once been at the heart of Mosul's identity, the project aims to catalyze the healing of the community after years of violence and disruption.

Iraq's second-largest museum was severely damaged by ISIS during the occupation of Mosul. Now, WMF is helping to restore the site and the spirit of the surrounding area.

WMF'S 2023 GLOBAL ACTIVE PROJECT PORTFOLIO

SIGNATURE PROJECTS

Long-term projects representing the organization's most ambitious conservation efforts, addressing critical needs while facilitating far-ranging local participation, professional skills development, and innovative solutions that can serve as models for the field.

TRAINING PROGRAMS

Projects that center around the development and implementation of robust educational curricula to preserve and disseminate critical craft skills.

TARGETED PROJECTS

Focused interventions tailored to addressing a particular issue or conservation need, usually along a shorter timeline than at Signature Project sites.

ADVOCACY

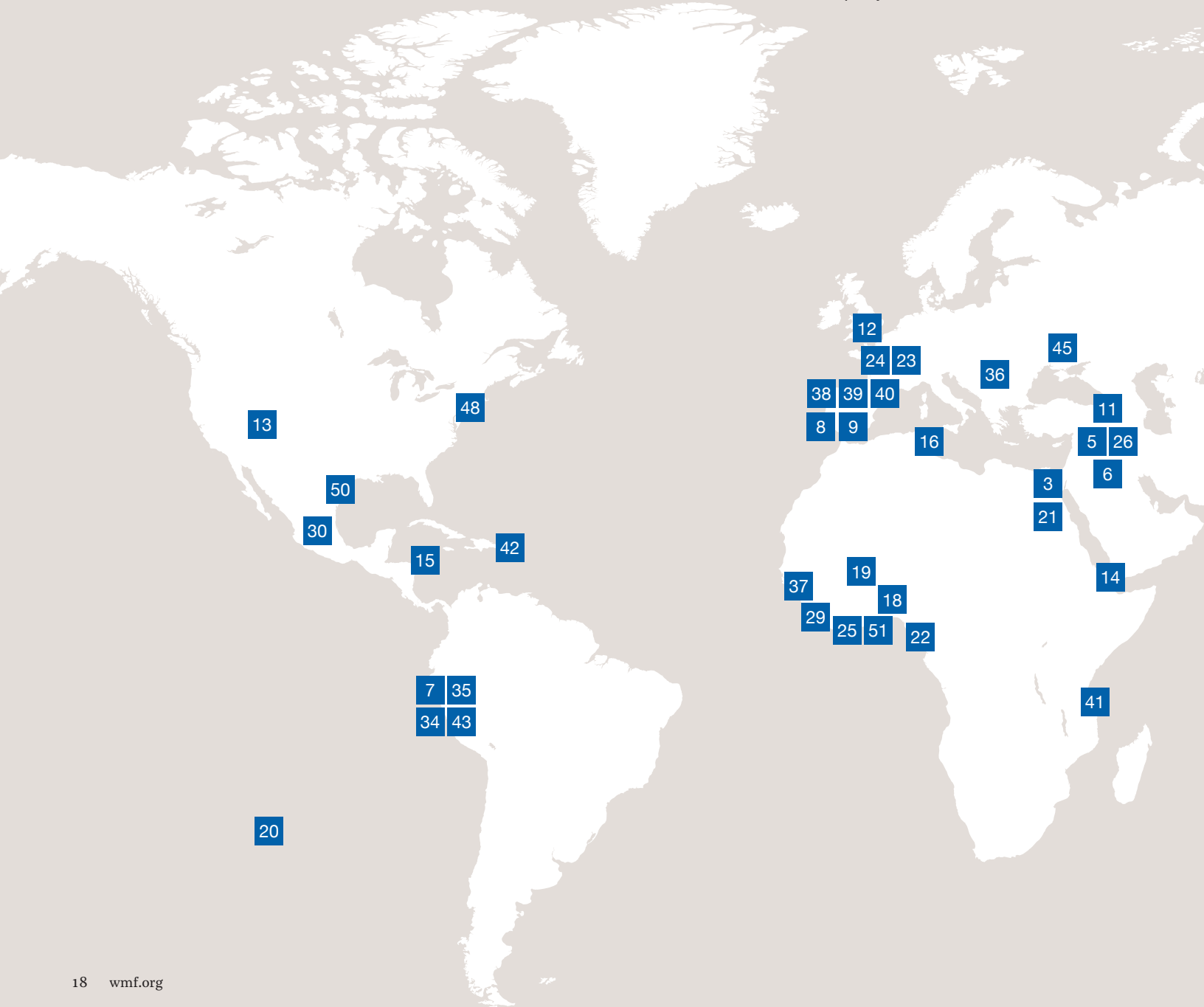
Projects that leverage WMF's global reach to bring international attention to a cause or community in need.

CRISIS RESPONSE

Emergency interventions undertaken in the aftermath of conflict or natural disaster to address acute issues on the ground.

ADVISORY

Projects in which WMF offers guidance and consultation on work whose implementation is undertaken by another party.



51

ACTIVE PROJECTS

34

COUNTRIES



SIGNATURE PROJECTS

1. Angkor Archaeological Park, Cambodia
2. Qianlong Garden, China
3. Takiyyat Ibrahim al-Gulshani, Egypt
4. Historic Water Systems, India
5. Mosul Museum, Iraq
6. The Future of Babylon, Iraq
7. Río Abiseo National Park Cultural Landscape, Peru
8. Alcântara and Rocha do Conde d'Óbidos Maritime Stations, Portugal
9. Alhambra, Spain
10. Wat Chaiwatthanaram, Thailand
11. Ani Archaeological Site, Türkiye
12. Kew Gardens, Palm House, United Kingdom
13. Bears Ears National Monument, United States of America
14. Old City of Ta'izz, Yemen

TARGETED PROJECTS

15. Inventory and Cultural Mapping of Jewish Heritage in the Caribbean
16. Imedghassen Mausoleum, Algeria
17. Kinchela Aboriginal Boys Training Home, Australia
18. Koutammakou, Land of the Batammariba, Benin and Togo
19. La Maison du Peuple, Burkina Faso
20. Rapa Nui National Park, Chile
21. Abydos, Egypt
22. Batete Cathedral, Equatorial Guinea
23. Church of Saint-Eustache, France
24. Potager du Roi, France
25. Asante Traditional Buildings, Ghana
26. Erbil Citadel, Iraq
27. Iwamatsu District, Japan
28. Mori Paper Merchant Machiya Townhouse, Japan
29. Providence Island, Liberia
30. Teotihuacan, Mexico
31. Chojjin Lama Temple, Mongolia
32. Traditional Burmese Teak Farmhouses, Myanmar
33. Hitis of the Kathmandu Valley, Nepal
34. Cerro Sechín, Peru
35. Yanacancha-Huaquis Cultural Landscape, Peru
36. Fabric Synagogue and Jewish Heritage of Timișoara, Romania
37. Old Fourah Bay College, Sierra Leone
38. Cantabrian Rock Art, Spain
39. Convents of Seville, Spain
40. Tebaida Leonesa, Spain
41. Kua Ruins, Tanzania
42. Central Aguirre Historic District, United States of America

CRISIS RESPONSE

43. La Jalca Grande, Peru
44. Sumba Island, Indonesia
45. Ukraine Cultural Heritage Crisis Response, Ukraine

TRAINING PROGRAMS

46. CRAFT, China
47. Kanazawa Gold Leaf, Japan
48. Bridge to Crafts Careers (B2CC), United States of America

ADVOCACY


49. Tiretta Bazaar, India
50. Garcia Pasture, United States of America

ADVISORY

51. W.E.B. Du Bois House, Ghana

Photo by Victor Zea, a Cusco-based photographer and incoming Magnum Foundation fellow at Yanacancha-Huaquis Cultural Landscape whose interest in gold and solar effects channels Peru's Indigenous history.

Broadening — Horizons

A person stands on a beach at sunset, their silhouette illuminated by the low sun. The sun is positioned just above the horizon, creating a bright, shimmering reflection on the water's surface. The sky is a deep orange, and the background shows a dark silhouette of a forest. The overall mood is serene and contemplative.

This year, WMF launched a series of initiatives to introduce more inclusive narratives around cultural heritage, partnering with like-minded organizations on creative projects to tell the stories of the places where we work and the communities around them. From embarking on a project with The Metropolitan Museum of Art to develop digital resources that showcase cultural heritage in sub-Saharan Africa to bringing 2022 Watch sites to life with Magnum Foundation, these innovative projects continue to broaden the horizon of WMF's work and our impact around the world.



A New Lens on Heritage with Magnum Foundation

By Susan Meiselas, President, and Kristen Lubben, Executive Director
Magnum Foundation

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Drawing on Magnum Foundation’s global network of photographers, these stories will highlight the significance of the sites within their own communities...

Since 2007, Magnum Foundation (MF) has been mentoring and supporting a growing network of creative and socially engaged documentary photographers around the world.

Recently, a focus of our work has been supporting photographers who are investigating and reframing histories through a different lens. Through grants, fellowships, and workshops over the past five years, our Counter Histories program has worked with photographers who are experimenting with how photography can elevate these stories and bring them into dialogue with new audiences. When WMF approached us about a collaboration, the idea of engaging with monuments and the stories they hold aligned with so much of what we had been working on in our Counter Histories programming.

The places that WMF identifies through the World Monuments Watch aren’t simply buildings. They are highly specific, irreplaceable sites that hold shared histories and facilitate interactions between people within the culture. It’s because of this crucially interconnected relationship between people and place over time that engaging local photographers was critical to our partnership to tell the broader community stories of 12 sites on the Watch.

Drawing on Magnum Foundation’s global network of photographers, these stories will highlight the significance of the sites within their own communities, while providing the photographers with continued training, support, and exposure.

Unlike a photographer who is coming in to document from the outside and may only have a matter of weeks or even days to cover the story, a local photographer has the opportunity to let a story evolve over time. As relationships develop and deepen, so does the story. This way of working also means reinvesting in the communities surrounding the sites. At the same time, we are able to offer editorial feedback and mentorship as the photographers develop their projects, meaning they’ll have a strong body of work that helps them as they establish their practice. These projects will go on to find expression in many forms, and we will work with the photographers on the long tail of producing this work going forward—from publication to exhibition, both local and international.

Crucially, WMF isn’t just documenting these sites. They are partnering with MF in a process of discovery and exploration to see what stories emerge from these pairings between local storytellers and Watch sites, and how they might tell a different story.

Self-portrait by Tahila Mintz, a Yaqui and Jewish photographer whose work as a Magnum Foundation fellow will focus on Garcia Pasture, Texas, USA.

In 2022, WMF and Magnum Foundation announced the creation of a partnership to support local photographers around the world in creatively telling the stories of the communities associated with sites on the 2022 Watch. We had the opportunity to talk to a few of this year's 12 grantees as they prepared to embark on their work.

The following interviews have been edited for clarity and length; you can find fuller interviews with all of the Magnum Foundation grantees at:

wmf.org/magnumfoundation



This page: Photo from the series *Where the Birds Never Sing*, by incoming Magnum fellow Soumya Sankar Bose, whose work will document the Tiretta Bazaar neighborhood of Kolkata, India.

Opposite, from left to right: Portrait of Soumya Sankar Bose; photo from Bose's series *Full Moon on a Dark Night*.



Soumya Sankar Bose

TIRETTA BAZAAR, INDIA

Kolkata's old Chinatown and the community that created it are under threat from encroaching developers. Soumya Sankar Bose, whose previous work has explored performance and memory while probing historical wrongs, will document the architecture, culture, and language of the community while also looking at the discrimination Tiretta Bazaar residents face.

WMF: *Your artistic practice often incorporates elements of acting and reenacting. How did this interest develop?*

Soumya Sankar Bose (SSB): I've always been interested in the past, and photography is sometimes difficult because it does not have a voice itself. To represent the past, we need to act something out. [In terms of Tiretta Bazaar's past,] India and China's relationship became troubled from 1960. In Kolkata, communism also inspired people in the 1960s and '70s. It's very difficult to tell at this stage what exactly I'm going to make, or if there is something I need to recreate, but these are points of interest.



WMF: *Your photos are often dominated by shadows or dark tones. How did you arrive at this aesthetic?*

SSB: I never intend to make my visuals dark, but somehow it came up over the last ten years of practice. One of my projects [on India's queer community] is called *Full Moon on a Dark Night*, and the people I worked with shared some dark memories. So when I was thinking of how to document them, I came upon the idea of creating something dark and bringing it back in the present. The photographs I try to make depend on oral history or memories and their psychology.

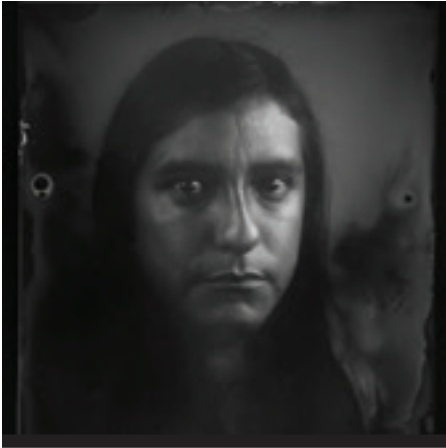
WMF: *You've mentioned that you're interested in incorporating literature into this project. What kinds of literature will you be incorporating?*

SSB: The community at Tiretta Bazaar has come into Bengali literature many times as a reference in the last 50 or 60 years, from thrillers to romantic novels. I've also found a few amateur writers from the community, so I want to know how they represent themselves in their own literature. Who is representing whom and how?



This page: Rumi Maki, a Quechua rapper, inside his room located in Lamay, in the Sacred Valley of the Incas. Cusco, 2020. Photo by Victor Zea.

Opposite, from left to right: Self-portrait of Magnum Foundation fellow Victor Zea; portrait of Christian Espinoza, known as “El Indio.” Christian is a Quechua rapper who gives workshops that allow him to relate Quechua to the children of his neighborhood. Lima, 2019. Photo by Victor Zea.



Victor Zea

YANACANCHA-HUAQUIS
CULTURAL LANDSCAPE,
PERU

At Yanacancha-Huaquis, local Andean communities are reviving ancient water management infrastructure and techniques to build climate resilience. Cusco-based documentary photographer Victor Zea will create portraits of the families in the community and also photograph the sky using a novel technique known as solarigraphy.

WMF: *Your process involves the use of a photographic technique called solarigraphy, which captures the journey of the sun across the sky. Can you talk about the significance of this technique for the project at Yanacancha-Huaquis?*

Victor Zea (VZ): Andean ancient temples and archaeological sites were very connected with the sun, so for me it's an interesting way to portray the landscape of Yanacancha because it's a site from our ancestors, and they made it knowing the astronomy.

Not only is it beautiful, solarigraphy is also an information database about the weather. You can see when it's cloudy—it's a "print" of the water [in the atmosphere]. We will do workshops for park rangers so they can use this as a database for the climate.



WMF: *To tell the story of the Yanacancha-Huaquis Cultural Landscape, you have proposed doing a series of family portraits. Can you talk about this genre choice?*

VZ: I want to use family portraits to talk about the landscape of Yanacancha. This project is about how ancient knowledge is transmitted. You can feel the transmission with this kind of image: portraits of younger generations, of older generations.

WMF: *Much of your past work has focused on street culture in urban communities, such as documenting the hip hop scene in Cusco. Do you view the Yanacancha-Huaquis project as a departure from this previous work, or do you see a through-line connecting it to your past investigations?*

VZ: I'm very interested in how people return to their roots. I live this in my life: my father speaks Quechua and I don't, but I am trying to connect with tools like photography or hip hop. My work focuses on Indigenous-language rap in Peru. For me it's about connection with your roots—through dancing, through family.



This page: Abuela Tonalmitl, a revered Mexica spiritual elder, leads a ceremony to honor and pray for sacred waters in the Dominican Republic. Photo by Tahila Mintz.

Opposite, from left to right: Portrait of photographer and Magnum Foundation fellow Tahila Mintz; photo from Mintz's series *Native Nations Rise*.



Tahila Mintz

GARCIA PASTURE, USA

The Esto'k Gna Nation, also known as the Carrizo/Comecrudo Tribe of Texas, is campaigning for federal recognition as part of a struggle to protect Garcia Pasture, one of its most sacred ancestral sites, from a variety of encroaching threats. Tahila Mintz, an Indigenous Yaqui and Jewish woman whose photographic work touches on themes of matriarchy, indigeneity, and the natural world, hopes to explore these topics through documenting Esto'k Gna lifeways and political actions.

WMF: *Your previous work has included the use of abstract chromogenic photograms to indirectly reflect Ceremony. What kinds of photographic techniques do you currently envision yourself using for your Garcia Pasture project?*

Tahila Mintz (TM): I will do reportage style, but I wouldn't be surprised if I made large-format, long-exposure photographs so that the film can break down and other things can be seen. I came up as a photographer in reportage street photography; I still love making images that way, but [I also] create work that is based in a different rhythm and a different perspective. The photograms [show] non-linear time; it's not human-centric, it's not male-centric, it's not white-centric. It's in a place of equilibrium with the land and peoples.



WMF: *Your earlier Woman of Water project examines the links between women, water, and Indigenous cultures. Can you talk about how you plan to explore these connections visually at Garcia Pasture?*

TM: The youth [of the tribe] are doing a walk for missing and murdered Indigenous women, and they've invited me to go. Land relationships and politics, youth and elder engagement, strong women—these are all things that feel like they flow together. Being with them on the walk on that day will be important to keeping a fluid narrative that includes so many components because all those things make the whole.

WMF: *On the photography podcast Collective Eye, you recently spoke about decolonial elements in your work. How do you see your work as challenging dominant colonial power structures in the industry?*

TM: I work in different ways, and one is as an educator. I start decolonizing primarily with the language day one of class, to take away words like "shooting" and "capturing," this sort of aggressive taking that we do as people with cameras. Photography in a lot of ways is about control, right? It shouldn't be—there's framework that makes it that. Removing that [framework] is decolonizing the medium.



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This partnership will demonstrate the transformative role cultural heritage can play in advancing a more inclusive society.

Contextualizing Collections: WMF and The Met

By Imani Roach, Assistant Curator, Arts of Africa
The Metropolitan Museum of Art

The major objective for a cultural institution like The Met is to expand public awareness of our shared responsibility to manage world heritage. The reenvisioning of the Museum's new Africa galleries has led to the development of a partnership with WMF conceived to afford a critical bridge with the extraordinary yet relatively unfamiliar architectural landmarks that are foundational to an appreciation of Africa's rich cultural legacy and the continent's many-layered history. In addition to imparting an understanding of the significance and originality of these monuments within an expansive survey, we seek to foreground the importance of those sites to the caretakers dedicated to their preservation and revitalization and to highlight the projects and partnerships that WMF has supported in the region. This new digital platform will provide a revelatory opportunity to hear and learn firsthand from the caretakers of major treasures of humankind situated in communities across the continent.

The current renovation of the Michael C. Rockefeller Wing at The Met challenges us to reimagine the written and spatial presentation of our collections simultaneously. For the Africa team, this has prompted a deeper examination of the linkages between works of material culture and relevant architectural traditions in their communities of origin. We house, for example, a veranda post by early twentieth-century master Olowe of Ise and a Funey-soo window frame carved by a Mande blacksmith in



Timbuktu, Mali—both currently on view as “Guest Appearances” in other parts of the museum. Even beyond architectural elements, many of the works that we steward inform and are informed by the built environment in terms of process, temporality, material, and form.



Visitors to the new wing will first encounter this collaboration at the threshold between the Africa and the Greek and Roman galleries in a section devoted to Africa in antiquity. Here we will pair WMF footage of the pyramids at Nuri, Sudan, a major archaeological site and conservation initiative, with a long-term loan of Nubian artworks from Boston's Museum of Fine Art. Expanding upon the themes our exhibition *The African Origin of Civilization* initiated, we hope to foreground the ancient roots of the continent's material and visual culture while bridging the gap between the Mediterranean world and our adjoining galleries dedicated to Mali and the Sahel.

Opposite page, from top: Digital rendering of the reimagined Michael C. Rockefeller Wing at The Metropolitan Museum of Art. Image courtesy The Met; the pyramids of Nuri, Sudan, footage of which will be shown alongside Nubian objects in The Met's redesigned Africa galleries. Photo by Abigail M. Breidenstein/Nuri Archaeological Expedition.

This page, from top: Veranda post sculpted by Olowe of Ise, one of the objects that will be on display in The Met's new Africa galleries; Funey-soo window frame from The Met's Africa collection. Photos courtesy The Met.



Sosena Solomon on location in Zimbabwe. Photo by Stephen Battle.

Interviews with caretakers of around a dozen current WMF sites from the continent will be showcased throughout the Africa galleries. Other projects represented through WMF archival photography, like the Bandiagara Escarpment, speak directly to highlights from our collection. WMF's framing of Bandiagara as part of a Dogon cultural landscape, for example, will aid in our presentation of works like the sculpture of a Dogon priest with raised arms, made between the fourteenth and seventeenth centuries. This posture, variously interpreted as a gesture of prayer, an effort to link earth and heavens, and an appeal for rain, responds to the same environmental

concerns that inspired the escarpment's distinctive cliff-built homes. Taking shape over the next few years, the collaboration between WMF and The Met will be a watershed for the presentation and reception of Africa's vernacular architectures within Western art museums.

To further underscore these connections for visitors, the partnership with WMF will result in a dynamic layer of multimedia content that will live in the galleries and online. This partnership will not only draw upon the expertise of Met and WMF staff but will allow us to recruit cohorts of scholars from the continent to join us as fellows and has

allowed us to hire a jointly appointed, dedicated Senior Research Associate and filmmaker, Sosena Solomon. Building upon WMF's already rich archive of video, still photography, models, maps, and drawings, Sosena will conduct on-site interviews with custodians, owners, users, builders, conservators, and other key individuals associated with Africa's architectural landmarks. The voices, stories, and insights of these individuals will deepen our understanding of the collection while modelling its proper care. This partnership will demonstrate the transformative role cultural heritage can play in advancing a more inclusive society.

Archival WMF photography of Bandiagara Escarpment Cultural Landscape, Mali, will complement Dogon artwork in the new Met galleries.





Exploring Heritage with Google Arts & Culture

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We're proud to help showcase WMF's remarkable preservation work and promote these valuable stories and history across a diversity of communities globally. We particularly hope this will support the engagement of young audiences in preserving our shared heritage for the future.

– Laurent Gaveau,
Head of the Lab, Google Arts & Culture

Building upon earlier collaborations that have helped spotlight underrecognized heritage sites of the Civil Rights Movement and imperiled Iraqi monuments, WMF and Google Arts & Culture (GAC) announced in 2022 that they were partnering on a new and expanded series of exhibits related to both current Watch sites and past WMF projects, to be unveiled the following year. Blending text, images, video, and audio interviews, the exhibits provide viewers with an immersive multimedia look at heritage sites across the globe.

The exhibits fall into three categories. The Black Atlantic collection, which debuted in February in honor of Black History Month, highlights how heritage testifies to enduring connections between Africa and its diasporic communities. Afro-Portuguese artist José de Almada Negreiros's bold modernist murals for Lisbon's Maritime Stations presented a diverse, socialist realist view of 1940s Portugal, while the symbolically rich *adinkra* motifs

that decorate the exteriors of Asante Traditional Buildings in Ghana have been incorporated into contemporary monuments to Black history in the United States. At Bunce Island, Sierra Leone, a slave fort off the west coast of Africa testifies both to the human tragedy of the Middle Passage and the preservation of ancestral traditions in Black communities of the American South. And in Africatown, Alabama, descendants of the last ship to bring enslaved Africans to the United States are working to protect their unique community from environmental racism and infrastructural incursions.

The second collection of exhibits will center on the heritage of First Peoples around the world. Some, like Garcia Pasture, USA, an important sacred site of the Esto'k Gna/Carrizo Comecrudo Tribe of Texas, are ancestral lands facing threats in the present, in particular, extraction that could damage or destroy archaeological remains, burials, and wildlife. Others, like Kinchela Boys Home, one of the most infamous institutions to come

out of Australia's Indigenous child removal policy, represent places of historical trauma that survivors are now campaigning to reclaim as spaces of healing. In still other instances, such as at Peru's Yanacancha-Huaquis Cultural Landscape, ancient technologies and infrastructure are being recuperated as a means of building resilience and resource security as climate change alters precipitation patterns.

Sardar Vallabhbhai Patel Stadium, which was named to the Watch in 2020 and received funding for a Comprehensive Conservation Management Plan from The Getty Foundation's Keeping It Modern initiative, is also featured in a stand-alone GAC spread that was released in January. Weaving together a wide variety of media, from archival photographs to architectural drawings, the exhibit will give viewers a sense of the rich history of this iconic example of Indian modernism and lay out how preservation of the site will enhance its function as a vital community hub in urban Ahmedabad.

See these stories and more on WMF's Google Arts & Culture page by visiting

wmf.org/GAC

Responding to the War in Ukraine





In October of 2022, the Russian military launched a major missile attack against Kyiv, killing an estimated 19 people in the largest assault on the Ukrainian capital since the early days of the war. Though Russia’s Ministry of Defense claims that its targets were related to military, energy, and communication installations, the blasts damaged many historic buildings, including the Bohdan and Varvara Khanenko National Museum of Arts, which houses one of the country’s most important art collections. Shortly thereafter, President Volodymyr Zelensky denounced what he saw as a deliberate attempt to target Ukrainian cultural sites and strike at the nation’s very identity.

The bombing of the Khanenko Museum—which is now one of the sites included in winterization work undertaken by WMF in collaboration with Cultural Emergency Response (CER)—is but one among a range of incidents of damage to or destruction of Ukrainian heritage since Russia invaded the country in February 2022. At the time of writing, Ukraine’s Ministry of Culture and Information Policy has recorded over 500 cases of damage to historic buildings as a result of the military action. Safeguarding the country’s historic sites and supporting the dedicated professionals who maintain them are a key part of facilitating a post-war return to normalcy.

With an initial seed grant of \$500,000 from The Helen Frankenthaler Foundation, WMF launched its Ukraine Heritage Response Fund (UHRF) to support a range of projects aimed at protecting the country’s heritage during the ongoing conflict. WMF’s crisis response in Ukraine has taken several forms, from winterizing damaged buildings like the Khanenko Museum, to inventorying and assessing affected sites in northeastern Ukraine in order to supplement the data collected by the Ministry of Culture and Information Policy, to providing fire extinguishers for the protection of historic wooden churches. It is hoped that the protection and rehabilitation of Ukraine’s most cherished cultural places will serve as a symbol of endurance in times of war and eventually promote social and economic recovery.

Independence Monument in Kyiv, Ukraine.

WMF supported the installation of a protective covering on the Black House in Lviv as part of its effort to protect Ukraine's heritage during the war.



Ukraine Crisis Response Projects

WMF has concentrated its relief efforts around several core projects. These projects are intended to safeguard especially vulnerable buildings during the fighting and pave the way for long-term recovery in peacetime.



THE BLACK HOUSE: PROTECTING A LVIV ICON

In 2019, restorers completed work at Lviv's Black House, a sixteenth-century building that now houses part of the Lviv Historical Museum and is famed for its striking dark facade and sculptural detail. But all of that painstaking conservation work was jeopardized just a few short years later, when the western Ukrainian city's historic center braced itself for attack. With the help of the U.S. Embassy in Kyiv and a grant from the U.S. Ambassadors Fund for Cultural Preservation, WMF has created and installed a special covering over the facade of the Black House to protect the building in the event of flying debris. The covering also bears a 1:1 image of the facade it obscures, minimizing the visual invasiveness of the intervention to pedestrians passing by and allowing for at least a modicum of normalcy in difficult times.



RURAL WOODEN CHURCHES: DELIVERING FIRE PROTECTION

Ukraine's traditional churches are made vulnerable to fire by the same thing that makes them unique: their all-wooden construction, down to the scale-like shingles and the complex joinery typically used in lieu of metal nails. The risk of conflagration is compounded by the fact that many of these churches are in remote locations, meaning that firefighters would have a difficult time reaching them to stop a blaze. As Russian forces advanced, concerns were increasingly voiced about the safety of this UNESCO-listed heritage in the event of shelling or explosions. In response, WMF coordinated the delivery of 440 Safelincs fire extinguishers to some 200 churches across the country, a project undertaken in collaboration with the Foundation to Preserve Ukraine's Sacral Arts and the International Council on Monuments and Sites (ICOMOS).



HOLY TRINITY CHURCH IN ZHOVKVA

At the time of the Russian invasion, Zhovkva's Holy Trinity Church, a UNESCO-listed wooden structure that dates to the eighteenth century, was undergoing extensive reconstruction that required the partial removal of its roof. But work was brought to an abrupt halt by the outbreak of war; with Russian troops approaching, the church was thus left vulnerable not only to damage from stray shells but to the elements, as the delicate interior parts of the building risked exposure to wind and rain. WMF defrayed the cost of a plastic protective layer that shielded areas left open by the roof removal until the conservation work could be safely completed.



ST. SOPHIA OF KYIV

The St. Sophia of Kyiv Cathedral dates back to the eleventh century and is part of the St. Sophia of Kyiv National Sanctuary Complex. The density of Ukraine's capital makes heritage sites like St. Sophia particularly vulnerable in the event of bombing. As a result, WMF has partnered with Cultural Emergency Response (CER), with local support from the Heritage Rescue Emergency Initiative (HERI) and personnel from the St. Sophia of Kyiv National Conservation Area, to deliver monitoring equipment to the St. Sophia of Kyiv National Sanctuary Complex.



DIGITIZATION OF THE STATE ARCHIVE OF KYIV OBLAST

WMF supported a digitization project undertaken by the State Archive of Kyiv Oblast (SAKO) to make its collection more accessible and safeguard the contents of vulnerable documents from potential destruction during the war. Efforts have focused on the State Register of Civil Status Acts and the Maps and Drawings of Kyiv Province collection.



DAMAGE ASSESSMENT OF CULTURAL HERITAGE IN KYIV, CHERNIHIV, AND SUMY OBLASTS

Proper inventorying and assessment of affected sites is crucial for proper heritage crisis response, and while available registers of cultural sites affected by the war in Ukraine list up to 600 entries, none of these registers is complete. WMF has partnered with HERI and the NGO Tustan to conduct damage assessment of cultural heritage in these three particularly hard-hit regions. The findings of this effort will facilitate the creation of better strategies for emergency stabilization and lay the foundations for post-conflict recovery.

Holy Trinity Church in Zhovkva, before the reconstruction effort. The historic wooden churches of Ukraine are especially vulnerable to damage during the war due to the risk of fire.





Providing fire extinguishers to historic churches has been a key aspect of WMF's response to the war in Ukraine.

Winterization Efforts

In November 2022, WMF, CER, and the Ministry of Foreign Affairs of the Netherlands partnered to support the winterization of several historic sites that had been affected by Russian bombing. Damaged structures are at further risk of potentially severe deterioration from ice and snow unless preventative measures are taken to shield the exposed interiors from precipitation. The project concentrated on sites in Kyiv, Sumy, and Chernihiv oblasts, which have seen particularly heavy shelling.



THE OKHTYRKA LOCAL HISTORY MUSEUM

Over a century old, this regional museum in northeastern Ukraine suffered a major blow when Russian bombs hit Okhtyrka's historic center in March of 2022. The blast severely damaged the roof, blew out the building's windows, and affected the exhibits inside. WMF and CER have signed a memorandum of understanding with the museum and are partnering with a local NGO that will implement the winterization to protect this important heritage site.



THE LIBRARY OF YOUTH/MUSEUM OF UKRAINIAN ANTIQUITIES IN CHERNIHIV

Once home to the only museum devoted to Ukrainian culture in the Russian Empire, this striking Gothic Revival building was later converted into a regional library. In March of 2022, Russian shelling brought down part of the building's roof and walls. Winterization of the site will protect the partly ruined building from further damage and allow for medium-term stabilization.



THE BOHDAN AND VARVARA KHANENKO NATIONAL MUSEUM OF ARTS

This Kyiv museum is one of Ukraine's most significant cultural institutions and features artworks from around the world. The museum buildings themselves, which date to the nineteenth century, are also of great historic value. The Khanenko Museum was among a number of important cultural sites damaged by a Russian bombing campaign on the Ukrainian capital in October of 2022. WMF and CER will support emergency actions to protect the museum buildings, including their damaged metal roof tiles and roof lanterns, among other activities.

To stay informed about WMF's work in Ukraine and help provide critical support, please visit

wmf.org/ukrainefund

The Ukraine Heritage Response Fund was created with leadership support from the Helen Frankenthaler Foundation. World Monuments Fund would also like to thank the other generous donors who have supported the fund, including Cultural Emergency Response (CER) and the Ministry of Foreign Affairs of the Netherlands; the Richard Lounsbury Foundation; the Danny Kaye and Sylvia Fine Kaye Foundation; the U.S. Ambassadors Fund for Cultural Preservation; the Flora Family Foundation; Christie's and other supporters.

Continue Believing in Ukraine



Soon after the invasion, WMF set out to hire a local professional capable of spearheading the organization's response to the ongoing conflict. Kateryna Goncharova joined the team in April 2022 as Ukraine Heritage Crisis Specialist and quickly set about her work monitoring developments on the ground and coordinating both immediate response efforts and long-term post-conflict rehabilitation projects.

A former Fulbright scholar with a Ph.D. in Museum and Monuments Studies, she brings to the position not only expertise but a profound passion for Ukrainian history and culture. Kateryna is in a unique position to build relationships and support local partners, fielding emails at midnight and calls at 6:00 a.m. — all amid blackouts and air raids, which have become constant features of wartime life in the country.

Watch magazine had the opportunity to speak with Kateryna about her work and how she sees heritage fitting into the post-war future of Ukraine. This interview has been edited for clarity and length.

Opposite, from top: Library of Youth in Chernihiv, Ukraine, after bombing. Photo by Oleksandr Kucherov; the Okhtyrka Local History Museum, which was damaged by Russian shelling as part of the war in Ukraine.



WMF: Tell us a little about your background. How did you become interested in heritage conservation as a career path?

Kateryna Goncharova (KG): History was something that I was interested in from my childhood, and fostering an appreciation of the past was seen as part of parenting by my family members. Living in a historic city also gives you a sense of heritage's importance. You're always surrounded by historic buildings, follow certain traditions, and the comfort and quality of historic environments become part of your life.

And so when I was deciding what I wanted to be, I immediately thought of being a historian because that was a natural continuation of my interests. I went to Kyiv-Mohyla Academy, one of the oldest universities in all of Ukraine, and that also connected me to history. I received a master's degree, and then I decided that protecting and safeguarding something that I really love—historic buildings, historic environments, historic communities—would be a good way to pursue my career.



WMF: Can you talk about what you've achieved so far in your role at WMF? What are you most proud of?

KG: First of all, it's great that I can do these things despite the situation we're living in. The work at WMF allows me to be useful and contribute to my country. And hopefully the war will be over soon, and my children will have something to be proud of—meaning they will carry their identity as Ukrainians with pride.

These efforts have been really meaningful for the people that we're working with in various ways. First of all, of course, seeing that something they love is protected is really meaningful to local communities. It's also important for those who have had to leave because when they return, they will have the continuity of a sense of place, a sense of belonging. And we are supporting Ukrainian professionals and experts and allowing them to earn a living.

Lastly, our work on the ground sets up a precedent for how to protect heritage in a situation of ongoing war. This experience of navigating a variety of challenges and successfully safeguarding the irreplaceable could be leveraged as a framework for heritage protection in ongoing crises.

WMF: How do you see heritage preservation playing a role in the post-war rebuilding of Ukraine?

KG: The battlefields have shifted east; previously we were more tactical, responding to urgent needs that came to WMF from colleagues and institutions in the field of cultural heritage, but now the war is in a different stage, and we are working with our colleagues and partners

to adapt to it strategically. For instance, WMF has partnered with HERI to conduct a damage assessment project. It's a major issue that we have because none of the registers and databases that we have at the moment is comprehensive.

We've already made plans in partnership with Cultural Emergency Response for projects in the medium term. The first is a winterizing project at three sites: the Khanenko Museum in Kyiv, the Library of Youth in Chernihiv, and the Local History Museum in Okhtyrka. All of these sites were severely damaged by missile attacks.

Through the protection of these sites, we're restoring the identity of historic cities that were severely damaged by the war. Now, unfortunately, I have to name Kyiv, my home city, among them.

There are numerous initiatives and discussions of strategies and projects for post-war recovery that address the urgent needs of city management and communities. These discussions have a really important outcome: they give people hope for a future with no war. Even now, historic monuments and sites play the role of focal points and symbolic markers for local communities. We expect that they will continue to be focal points of community rebirth during post-war reconstruction.

Restoring a monument that was destroyed gives people a reason to withstand whatever circumstances we have to face, whatever challenges may come. It gives us something to look forward to. So continue believing in Ukraine, continue believing in our future.

Avoiding the extreme daytime heat in Babylon, Iraq, technicians work on the gabion walls at Ishtar Gate during the night.





Training & Capacity Building



Training as the Foundation for the Future

The greatest contribution World Monuments Fund (WMF) makes to local communities and to the future of heritage places where we work is capacity building. A bit of a buzzword these days, the term is valuable because it encompasses a broad array of formal training, skills acquisition, and on-the-job learning intended to strengthen local competence. These activities represent an essential part of our efforts on the ground and characterize many of our partnerships, since we aim to establish long-term locally based solutions that safeguard heritage.

Preservation is a long-term endeavor that requires regular maintenance and iterative interventions to keep out the elements, protect from visitation, and repair unavoidable damage. Having meaningful impact, therefore, relies on ensuring these activities can continue long after our own direct engagement ends. Knowledge transfer represents a critical tool in providing site managers and local stakeholders with the skills they need to manage and protect the heritage in their care.

WMF has long recognized the essential role that capacity building plays in preservation and has integrated various approaches over the years. Projects like those at the Angkor Archaeological Park in Cambodia have trained and created local professional teams, employed by WMF to conserve four significant sites there. We have similarly developed and employed teams at sites like Babylon (Iraq) and Wat Chaiwatthanaram (Thailand), where on-the-job training has led to continued employment and burgeoning careers for key individuals. At other sites, we integrate some form of skills building, transferring knowledge from our own staff and expert consultants to local professionals over the course of a project. Often, we work to enhance know-how and approaches of local professionals and provide new platforms and opportunities for local communities to play a larger role in the protection and oversight of their heritage places.

While modern preservation is a relatively new field under expansion, many traditional crafts and techniques at the heart of so many heritage places are in rapid decline. This means that the need and opportunity for training and education lie both in increasing the numbers of trained preservation professionals and in reviving the innumerable trades and skills necessary to maintain and recreate essential heritage components. CRAFT (Conservation Resources for Architectural Interiors, Furniture, and Training) was developed as a full-fledged professional training program to meet the needs of the conservation of eighteenth-century imperial Chinese interiors within the Palace Museum in Beijing. Now largely run by one of the top universities in China, this degree program represents an invaluable contribution to the conservation of fragile historic decorations and furnishings and has applications for historic buildings and museum collections. Closer to home, the Bridge to Crafts Careers (B2CC) program comprises conservation training at three historic cemeteries in the United States, providing unique entry into preservation careers for underserved youths. The program is helping to answer a growing need for preservation trades while creating pathways to employment for individuals without clear career paths. Most recently, we have embarked on reviving *Kanazawa Haku*, the dying traditional technique of gold leaf production hailing from the Japanese city of Kanazawa.

In the pages to follow, we highlight a selection of these training programs and approaches that have played a key role in developing local capacity and drawing attention to the critical nature of capacity building in protecting the world's heritage places.

A trainee in WMF's stonemasonry training program in Lebanon.



From a Capacity-Building Program to a Cutting-Edge Master's Degree: The CRAFT Program in Beijing

World Monuments Fund's CRAFT program (Conservation Resources for Architectural Interiors, Furniture, and Training) was born out of our groundbreaking international partnership with the Palace Museum to restore the Qianlong Garden—the only extant garden designed by the Qianlong Emperor and one of the most historically significant and architecturally rich sites in the Forbidden City in Beijing.

At the time, there was an immense need to train a rising generation of conservation professionals in skills that would combine scientific methods with traditional Chinese craftsmanship. Founded in 2010, the new conservation training program CRAFT was a response to this need and simultaneously introduced conservation training of the highest international standards to China and supported the restoration of the Qianlong Garden.

CRAFT began as a two-year conservation training program for mid-career professionals from the Palace Museum. An immediate success, it then expanded in 2013 to become the first formal master's degree program in conservation at Tsinghua University's School of Architecture. This was the first instance of a WMF training program growing into an official master's degree—and at one of the world's most important schools of architecture, no less.

Since 2010, CRAFT has helped train 73 students under the leadership of WMF's China Representative, Dr. Liu Chang, who is also a member of the faculty at Tsinghua. Over the past six years, we have worked on transitioning the program to be fully managed

and funded by a new joint research center between the Palace Museum and Tsinghua. This transition was successfully completed in 2022 and marked an important milestone in CRAFT history and WMF's cooperation with program partners.

Today, WMF continues to assist with international outreach through participation in CRAFT's Management Committee. The two-year course of study, capped with a thesis, accepts students every two years. Classes, as in most conservation training programs, are small so as to provide hands-on and technical experience. Students take courses at Tsinghua University and participate in hands-on work, gaining expertise in state-of-the-art conservation through technical courses held at the Palace Museum.

WMF also continues to award internships for exceptional graduates to continue their studies globally. Previous CRAFT students have been accepted for continued study at internationally recognized institutions, including the Winterthur Museum, The Metropolitan Museum of Art in New York City, the Getty Conservation Institute, University of Delaware, and the University of London, among others.

Renamed Conservation Resources for Architecture at Forbidden City and Tsinghua University after its transition in 2022, CRAFT today is a highly competitive master's degree program training a new generation of professionals to lead the conservation of China's immense architectural heritage. It is also a shining example of WMF's goal of improving access to conservation and crafts training and strengthening cooperation between cultural institutions worldwide.

Opposite page, from top: Students of the CRAFT program in Beijing, China; conservator at work on a screen in Qianlong Garden, Beijing, China.



Awakening People's Sense of Place in a Changing World

Capacity building has been a crucial part of WMF's projects in Southeast Asia ever since the organization began work there. Jeff Allen has overseen a number of such programs in his role as Regional Director for Southeast Asia, from the launch of student internships to the organization of skill and safety workshops. As Jeff prepared for his first trip back to Myanmar since the coup in 2021, WMF spoke with him about the organization's capacity-building efforts in the area.

WMF: Can you start by talking about the capacity-building work you've done in Thailand?

Jeff Allen (JA): At Wat Chaiwatthanaram in Thailand, we're focused on eight *meru*, which are conical towers that ring a central structure. The idea is that each becomes a classroom to improve skills. The problems you encounter in the first ones are going to be found in the rest of them—issues involving decorative materials and masonry.

We also run workshops about specific issues that affect Wat Chaiwatthanaram, Thailand, but can be applied elsewhere. We've got workshops about climate change, archaeological archiving, wood conservation. The last one in our current series is on safety for conservators handling harmful chemicals.

WMF: An important component of the training you do involves giving local experts the opportunity to work on several projects in the region. What impact has that had on participants?

JA: A number of Burmese project staff went to work at Wat Chaiwatthanaram in Thailand. In return, Thai conservators came to Shwe-nandaw Kyaung in Myanmar. Haider Bassem and Ahmed Adel from the Future of Babylon Project in Iraq also worked at Wat Chaiwatthanaram—a real game changer in their mentality about themselves. Imagine, you've never been on an airplane before and all of a sudden you're flying out of Baghdad and find yourself on an elevated train shuttle in Bangkok zipping through a city of ten million people with high-rises to work as a conservator at a Buddhist temple—this revolutionizes people's sense of self and what they want to be in the world.

So it's about professional mentoring more broadly and not just the monument itself—focusing on the bigger picture of transmitting knowledge through experience.

WMF: In Myanmar, one site that has seen important capacity-building work has been the Judson First Baptist Church of Mawlamyine. For instance, some of the people involved in the Traditional Burmese Teak Farmhouses project, a 2020 Watch site, had previously worked with you at First Baptist. What kinds of skills has work at the church focused on developing?

JA: [The late] Josephine D'Ilario and fellow Wat Chaiwatthanaram conservation staff member Sanpoom Phuthong came to Mawlamyine in November 2017 to conduct a ten-day workshop on lime plaster. Their focus was building the skills of local Mawlamyine contractor 2Plus5 Construction, run by one of the church's congregation members, Kyaw Oo Zin. Until the church project, none of the 2Plus5 Construction team knew anything about lime plaster. To build skills for later use, during the workshop the cement plaster at the back of the church was replaced with a sympathetic lime plaster. 2Plus5 Construction is now finishing the job of plastering the interior of the church.

Of note, Kyaw Oo Zin was also the consultant engineer on the Shwe-nandaw Kyaung project's staircase rehabilitation, which also involved people from three other WMF projects supported by the U.S. Ambassadors Fund for Cultural Preservation. In addition to Kyaw Oo Zin from First Baptist, Chiv Phirum from Angkor was the designer, Mali Choomchooboon from Wat Chai

was the mason trainer, and Natkhanop Prachayanitipat from Wat Chaiwatthanaram was the plaster conservator.

I'll have a better assessment [of the current situation in Myanmar] once I go back there. It's a big deal for me. It's my favorite country to work in.

WMF: Why is that?

JA: When I arrived, there were no ATMs, no mobile phones except very expensive lines that only rich people could afford. And then suddenly one day there were ATMs everywhere, and then six months later they wanted to get everybody on mobile phones. It was a very interesting place to be during extreme changes and growth. Young people were ecstatic to be connected, and we bonded.

I used to say that Shwe-nandaw Kyaung in Myanmar was WMF's most important project. We were changing the game in a lot of ways, awakening people's sense of place in a changing world. We could attract students because they thought, "Wow, WMF symbolizes a movement of change going on in the country that I want to be part of." We were doing more than fixing a building, we were encouraging a reawakened appreciation of Burmese heritage, and through that, empowering civil society.

Opposite page, from top: The spires of Wat Chaiwatthanaram Temple in Ayutthaya, Thailand, where WMF has been working since 2012 with the support of the U.S. Embassy Bangkok and the U.S. Ambassadors Fund for Cultural Preservation; conservation of the masonry at Wat Chaiwatthanaram.



B2CC interns at Cave Hill Cemetery perform safety checks during harness training.

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There are so many different paths that can branch out from this program.

– Kaylee Johnson



B2CC interns from Woodlawn spend a day applying their skills to repair monuments at the Rye African-American Cemetery in New York. Photo by Sam Hollenshead.

Expanding Craft Career Opportunities with Bridge to Crafts Careers

Responding to the need for accessible skill building and job placement in the preservation craft skills industry, in 2015 WMF launched a training program to connect generational knowledge with modern technologies and foster the emergence of a historic preservation workforce. The program was designed to offer emerging preservationists the chance to explore careers in historic preservation under the supervision of an interdisciplinary team of seasoned historic restoration trades workers, conservators, and cultural heritage professionals, as well as connecting participants to sites and stories in their own communities.

We began with a focus on our home base of New York City and local historic sites, launching a pilot program at Woodlawn Cemetery in the Bronx, New York, in partnership with the Woodlawn Conservancy, the International Masonry Institute (IMI), and the Bricklayers and Allied Craftworkers Local 1 NY. The nineteenth-century Woodlawn Cemetery provided the ideal setting to develop a masonry restoration cohort focused on training in masonry cleaning, conservation, and maintenance techniques for a range of stone monuments, headstones, and mausolea.

The program was an immediate success. Additional internship programs were held at Woodlawn Cemetery in 2016 and every year after, continuing

to feed new craftspeople into the preservation workforce. Building on this achievement, WMF began expanding B2CC to other locations—to Green-Wood Cemetery in Brooklyn, New York, in 2018, and then to Cave Hill Cemetery in Louisville, Kentucky, the program's first national expansion, in 2022.

We are now looking for future partners across the United States to offer similar training programs in other specialized preservation areas like architectural metals and historic glasswork. By focusing on less accessible crafts and skills, the program would help target curious young people who might be interested in feeling out their career options, without the heavy financial commitment of academic programs, before getting on the job site.

"I think it's an amazing program, especially for young people who are just finding their way," says Banglay Deamonde, a 2022 Green-Wood Cemetery graduate whose curiosity about preservation was piqued after a visit to Africa. "After my trip there, I thought that's what I want to focus on—building, construction, restoration, anything in that field. I felt like that is something that will always be in demand in the world, and I wanted to contribute to the world in a positive way."

Fellow 2022 Green-Wood graduate Kaylee Johnson agrees: "There are so many different paths that can branch out from this program. The biggest

thing is just showing up and doing the work. It's really all there laid out for you. You just have to take the opportunity."

After earning her bachelor's shortly before her spring 2022 B2CC cohort, Kaylee struggled to find a livelihood and gain financial footing amid the unprecedented global pandemic and economic disruption. Working in the food service industry at the onset of the COVID-19 crisis, she found herself suddenly unemployed as our social landscape dramatically shifted. A friend urged her to try out B2CC because of her passive interest in historic preservation. Within six months of completing the program, Kaylee found a job she loves with a local architectural arts company in New York City, earned a promotion to the level of artisan, and was accepted to Pratt Institute's Master of Science program in Historic Preservation.



Kaylee Johnson, 2022 B2CC graduate.

WMF is thrilled to foster mentorships for talented young individuals and is proud to create a more diverse global community of historic trades and crafts workers through our partnerships. To learn more about Bridge to Crafts Careers, visit

wmf.org/B2CC



A Year in Review

Explore World Monuments Fund project updates, events, and affiliate news from the past year.

World Monuments Fund has offices around the world, acting locally to amplify our work internationally. Throughout a year of incredible dynamism and growth, these offices expanded WMF's reach with innovative new projects establishing the organization's thought leadership in heritage-related fields, celebrating important milestones and anniversaries along the way.



Photo courtesy Historic England.

WMF BRITAIN

Open since 1907, the Moseley Road Baths are the oldest swimming baths in Birmingham, with stunning historic interiors boasting century-old fixtures. WMF mobilized and worked alongside local advocates to save the site since its inclusion on the 2016 Watch, in response to threats of closure due to cuts in government funding.

A \$577,000 award from the National Lottery Heritage Fund announced in July 2022, in addition to a \$21 million grant from the UK's Levelling Up Fund the year prior, will now support a masterplan to transform the Moseley Road Baths into a heritage-led wellbeing, leisure, and cultural destination. Currently underway, the baths' transformation is being led by the National Trust for England, Wales & Northern Ireland alongside Moseley Road Baths CIO, the Friends of Moseley Road Baths, Birmingham City Council, Historic England, and WMF.



Photo by André J. Fanthome.

WMF INDIA

In India, WMF celebrated the completion of two decades of work to restore Osmania University Women's College in Hyderabad, one of the first examples of the classical revival style in the country. Originally built as an official British residence in the early nineteenth century, Osmania University Women's College later became the first institute of higher education for women in the state of Andhra Pradesh.

The site was included on the 2002 Watch after years of heavy traffic and poor maintenance, launching a 20-year project that included conservation work on the main building, the Durbar Hall, and the original gates. WMF's long-standing commitment to Osmania University Women's College has made it possible for the college's students to continue receiving their education in an extraordinary historic setting.



Photo by Eduardo Hirose.

WMF PERU

After over two years, the restoration of the facades of the Museo de Arte de Lima (MALI) was completed in February 2022. The project was launched by the European Union as part of a series of activities celebrating the bicentennial of Peru's independence and designed as a cultural cooperation initiative showcasing the significance of international collaboration in the arts.

Built to host the Lima National Exhibition of 1872, the Palacio de la Exposición that is now home to MALI is one of the most emblematic heritage buildings in the historic center of Lima. Today, the museum houses the most important collection of Peruvian art, which tells more than 3,000 years of history, from the pre-Columbian period to the present. The restoration of its facades will ensure the museum continues to fulfill its role as a cultural promoter and education center.



Photo by Josh Nychuk.

WMF PORTUGAL

Established in 1993, WMF Portugal is celebrating 30 years of work this year. Since its founding, WMF Portugal has led work at multiple emblematic sites, including the Tower of Belém and Jerónimos Monastery and Church. Today, the affiliate office continues to contribute to the evolution of conservation practice in Europe with projects that can serve as models for future interventions.

New projects include an initiative supported by The Robert W. Wilson Charitable Trust, the Friends of Heritage Preservation and Gregory Annenberg Weingarten, GRoW @ Annenberg, to conserve a series of murals at the Alcântara and Rocha do Conde d'Óbidos Maritime Stations in Lisbon, which are among the most outstanding examples of modernist architecture in the country. Extraordinary examples of subversive artwork by José de Almada Negreiros, the 14 murals inside the stations depict diverse narratives associated with maritime trade, emigration, and communities of African descent, a subject of personal importance to Almada given his Santomean background.



WMF SPAIN

WMF Spain celebrated three decades of existence in 2022, boasting over 25 completed projects at heritage sites across the country, from the Sagrada Família in Barcelona to the Palace of Medina Azahara in Córdoba.

Building on five years of work preserving extraordinary Paleolithic rock art and archaeological remains at the cave of La Garma in the region of Cantabria, WMF Spain also celebrated the launch of a new Rock Art Conservation Program with support from Stuart Weitzman and Barbara Kreger, The Robert W. Wilson Charitable Trust, and others. The program will facilitate the preservation of this prehistoric heritage by supporting the documentation of various caves in Cantabria with state-of-the-art technology and the broadening of public access through virtual reality experiences.



**GLOBAL HEADQUARTERS
RELOCATE TO ROCKEFELLER
CENTER'S 600 FIFTH AVENUE**

After 12 years on the 24th floor of the Empire State Building, WMF announced the relocation of its global headquarters on April 20, 2022. After a thorough search for a new space at culturally significant locations across the city, WMF signed a ten-year lease for a 7,981-square-foot space spanning the entire 25th floor of Rockefeller Center's 600 Fifth Avenue. An iconic art deco building owned by Tishman Speyer, Rockefeller Center has opened a new chapter in WMF's history.

2

**UKRAINE HERITAGE RESPONSE
FUND ADDRESSES IMMEDIATE
NEEDS OF UKRAINIAN HERITAGE
PROFESSIONALS IN WAKE OF WAR**

WMF announced the launch of its Ukraine Heritage Response Fund in April to address the immediate critical needs of heritage professionals in the country and lay the groundwork for future rehabilitation. Supported by an initial seed grant of \$500,000 from The Helen Frankenthaler Foundation, the Fund focuses on addressing the short-, medium-, and long-term needs of the country and its heritage professionals.



3

NEW GRANTS FROM THE U.S. DEPARTMENT OF STATE SUPPORT PROJECTS IN PERU, TANZANIA, LIBERIA, BENIN, TOGO, AND IRAQ

The U.S. Department of State, the U.S. Ambassadors Fund for Cultural Preservation (AFCP), and partnering U.S. Embassies announced new grants to support WMF projects in six countries. These include emergency work at the pre-Columbian Kuélap Fortress in Peru, which had recently been damaged by heavy rains; the development of a visitor interpretation plan and local guide training at the ancient Swahili ruins of Kua in Tanzania; a study on the preservation and reuse of Providence Island in Liberia; supporting the micro-entrepreneurial activities of women's groups at the Koutammakou Cultural Landscape in Benin and Togo; and visitor infrastructure improvements at the Ishtar Gate of Babylon, Iraq.

1. The lobby at WMF's new global headquarters in Rockefeller Center, New York. Photo by Will Ellis.
2. A church in Oprets, Ukraine. Due to their wooden structure, heritage buildings like this are particularly vulnerable during times of conflict.
3. From left to right: Martha Zegarra (WMF), Emilia Rivadeneira (LATAM), Ernesto García (UNESCO), and Jose Salazar (UNESCO) at the Kuélap Fortress in Peru. Photo courtesy UNESCO Peru.



4



PROJECT TO REVIVE THE MOSUL CULTURAL MUSEUM IN IRAQ REACHES MAJOR MILESTONE

The Mosul Cultural Museum in Iraq has been called “the identity of Mosul” by local residents; meanwhile, tens of thousands of Iraqis remain internationally displaced since ISIS’s capture of Mosul in June 2014. In February 2021, WMF joined the Iraqi State Board of Antiquities and Heritage (SBAH), the Musée du Louvre, the Smithsonian Institution, and the International alliance for the protection of heritage in conflict areas (ALIPH) in a project to rehabilitate the Mosul Cultural Museum. Following initial work at the site that included stabilization and planning the museum’s future as a vibrant gathering place that will aid in the city’s post-conflict recovery, building restoration and landscaping will begin in early 2023.

UNIQUE GLOBAL PARTNERSHIPS TO BUILD MORE INCLUSIVE NARRATIVES AROUND CULTURAL HERITAGE

WMF announced unique collaborations this year to broaden access to and understanding of cultural heritage around the world. These included a groundbreaking project with The Metropolitan Museum of Art to create digital resources for the museum’s African art galleries, a collaboration with Magnum Foundation to showcase the talents of local photographers as they tell the stories of 12 different 2022 Watch sites from the perspectives of local stakeholders, and a partnership with Tiffany & Co. to create the first gold leaf craftsmanship training program in Kanazawa, Japan.

4. Mosul Cultural Museum, a key example of Iraqi modernism, is being restored following major damage during ISIS’s occupation of the city.
5. A new partnership between WMF and Tiffany & Co. supports training in gold leaf production, an important part of the craft tradition of Kanazawa, Japan.
6. The reconstruction of Mam Rashan, a Yazidi shrine in Iraq elevated to the Watch in 2020 following its destruction by ISIS, is an important symbol of community healing in the wake of violence.

5





6

WATCH DAYS CELEBRATED ACROSS THE GLOBE

Watch sites around the world organized community-oriented activities, or Watch Days, bringing together community members and advocates. At Tusheti National Park in Georgia, an award ceremony and nature hike recognized local Tushes' efforts to preserve their heritage properties and skills. At the Traditional Houses of Bukhara, Uzbekistan, and Iwamatsu Historic Townscape, Japan, activities included performances by local primary and secondary school students. Launched in 2012, Watch Days have been organized at over 130 sites.

7

CHIVAS AND CHAITYAS OF THE KATHMANDU VALLEY PROJECT RECEIVES 2022 UNESCO ASIA-PACIFIC AWARD FOR CULTURAL HERITAGE CONSERVATION

In Nepal's Kathmandu Valley, the *chivas* and *chaityas*, or Buddhist shrines, date back as early as the fifth century CE and can be found across the valley in public and semi-public spaces. In recent years, rapid urbanization has placed the shrines at risk, leading to their inclusion on the 2020 Watch. WMF's project to document and preserve the shrines, launched after their inclusion on the Watch, received an Award of Merit at the 2022 UNESCO Asia-Pacific Awards for Cultural Heritage Conservation last November.

7. The chivas and chaityas of Kathmandu Valley, Nepal, were placed on the Watch in 2020 to highlight the importance of these local shrines in the face of encroaching development.



Representing 24 countries and spanning nearly 12,000 years of history, the 2022 World Monuments Watch encompasses a broad range of examples of how global challenges manifest and intersect at heritage sites, providing opportunities to improve the lives of communities as they adapt for the future.

Since unveiling the 25 Watch sites last March, WMF has provided advisory and advocacy support to nominators and communities on the ground. We have also launched a partnership with Magnum Foundation to enhance storytelling around select sites and worked with nominators to secure financial support for a variety of preservation initiatives, from Watch Days and sustainable tourism planning to physical conservation work. We are delighted to share a selection of updates from the field.



Hitis (Water Fountains) Kathmandu Valley, Nepal

Dating back to the sixth century CE, the system of hitis has been a fixture of Nepali heritage throughout the Kathmandu Valley. Typically carved in the form of Hindu and Buddhist mythical creatures, these ornate public fountains represent a vital water supply whose functioning is even more critical as water shortages diminish access to clean water. Exploring the historic infrastructure's potential to address a contemporary crisis, WMF is conducting an in-depth physical and hydrological assessment of the hiti system and rehabilitating select fountains as a demonstration project that will contribute to future conservation efforts.



Photo by Favio Ramirez.

Yanacancha-Huaquis Cultural Landscape Miraflores District, Peru

Vestiges of some of Peru's earliest settlements remain in the houses, irrigation canals, corrals, dams, terraces, and platforms of the Yauyos and Huarochiri provinces. This cultural landscape is a strong symbol of identity for the people of Miraflores and an outstanding example of the water management system developed by their ancestors. To sustain this ancient technology, and the traditional water ceremonies that carry on in Miraflores culture, WMF is working with the community to address issues of water scarcity and amplify their voices in decision making around tourism.



Teotihuacan, Mexico

For nearly a millennium, until its decline in the sixth century CE, Teotihuacan flourished as one of the first urban societies in the Americas. Today, it is one of Mexico's most popular sites, welcoming more than four million visitors annually. Despite the economic opportunity this tourism presents, local residents have largely been cut out from experiencing its benefits, a dynamic exacerbated by the pandemic and the rapid development of adjacent land. Providing a platform for greater local participation, WMF is facilitating a management plan for Teotihuacan that more justly distributes the benefits of tourism across the region by drawing attention to other outstanding cultural destinations hiding in plain view.



Sumba Island, Indonesia

The island of Sumba is dotted with small settlements that preserve a distinctly Sumbanese tradition of constructing wooden houses with remarkably tall and steep thatched roofs. For residents to sustain this way of living they must contend with the immediate and increasing threat of fires, a result of longer dry spells associated with climate change. Responding to this challenge, WMF is facilitating a knowledge transfer of fire prevention measures, equipping the community with best practices for protecting their sacred structures.



Kinchela Aboriginal Boys Training Home Australia

From 1924 to 1970, the Kinchela Aboriginal Boys Training Home was the site of incarceration for an estimated 600 children of Aboriginal and Torres Strait Islander descent forcibly taken from their families to assimilate into white society. Shuttered in the 1970s, the remaining buildings and landscape serve as evidence of a painful past that continues to affect the lives of generations still living in Australia. Following the site's inclusion on the 2022 Watch, WMF is working with survivors to reimagine Kinchela Boys Home as a place of truth telling and healing. By capturing oral histories and helping document and interpret what remains, WMF aims to support survivors in telling their stories of strength and resilience so they may pave the way for justice.



La Maison du Peuple Ouagadougou, Burkina Faso

When Maison du Peuple was inaugurated in 1965, Africa was entering a new era of colonial independence with the establishment of new populist governments. This time of hope, optimism, and renewal was reflected in civic architecture symbolizing democratic ideals. Despite its significance as an example of this emerging architectural language, Maison du Peuple has suffered from long-deferred maintenance and conservation due to the lack of local expertise and a knowledge vacuum created with the passing of an older generation. WMF is leading trainings in conserving concrete, carrying out research to share the site's multilayered history, and preparing a conservation plan to guide future interventions.



Photo by BFA.

A YEAR IN EVENTS



Photo by Liz Ligon



Photo by BFA.

2022 Hadrian Gala

The annual Hadrian Gala, the culmination of a series of high-level events, was held on Monday, October 24, at the iconic Rainbow Room in New York City. With a red-inspired black tie dress code, the evening celebrated passion for cultural heritage and honored three individuals for their exceptional commitment to heritage preservation around the world: Dr. Elizabeth Alexander, President of the Andrew W. Mellon Foundation; Suzanne Deal Booth, Founder and President of the Friends of Heritage Preservation; and Christian Louboutin, Founder and Designer of Christian Louboutin.



Photo Carey Wagner.

2022 Mellon Lecture

On May 23, the World Monuments Fund community in New York City gathered for its annual Paul Mellon Lecture, “Cultural Heritage and Identities in Africa: Examples from the Kushite Kingdom of Sudan to the House of W.E.B. Du Bois in Ghana.” Held at The Grace Rainey Rogers Auditorium of The Metropolitan Museum of Art, the event marked the launch of a collaboration between The Met and WMF on a digital resource for the museum’s new African art galleries, which will feature African cultural landmarks through video, interviews, archival photos, and enhanced online content. This annual event is supported by the Paul Mellon Education Fund.



Photo by Liz Ligon.

Summer Soirée

Held on the rooftop of the Stavros Niarchos Foundation Library in New York City and hosted by the WMF Junior Board, World Monuments Fund’s Summer Soirée on June 15 celebrated hope, resilience, and advocacy for cultural heritage with a special focus on ongoing efforts to preserve historic sites in Ukraine. Following an update from WMF’s Ukraine Heritage Crisis Specialist Kateryna Goncharova, President and CEO Bénédicte de Montlaur honored Ukraine Deputy Minister for Culture and Information Policy, Kateryna Chuyeva, with the 2022 Watch Award in recognition of her commitment to and urgent advocacy for the preservation of the cultural heritage of Ukraine.



Photo by Liz Ligon.

2022 World Monuments Summit

On October 22, World Monuments Fund hosted its first in-person World Monuments Summit at Rockefeller Center in New York City, bringing together a global team of experts, supporters, partners, thought leaders, and guests for a series of talks on heritage preservation. Guest speakers included Susan Meiselas, Suzanne Deal Booth, Christian Louboutin, Thomas Heatherwick, Hourig Sourouzian, and Sumayya Vally. The event also marked the launch of a unique global collaboration between WMF and Magnum Foundation aimed at showcasing the talents of emerging local photographers as they tell the stories of a selection of 2022 World Monuments Watch sites from the perspectives of local stakeholders.



Heritage from Home

Over the summer months, WMF launched a new season in the *Heritage from Home* series, bringing viewers behind the scenes of some of its most iconic sites around the globe. Over 2,000 series subscribers were invited to discover a selection of four sites in Uzbekistan, Sierra Leone, Benin and Togo, and Iraq. The season concluded with a live screening on September 15 of a tour of WMF’s ongoing project at the legendary Ishtar Gate in Babylon, Iraq.





Join Us

*Help us safeguard the
world's irreplaceable treasures.*

Project completion event celebrating the Canal Nacional, Mexico. Event guests included members of UNESCO Mexico, Mexico Territorio Creativo, Grupo Salinas, other art professionals, and Maria Reyna, a Oaxacan opera singer who performed at the Canal Nacional Watch Day. Photo by Sebastian Sanders.

Membership

WMF's members play a vital role in safeguarding the irreplaceable. Our international network of advocates helps ensure a future for humanity's greatest achievements, preserving them for future generations.

Throughout the year, WMF members enjoy benefits that connect them to the remarkable places they are helping to protect, including exclusive newsletters, virtual and in-person programming, and invitations to special events and trips.

Join or renew at
wmf.org/friends

For more information about membership, tax deductibility, and other ways to give, please contact us at membership@wmf.org or +1 332 345-7351.

MEMBERSHIP LEVELS

\$25

Your fully tax-deductible gift of \$25 or more entitles you to:

- Email updates from WMF sites around the world
- Invitations to virtually attend our *Heritage from Home* programs
- Invitation to the annual Paul Mellon Lecture
- Digital version of *Watch*, WMF's annual magazine

\$50

Fully tax-deductible

All the above benefits, plus:

- Insider's monthly e-newsletter
- Complimentary mailing of *Watch*, WMF's annual magazine

\$100

Fully tax-deductible

All the above benefits, plus:

- Invitations to special virtual member events

\$250

\$240 tax-deductible

All the above benefits, plus:

- WMF notecards

\$500

\$460 tax-deductible

All the above benefits, plus:

- Recognition in *Watch*, WMF's annual magazine
- Invitation to annual member's breakfast

\$1,000

\$795 tax-deductible

All the above benefits, plus:

- WMF's year-end report
- Annual day trip
- Special WMF gift

\$2,500

\$2,275 tax-deductible

All the above benefits, plus:

- Invitation to one International Council event
- Pre-sale tickets to fundraising events
- Gift of a WMF publication of your choice

More Ways to Give

ANNUAL FUND

By partnering with local communities, funders, and governments, WMF addresses some of today's most pressing challenges—climate adaptation, inclusive heritage, balanced tourism, and post-crisis recovery—through the preservation of cultural heritage. Your fully tax-deductible donation to the Annual Fund helps WMF advance its global mission to safeguard the world's most treasured places to enrich people's lives and build mutual understanding across cultures and communities. wmf.org/annualfund

JEWISH HERITAGE PROGRAM

World Monuments Fund inaugurated the Jewish Heritage Program in 1988, and since that time it has completed 54 projects in 28 countries on 5 continents, including the restoration of 47 synagogues. Your tax-deductible gift will support our efforts to underscore the contribution of Jewish life to communities around the world, showcasing the extent and diversity of the Jewish diaspora and its culture. wmf.org/jewishheritagefund

CRISIS RESPONSE PROGRAM

The Crisis Response Program was created to raise awareness about the increasing destruction of cultural heritage by disasters, to implement projects that strengthen the ability of communities to recover, and to prevent the loss of cultural heritage around the world. With your support, WMF can provide resources for early recovery actions in the aftermath of disasters. wmf.org/crisisresponse

WATCH FUND

Launched in 1996, the Watch includes 25 heritage places from around the world that have been selected for their cultural significance, the need for action in light of global challenges, and the potential for WMF to make a meaningful impact for local communities. Support the sites on the 2022 Watch today with a fully tax-deductible gift. wmf.org/watchfund

UKRAINE HERITAGE RESPONSE FUND

World Monuments Fund's Ukraine Heritage Response Fund was created in the wake of the invasion of Ukraine in February 2022 and supports the protection of Ukraine's irreplaceable heritage from further damage and the preparation of post-crisis recovery conservation at various sites. Your generosity helps us build a strong foundation of support that can be deployed for the rehabilitation of heritage sites in Ukraine. wmf.org/ukrainefund

CORPORATE SPONSORSHIP

By partnering with WMF, corporations benefit from an association with the leading independent organization devoted to worldwide cultural heritage preservation. Our corporate partners show commitment to their local communities, as well as global society. Sponsorships can align with a company's goals by focusing on the pressing issues that affect cultural heritage, including climate change, imbalanced tourism, diverse representation, and crisis response. wmf.org/corporatesponsorship

FOUNDATION AND GOVERNMENT SUPPORT

WMF works with major foundations as well as national and local government agencies worldwide to facilitate a wide range of projects and programs. The visionary commitment of our institutional donors has facilitated pioneering partnerships with demonstrated benefit to local communities. wmf.org/institutionalpartners

Donors who give \$500 or more during the fiscal year will be listed in Watch, WMF's annual magazine, in recognition of your leadership support.





Ani Cathedral, Türkiye.



International Council

WMF created the International Council as a way for individuals who are passionate about cultural heritage to gather with others around the world who share an interest in supporting our work. Members of the International Council have opportunities throughout the year to engage directly and more deeply with our projects through special events and programs. International Council members have exclusive access to WMF's travel program, *Monumental Journeys*, where they experience WMF's work firsthand at sites around the world.

The International Council extends beyond WMF's headquarters in New York City, with chapters in the UK, France, India, Peru, Portugal, Southeast Asia, and Spain. Members in any of the International Council chapters are also welcome to take part in the events and programs organized by the other chapters, furthering engagement with WMF's global community.

MEMBER - \$5,000

- Access to *Monumental Journeys*, WMF's exclusive travel program
- Invitation to the annual World Monuments Summit
- Invitations to special events in New York, as well as events hosted by WMF Council chapters in the UK, France, India, Peru, Portugal, Southeast Asia, and Spain
- Complimentary private tours of select WMF sites around the world with conservation experts
- Invitation to annual day trip in the New York City area
- Priority ticketing and reserved seating at all WMF public programs
- Invitations to online programs featuring virtual tours of WMF projects
- Recognition in the annual *Watch* magazine

CHAMPION MEMBER - \$10,000

All benefits listed above, plus:

- Invitation for two to VIP dinners in New York City and London
- Invitation for two to a privately hosted reception held in conjunction with the World Monuments Summit

LEADERSHIP MEMBER - \$25,000

All benefits listed above, plus:

- Opportunities throughout the year to attend exclusive Trustee events in New York City and events hosted by Council chapters
- Invitation for two to a private lunch with the President and CEO

PRESIDENT'S CIRCLE MEMBER - \$50,000

All benefits listed above, plus:

- Invitation to travel with the President and CEO on working trips
- Invitation to a presentation about strategic organizational initiatives

As a special opportunity, individuals between the ages of 21 and 39 may join the International Council for \$2,500 and receive all the benefits of the Council Member level, as well as invitations to special events throughout the year hosted by the Junior Board.

**For more information about the International Council,
please contact Brian Keliher, Associate Director of Individual Giving,
at bkeliher@wmf.org or +1 332 345-7348.**

WMF members on a Monumental Journey in Paris.



Monumental Journeys Travel Program

Go behind the scenes to deepen your understanding of WMF's work to safeguard the irreplaceable. These exclusive opportunities are open to active members of WMF's International Council.

Monumental Journeys are unique adventures unlike anything you can experience on your own. Led by WMF staff and other leading experts in the field of cultural heritage, participants visit WMF's current and past projects with special access to our sites. In addition, travelers also enjoy other historic sites, museums, and architectural monuments in the area, through guided tours with local curators and scholars. While taking part in *Monumental Journeys*, you will also participate in private dinners and receptions at the homes of local philanthropists and collectors, with notable guests and dignitaries.

Monumental Journeys in 2022



Monumental Journeys: Paris

In May 2022, a group of WMF donors took part in *Monumental Journeys: Paris*. This trip celebrated the recently completed restoration and reassembly of the Chancellerie d'Orléans, a famous eighteenth-century Rococo *hôtel particulier*. In addition to exploring other related interiors from the same period, travelers participated in tours of past and current WMF projects in Paris (Church of Saint-Eustache and Hôtel des Invalides) as well as at Versailles (Potager du Roi, the Queen's Theater, Belvedere).



Monumental Journeys: Ireland

In September, WMF Britain organized *Monumental Journeys: Ireland*, an exploration of the beautiful heritage of the Emerald Isle with visits to past WMF projects and behind-the-scenes visits to some of Ireland's most beautiful homes and estates, hosted by the families and custodians of this country's extraordinary heritage. Visits included Russborough House, a former WMF site, regarded as one of Ireland's most beautiful Georgian houses.



Monumental Journeys: American Southwest

Travelers undertook a special journey to explore Bears Ears National Monument in Utah, a 2020 Watch site. This region includes thousands of ancient Native American cliff dwellings, community centers, rock peckings and paintings, and artifacts, which had remained undisturbed until the mid-nineteenth century. Through guided hikes, river tours, and presentations, WMF donors gained a greater understanding of the diverse cultural heritage of this region.

Aerial view of the spires of Angkor Wat, Cambodia.





Legacy Society



As a former professor who spent decades teaching about the world's monuments, I am so cognizant of how fragile our heritage is. As a retired museum director and curator, I understand the importance and inherent difficulties of collaboration. This is what WMF does so well. As a grantor and grantee, I am constantly impressed at how WMF puts together funding for projects from a variety of international sources. Additionally, being an architectural tourist, WMF is my source for continuing education and learning. Therefore, it is most satisfying to me to make a planned gift for the training component of WMF projects that leaves a legacy of knowledge and commitment wherever the projects are.

– Susan J. Bandes, Legacy Society Member

World Monuments Fund ensures a future for the cultural treasures of the past—sites such as Angkor Archaeological Park in Cambodia, Stowe House in England, and Rapa Nui (Easter Island) in Chile. Established in 1965, WMF is the global leader in restoring, preserving, maintaining, and advocating for sites that tell stories, teach lessons, and build mutual understanding. It is our responsibility to ensure that this history remains for future generations. A growing number of generous supporters are helping to secure that future by becoming members of WMF's Legacy Society by providing for World Monuments Fund in their estate plans. Such gifts contribute financial security for years to come, providing critical support for WMF's conservation projects, training programs, scientific studies, and research.

To become a member of WMF's Legacy Society, please share your intent of leaving a gift in your will or naming WMF as a beneficiary of a bank account, life insurance policy, or retirement plan. A bequest in your will allows you to designate a percentage of your estate, a dollar amount, or specified assets as a contribution to World Monuments Fund. After providing for your family and loved ones, a gift to WMF in your will ensures that the values you cherish are transmitted to future generations.

Because future support from our friends and supporters is vital to WMF, The Robert W. Wilson Charitable Trust has created a very special matching opportunity. When you notify WMF of the value of your bequest, they will match 10% of the value, up to \$25,000. These funds will benefit WMF immediately and support current operating costs.

For more information about the Legacy Society and how to notify WMF of your planned gift, please visit

wmf.org/plannedgiving

or contact Brian Keliher, Associate Director of Individual Giving, at bkeliher@wmf.org or +1 332 345-7348.

Qianlong Garden, China.
Photo by Si Bing, Palace Museum.





World Monuments Fund

Safeguarding the Irreplaceable

Mission Statement

WMF safeguards the world's most treasured places to enrich people's lives and build mutual understanding across cultures and communities.

Values

A Sense of Wonder

The extraordinary achievements of humankind fill us with awe and admiration. We celebrate the world's remarkable built heritage, highlighting its diversity and amplifying the voices less often heard, while protecting it against the natural and human forces that threaten to destroy it.

A People-First Approach

The world's irreplaceable and unique places were shaped by human hands and have sustained people for generations. The link between place and community is essential, and collaboration is the foundation of our work. We embrace humility, listening, and learning as the basis to develop projects that support long-term social and economic benefits for local communities.

A Can-Do Attitude

We approach all we do with passion, an openness to challenges, and a readiness to intervene rapidly in the most demanding environments—all while employing the highest international standards in cultural heritage preservation and continuing to expand the field.

Global Directors:

109

Global Team:

45

Approximate Annual
Project Employment
(More than 3 Months):

400

Founder

Colonel James A. Gray

President and CEO

Bénédicte de Montlaur

Global Headquarters

Rockefeller Center
600 Fifth Avenue, 25th Floor
New York, NY 10020

Status

New York-based 501(c)(3) public charity

Tax ID

13-2571-900

FY22 Revenue

\$20.3M

FY22 Total Net Assets

\$56.0M

Collaborating closely with the APSARA National Authority, WMF has worked at Angkor Archaeological Park, Cambodia, for over three decades. Photo by Amine Birdouz.



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This page: Aerial view of Preah Khan at Angkor Archaeological Park in Cambodia in November 2022. The restored eastern half of the temple can be seen on the right and progress on the western side to the left.

Back Cover: Los Pinchudos at Río Abiseo, Peru.



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