



Cultural Relief Prospects in Humanitarian Response Programs in Conflict-Stricken Countries

Nabil Ahmed Alkhadher

Damanat Foundation for Human Rights and Freedoms

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Dedication

There is no life without friendships, but the writer who is busy writing around the clock suffers from the lack of these friendships, as he is an emotional person who lives inside his body and mind more than outside them. There is a person who is one of the few who broke the rule and was able to jump over the fence of the writer's isolation on himself, and here I mean myself, my fence and my shell.

In 2008, I met Fathi Al-Dhafri in a training program affiliated with the All Girls Foundation in Sana'a at that time, and with the end of the program, our friendship continued until the moment of writing these lines in 2024, so he became the friend closest to my heart and the most influential in my life, my thoughts and my vision of life in general, and he gave me a lot of his time, knowledge, culture, advice and moral and material support on an ongoing basis, whether in the years of prosperity or in the years of subsistence.

And I am here because of him and thanks to him, and I dedicate this book to.

Fathi Al-Dhafri

Friend of the whole road

Thank you

Background

The booklet, entitled “ **Prospects for Cultural Relief in Conflict Countries,** ” focuses on some ideas and activities that could be useful for cultural work and humanitarian response in conflict countries if cultural relief is integrated into the humanitarian response, what cultural and artistic tools can be invested in cultural relief, what cultural grants and funding are available through donors or can be provided by humanitarian response partners, and what ideas, activities, and actions can be worked on to make cultural relief an integral part of the humanitarian relief system.

The book talks in the first chapter on the links between cultural relief and humanitarian response programs, the second chapter discusses cultural and artistic tools that can be invested in cultural relief, while the third chapter focuses on cultural and artistic grants and funding that can be invested in cultural relief, and the fourth chapter discusses building cultural and artistic capacities that can be invested in cultural relief.

Chapter Five focuses on residencies, fellowships, and creative cultural and artistic exchanges that can be invested in cultural relief. Chapter Six discusses issues of supporting cultural institutions and building their creative, cultural, and artistic capacities that can be invested in cultural relief. Chapter Seven discusses issues of supporting artists, creators, and community residents through creative, cultural, and artistic methods that can be invested in cultural relief.

Chapter Eight discusses the topics of supporting cultural events through creative, cultural and artistic methods that can be invested in cultural relief, including competitions and awards, exhibitions, conferences, workshops and seminars, buying and selling creativity, cultural and creative networking, cultural policies, cultural rights and cultural relief, cultural monitoring, cultural protection, creative spaces, platforms and spaces. Chapter Nine discusses creative positions that can be invested in cultural relief, while Chapter Ten discusses the concept of recovery in cultural relief.

All of the above will be discussed within humanitarian response programs in countries suffering from conflicts.

introduction

Cultural relief in any country experiencing conflict can intervene in many programs and activities such as dialogue, culture, arts, literature, legislative construction, national policies, laws and recommendations, the constitution, and is linked to activities related to cinema, theater, media, intellectual creativity, intellectual property rights, children's culture, artistic production, interest in oral and written heritage, antiquities, museum development, cultural tourism, and creative industries ¹.

Conflict in any country has made culture, arts and literature courses forgotten tools in community, institutional and governmental work, at the level of local and international organizations, United Nations agencies, in addition to the independent cultural sector, cultural institutions and organizations, intellectuals and creators, artistic and creative youth groups, and companies working in the artistic, cultural, literary and creative fields, especially with the lack of government support and its preoccupation with the conflict and the most urgent humanitarian issues in wars. The activities of governmental and non-governmental cultural institutions often decrease, either due to the closure of cultural funds that previously supported the cultural aspect, or the migration of minds and creators, or the bombing, closure and destruction of non-governmental cultural institutions ².

As the war continues in the countries living under its yoke, it seems that the United Nations agencies and international and local organizations working in the humanitarian sectors are forgetting an important intervention, which is considered one of the priorities of the humanitarian response in any country going through a similar conflict, which is cultural relief. On the practical level, local and international organizations are often concerned with the main types of humanitarian response. At the top of which:

☒ Food Security and Agriculture³

Food security and agriculture are among the most important activities adopted by UN agencies, international organizations, and local non-governmental institutions in any country experiencing wars, conflicts, or

1 Basma Al-Husseini: Cultural relief priorities in disaster-stricken areas , 2024, Al-Hewar Al-Mutamadin website <https://www.france24.com/ar/%D8%A8%D8%B1%D8%A7%D9%85%D8%AC/%D8%A8%D9%82%D8%A7%D9%81%D8%A9/20241010-%D8%A8%D8%B3%D9%85%D8%A9-%D8%A7%D9%84%D8%AD%D8%B3%D9%8A%D9%86%D9%8A-%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%BA%D8%A7%D8%AB%D8%A9-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%B7%D9%82-%D8%A7%D9%84%D9%85%D9%86%D9%83%D9%88%D8%A8%D8%A9>

2 Safeguarding Culture in Times of Crisis , UNESCO,
<https://www.unesco.org/ar/emergencies/culture>

3 Global Food Security Team, <https://fscluster.org/ar>

humanitarian or natural disasters. These organizations work on the details of food security and agriculture activities, such as good practices for distributing food, vouchers, or direct cash to affected families, displaced persons, refugees, and host communities.

☒ Healthy nutrition⁴

It is one of the important activities in humanitarian work, especially since epidemics, famines and malnutrition increase during natural conflicts and wars. Therefore, these institutions work to alleviate malnutrition among communities and promote good methods for providing nutrition programs for children, methods of nutritional supplements, treating malnourished children and monitoring the development of healthy nutrition for affected communities.

☒ health

health⁵ It is the third major intervention in humanitarian work and is related to many health practices, most notably methods of purchasing, preparing and providing medicines and medical supplies to those affected by natural disasters or war, and working to build capacities in the field of providing health care to groups at risk from malnutrition or the spread of epidemics, in addition to training on health emergencies in affected communities.

☒ Water, Sanitation and Hygiene⁶

This humanitarian track works to ensure that communities affected by natural disasters or wars have access to safe drinking water and guaranteed sanitation services, and to work on providing fuel, disinfectants, repairing water supply systems, sanitation systems, providing, operating and activating them, and activating emergency toilets for communities, in addition to implementing emergency and repeated cleaning campaigns.

☒ education⁷

It is one of the most important humanitarian interventions carried out by international humanitarian organizations in any community affected by a natural disaster or internal wars through many practices and

⁴ Global Nutrition Cluster, <https://www.nutritioncluster.net/>

⁵ Global Health Cluster, <https://healthcluster.who.int/>

⁶ Global Water, Sanitation and Hygiene Team, <https://www.washcluster.net/>

⁷ Global Education Cluster, <https://www.educationcluster.net/>

activities that positively affect the educational situation in affected communities, specifically in the methods of distributing supplies, books, cleaning materials, furniture, and school supplies, in addition to activating child-friendly centers, which provide educational, recreational, and health services for children and help maintain the continuity of educational services.

☒ Shelter and Site Management⁸

It is a humanitarian activity that is common in communities affected by natural wars, especially when there are internally displaced persons and refugees from one country to another, so that these organizations work to distribute home and emergency shelter kits, provide winter supplies, and ways to identify gaps in the delivery of services to displaced or refugee communities, and the best ways to provide them with aid and cash grants, and ways to build and rehabilitate their shelter in a way that ensures their protection, privacy, and human dignity.

☒ Protection⁹

Some humanitarian groups need protection as part of the humanitarian interventions carried out by organizations in any affected community, and at the forefront of these groups are children, women, the elderly, the disabled, the displaced, refugees, and extremely vulnerable people. These practices include protecting children from violence, abuse, neglect, physical and sexual exploitation, the participation of children in armed conflicts, protecting women from gender-based violence, and many activities that increase the protection of extremely vulnerable people in the affected community. In addition to the above, there are some indirect interventions carried out by local and international organizations and United Nations agencies that are not closely related to humanitarian work, although they contribute to the success of the humanitarian response, including the activities of rapid response mechanisms, supply, logistics, communications and coordination services.

The aforementioned humanitarian interventions are all that local and international organizations do without paying attention to cultural relief as an important form of humanitarian response, which has a very important

⁸ Global Shelter and Site Management Team , <https://sheltercluster.org/>

⁹ Global Protection Cluster, <https://globalprotectioncluster.org/>

role in any humanitarian response¹⁰ in any country. We can say that cultural relief has not been given attention in any country experiencing conflicts. This disregard and forgetting of cultural relief come despite its association with many human rights that should not be ignored even in societies experiencing conflicts, such as the right to entertainment, the right to freedom of expression, and cultural rights in general.

In fact, cultural relief can be an important support for humanitarian response projects by combining it with cultural relief work, through activating the principle of cultural relief and its details, and creating an integrated cultural circle that aims to borrow some relief vocabulary and combine it with cultural relief to become like **“nutrition and culture”, “education and culture”, “health and culture”, and “child protection”. And culture, and gender-based violence and culture**, in addition to **agricultural security, agriculture and culture, and the oral and material heritage of local communities and cultural relief**, in addition to modifying some of the fine relief details and integrating them into culture. In exchange for cash for the work done by UN agencies and international organizations, a form of cultural relief work can be created for intellectuals, such as cash assistance for articles, stories, poetry, visual arts and pictures that they create, which makes intellectuals and creators able to live an acceptable life in light of the decline in the enjoyment of intellectuals and creators of the right to a decent life as a human right¹¹.

The cultural relief program can have a positive role in activating children's rights, such as the right to education, through cultural, artistic, and creative programs for them in schools, care and shelter institutions, and child-friendly centers. It can also have an important role in achieving some of the rights of women in societies affected by conflict. There are wonderful ideas that have been implemented in societies that are going through or have gone through what countries suffering from conflict are currently going through. These programs may be of the type of training women in traditional heritage industries so that these products have a role in providing relief to these women and their families with sustainable income for them during the conflict phase¹².

10 Humanitarian Response, Inter-Agency Network for Education in Emergencies (INEE) Minimum Education <https://inee.org/ar/eie-glossary/alastjabt-alansanyt>

11 What are human rights?, United Nations, <https://www.ohchr.org/en/what-are-human-rights>

12 Community Cultural Interventions, Action for Hope

, <https://www.act4hope.org/portfolio-item/%D8%A7%D9%84%D8%AA%D8%AF%D8%AE%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A%D8%A9/>

D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-

It is possible to link human rights and cultural relief by adopting the legal concept in culture, arts and literature and achieving the concept that respect for cultural rights is ¹³a basic condition for preserving human dignity and clarifying the status of cultural rights in the human rights system and considering “ **cultural rights**” a decisive factor in the humanitarian response and the consistency of sustainable development based on the indivisibility of human rights, including the protection of cultural diversity and the study of cultural rights and related rights and their applications for the benefit of the humanitarian response in the street of countries suffering from conflicts.

Cultural relief is linked ¹⁴to important legal concepts such as identity, heritage, respect for diversity of expression and thought patterns, religion, and opinion, in addition to encouraging the activation of cultural life as an entry point for participation in the activation of human rights, and adopting a lifestyle among the public that highlights the value of its cultural heritage and the role of this heritage in protecting it from the damages of war, and obtaining some of its cultural human rights such as the right to access information, the right to expression, protection of intellectual property rights, strengthening democracy, peacemaking, economic development, education, and teaching, and enhancing the possibility of the public participating in cultural activities within its programs by helping the public express their local culture, cultural heritage, and the role of this heritage in promoting human rights and cultural rights, stimulating the process of political and social change, stimulating community participation in cultural life, receiving cultural services, enhancing freedom of artistic creativity and the possibilities of raising it at the collective level, and developing the capabilities, materials, and standards of monitoring, follow-up, and control to implement the protection of the material and moral rights of owners of artistic and cultural works.

Cultural relief programs, if activated within the humanitarian response paths of local and international organizations and United Nations agencies, can work to investigate, limit and reduce violations that may occur to intellectuals and creatives, such as arrest, imprisonment or threats, and contribute to the protection of cultural and archaeological sites, and the protection of cultural and intellectual heritage and cultural identity

¹³ Cultural Rights, United Nations, <https://www.ohchr.org/en/special-procedures/sr-cultural-rights>

¹⁴ Cultural Relief: The Role of Culture and Arts in Crisis Management Working for Hope and its Experience with the Syrian Refugee Community in Lebanon (A Model) , Tahera Tariq, 2024, Arab Alternatives Forum, <https://www.afalebanon.org/ar/publication/11535/%D9%88%D8%B1%D9%82%D8%A9-%D8%A8%D8%AD%D8%AB%D9%8A%D8%A9-%D8%A7%D9%84%D8%A5%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D8%AB%D9%82%D8%A7/>

from bombing, theft or trafficking, and work within activities and measures that work to maintain, develop and disseminate science and culture during periods of conflict and have a positive impact on the conflict situation and beyond and the entry into the phase of peace ¹⁵.

Considering cultural relief in the future as an integral part of the humanitarian response will greatly motivate conflict-affected communities to benefit from cultural humanitarian response programs, receive cultural services, raise the ceiling of freedom of artistic creativity, develop capabilities, resources and standards for monitoring, follow-up and surveillance, combat violations of culture, rights, heritage and cultural identity, track violations in the field of cultural rights, and advocate for issues that confront these violations, such as the right to education and knowledge, access to information, the right to expression, and freedom of thought, belief and organization.

Local and international institutions and United Nations agencies, if cultural relief is included as part of humanitarian response programs, can work on many programs such as monitoring and observing violations in the field of culture and arts, especially during wars, such as establishing an observatory for cultural rights and cultural diversity, building capacities and training workers in the cultural and/or legal field and its variations, applications, limits, standards, provisions, and methods of promoting it, and raising awareness of the importance of tangible and intangible heritage in the lives of peoples and individuals and the extent of the impact of this heritage on diversity ¹⁶.

The work of these local and international institutions and United Nations agencies on cultural relief programs means activating the activities of promoting forgotten cultural rights in daily application in the streets of countries suffering from conflicts, integrating them into public discourse, supporting belief in them in a way that supports the protection, dissemination and application of cultural rights, activating advocacy and defense programs for violations of the cultural rights of individuals, local communities or society as a whole, whether these rights are individual such as the right to expression or societal such as the right to preserve heritage and cultural diversity from destruction, determining priorities for work on cultural policies, identifying the needs

¹⁵ Protecting Culture in Emergencies
, UNESCO, 2020, https://unesdoc.unesco.org/ark:/48223/pf0000372995_eng

¹⁶ Protection of Cultural Property, Peace Operations Training Institute, 2021, https://cdn.peaceopstraining.org/course_promos/unesco_pcp/unesco_pcp_arabic.pdf

of the governmental, non-governmental, commercial and individual cultural sector and meeting those needs in a way that benefits the street in addition to projects specific to protecting creators in circumstances of war and conflict, designing programs specific to cultural relief, and advocating for the issues of persons detained for exercising their right to think, conscience and freedom of conscience ¹⁷.

There are many humanitarian groups that can benefit from cultural relief if they become part of the humanitarian response paths of local and international organizations and United Nations agencies in rural and urban areas, forgetting some important humanitarian groups that need humanitarian assistance in the situation they live in. These humanitarian groups are very diverse and include intellectuals, writers, creators, visual artists, photographers, singers, theater actors and cultural activists, with attention to children through the component of culture and psychological and social support for children in conflicts, and women through the component of empowering women in the stage of conflicts and gender-based violence in conflicts, and mixing cultural work with combating violence against women with attention to governmental and non-governmental cultural institutions and companies working in the field of arts and helping them to stand again after most of them have stopped or closed due to war, and finally attention to the public as the ultimate target of the cultural relief project in countries suffering from conflicts. ¹⁸

Among the positive paths that can be achieved in this field are reducing the terrible decline in the level of the cultural or human rights movement in countries suffering from conflicts, forming a real cultural, relief and human rights vision for what the country may go through in the future, laying the foundations for the coming days, ensuring the existence of an independent and dynamic cultural movement, laying the foundations for a future stage characterized by respect for the activation of culture, arts and literature, strengthening human rights and basic freedoms for independent thinkers, creators, intellectuals, producers, innovators and the public in general, and working to monitor violations and reduce the negative impact of war on countries suffering from conflicts ¹⁹.

¹⁷ Human Rights and Cultural Perspectives, UNESCO, Lionel Fair and Annemarie Dementia 2018, <https://www.unesco.org/ar/articles/hqwq-alansan-walafaq-althaqafyt-0>

¹⁸ Protecting Heritage When Conflict, Disasters and Epidemics Intersect: Stories of Change in the Middle East, North Africa, Afghanistan and Pakistan , ICCROM, 2022, <https://www.iccrom.org/ar/news/%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%B9%D9%86%D8%AF%D9%85%D8%A7-%D8%AA%D8%AA%D8%AF%D8%A7%D8%AE%D9%84-%D8%A7%D9%84%D9%86%D8%B2%D8%A7%D8%B9%D8%A7%D8%AA%D8%8C-%D9%88%D8%A7%D9%84%D9%83%D9%88%D8%A7%D8%B1%D8%AB-%D9%88%D8%A7%D9%84%D8%A3%D9%88%D8%A8%D8%A6%D8%A9-%D9%82%D8%B5%D8%B5-%D8%A7%D9%84%D8%AA%D8%BA%D9%8A%D9%8A%D8%B1-%D9%81%D9%8A-%D9%85%D9%86%D8%B7%D9%82%D8%A9-%D8%A7%D9%84%D8%B4%D8%B1%D9%82-%D8%A7%D9%84%D8%A3%D9%88%D8%B3%D8%B7%D8%8C-%D9%88%D8%B4%D9%85%D8%A7%D9%84>

¹⁹ ICCROM and ALIPH form an alliance for first aid, integrity and resilience of cultural heritage , ICCROM, 2020, <https://www.iccrom.org/ar/news/%D8%A5%D9%8A%D9%83%D8%B1%D9%88%D9%85-%D9%88%D8%A7%D9%84%D8%AA%D8%AD%D8%A7%D9%84%D8%B1-%D8%A7%D9%84%D8%AF%D9%88%D9%84%D9%8A-%D9%84%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D9%81%D9%84>

The role of cultural relief will be important in the presence of effective and active cultural, artistic and literary institutions and companies that have strategies, systems, policies and projects related to cultural humanitarian work, which enhances their role in increasing society's belief in the importance of cultural relief in the midst of conflict and post-conflict, and starting to care for it through funding, partnerships and cooperation in cultural, artistic, creative and literary projects, works and activities that provide information, experiences, ideas and knowledge about cultural relief, and working to create demand and supply for cultural services within humanitarian work in those countries. The real activation of the cultural relief path in the paths of humanitarian response in countries suffering from conflicts will open the door to important information and analyses about many humanitarian issues, and contribute to activating the role of individual and institutional societal parties to play a legal, defensive, educational and relief role, and to enhance literary, artistic and cultural communication ²⁰.

8A-%D9%85%D9%86%D8%A7%D8%B7%D9%82-%D8%A7%D9%84%D9%86%D8%B2%D8%A7%D8%B9-%D8%A3%D9%84%D9%81-%D9%8A%D8%B4%D9%83%D9%91%D9%84%D8%A7%D9%86-%D9%85%D8%B9%D9%80%D9%88%D8%A7-%D8%AA%D8%AD%D8%A7%D9%84%D9%81%D9%8B%D8%A7-%D9%85%D9%86-%D8%A3%D8%AC%D9%84

20 Cultural Heritage Reconstruction Programmed: Principles of Engagement, IFLA, 2011, https://www.ifla.org/wp-content/uploads/2019/05/assets/hq/gb/strategic-plan/culturall_heritage_principles_of_engagement_ar.pdf

Presented by Mrs.Basma Al-Husseini

Cultural activist and director of the Action for Hope Foundation

Nabil Al-Khader, a Yemeni researcher and cultural activist, asked me to write a short introduction to his book, "Prospects for Cultural Relief in Humanitarian Response Programs in Conflict-Stricken Countries," which presents a comprehensive and detailed vision of everything that can be done in these programs to meet cultural needs in countries experiencing armed conflict. This book is a valuable reference for all those working in humanitarian relief, cultural work, and donor organizations, and I hope it will be the beginning of a genuine interest in the cultural aspects of humanitarian relief work.

This request made me wonder about the meaning of the term "cultural relief." I may have been the first to use it in 2012, but throughout these years I have not had the opportunity to reflect on it deeply, nor to establish its relationship to its two essential components: relief and culture. In these lines, I will attempt to begin this reflection modestly, as if speaking aloud to myself. I hope this introduction will serve as a useful background for this important book.

When did you first start using this term? In November 2012, I organized a voluntary visit for seventeen artists and media professionals from Egypt, Lebanon, and Palestine to the Kilis refugee camp in Turkey. The camp had only been established a few months earlier, a result of the massive waves of displacement from Syria to neighboring countries that began in May 2011 and continued until the fall of the regime on December 8, 2014. Most of the displaced, whose numbers jumped from hundreds of thousands to millions in a few months, were residents of villages and small towns near the borders of Jordan, Turkey, and Lebanon. They were mostly farmers, small business owners, or those with simple government jobs, housewives, and students—those not fortunate enough to receive cultural services such as libraries, museums, cinemas, theaters, and other opportunities to learn the arts. Most of them had never attended a play or visited an art exhibition.

This visit came as a personal initiative from me and a generous response from the artists and media professionals I invited. Given my lack of familiarity with the camp, the nearby city, or the security and political conditions, I decided this visit should be short and express human compassion and solidarity with the refugees, after which we would consider whether we could do more. Through our personal circles, we collected a large amount of in-kind donations of clothing, medicine, books, and children's toys, which we took with us to Kilis via Istanbul. We spent five consecutive days in the camp, during which we were divided into small teams:

photography training, theater training, singing training, scouting games, women's sessions, aid distribution, and, most importantly, talking to people and listening to their stories.

These stories were truly horrific: indiscriminate, unprovoked killings, in large numbers. The goal, it seemed, was to create a general state of extreme panic among the entire population, and it was achieved. The camp residents greeted us with caution and fear at first, which quickly turned to endless tears and unforgettable personal stories from those who heard them. This simple act of "listening" was what these people needed most. Of course, they needed food, shelter, and healthcare, but with all of this in the camp, they were suffocating from a sense of isolation and neglect. They felt invisible to the world, except for those televised images. They did not exist as real human beings who had been subjected to a terrible injustice.

The situation of the residents of Kilis camp in 2012 is the situation of millions today, inside and outside Yemen, Sudan, Palestine, Iraq, Syria, Lebanon, Jordan, and even Congo, Somalia, Eritrea, the Central African Republic, Afghanistan, and other countries that have suffered and are suffering from armed conflicts within them or on their borders. These people, just like us, have the unfortunate fate of being in a country torn between armed groups, or controlled by a tyrannical ruler who is hostile to his own people and has slaughtered them. Within a few days, these people find themselves vulnerable to murder and rape, then are forced to abandon everything they own to escape with their lives. They end up in squalid residential areas lacking many humanitarian services, completely consumed by attempts to secure bread, water, and electricity, finding no time to recount their tragedy, understand it, or explain it to others. Their stories are stored deep within their souls like a malignant tumor that grows and kills.

International relief organizations rush to refugee and displaced population centers to distribute their aid almost automatically in boxes marked with the donor country's flag and logo. Distribution is carried out according to lists prepared by staff who move inside these tents to count the population and estimate the number of boxes required. These organizations treat refugees and displaced people as "cases," not "human beings." They write down their names and then immediately forget them, their significance diminishing only by the number written next to them. Over time, this approach leads to alienation and a lack of trust, and to a growing sense among aid recipients that they are insignificant and, inevitably, "invisible." The accumulation of this feeling

leads to accumulated anger toward these international organizations and their donor countries, despite the significant value of the material aid they provide. Some of these organizations attempt to respond to the emotional needs of refugees, but they do so using rigid models and tools borrowed from other communities, such as psychosocial support programs and programs for children and mothers, which often receive crumbs from relief programs' budgets.

On the other hand, we witnessed inside and outside Kilis camp, in the city of Kilis and on the border between Turkey and Syria, the active Islamic relief convoys: bearded, smiling young men distributing essential aid, including clothing, food, and medicine, but, more importantly, they "lived" with the refugees. They ate with them, prayed with them, knew them by name and family, exchanged personal stories and advice, and forged lasting friendships and affections that would form the basis for future Islamic organizations, whether peaceful or armed. This friendly, personal relationship was our first lesson.

The first characteristic of "cultural relief" is treating those in need as unique human beings, with names, histories, memories, professions, and stories that must be listened to, understood, and engaged with. There is, of course, a significant challenge in engaging with thousands of people in a humane and personal way, but without this engagement, cultural relief becomes a pale replica of conventional international relief programs. When we first used the term "cultural relief" in 2012, we sought various ways to overcome the challenge of engaging humanely with large numbers of refugees and displaced persons. Some of these approaches emerged spontaneously, such as establishing genuine friendships between cultural relief providers and influential young men and women within refugee communities, and giving them important roles in providing cultural relief services. Other approaches were thoughtful and prepared in advance, using artistic tools such as theatrical storytelling, which gives refugees the opportunity to tell their stories. Using these and other tools, we launched the Action Convoys for Hope Cultural Relief in 2013 as a framework for providing material and moral assistance to refugees, giving them the opportunity to speak up and make their voices heard, and, of course, emphasizing the role and place of the arts in crises. The term has evolved through our work, and we have a more mature understanding of what it means, but it remains a work in progress.

The first step in cultural relief is to "listen" to what people say, not as a moral imperative, but as an important source of knowledge, since the nature and extent of injustice cannot be determined solely by the media we receive on television and social media, which often lacks the victim's narrative. The second step is to engage positively with individual stories: to find solutions to specific health, material, or psychological problems, while emphasizing that we are "trying," not guaranteeing a solution. The third step, and most important, is to not separate material and moral needs. Refugees need food and respect, shelter, and friendship, all equally and with equal priority. Recipients of cultural relief services also provide valuable services to their communities and to the world. They offer their own narratives of what happened and their interpretation of its causes and impact. This is a crucial aspect, as it transforms the relationship between those providing the service and those receiving it, making it more equal and positive. Ignoring the moral aspect leads to real disasters, as refugees' self-respect and their history decline, and they become almost beggars, even though they are honorable people who were forced to seek asylum.

The fourth step in cultural relief, which begins from the very beginning, is integrating the arts into all aspects of life. If there is a water problem, for example, we can help solve it through the usual methods of addressing officials or building water tanks. However, what makes this problem a source of community vitality, adds to its social capabilities, and ensures that the solution to this problem is documented and prevented from recurring, is transforming stories of water scarcity into a theatrical performance, songs, or paintings. Of course, not everyone is artistically gifted, but most people desire to communicate, especially if they feel they have been wronged. Those providing cultural relief services must possess the skills to harness both mediocre and brilliant talents in a simple yet effective artistic product that the refugee or displaced community embraces and remembers with pride.

The fifth and final step in "cultural relief" is preparing for what might happen after cultural relief efforts end. These efforts are, by their nature, temporary and address urgent, immediate needs. However, cultural relief efforts must bear the seeds of "cultural development," so that the relationships forged during such relief, and the skills and knowledge acquired, can evolve and pave the way for communities that respect the arts and consider them an essential resource. This step is difficult and still evolving, and there are, of course, social and

political forces that seek to obstruct this path and prevent these communities from possessing artistic tools that can express their stories and aspirations, as well as add to their economic resources and their ability to contribute to the public sphere. Dealing with these opposing forces varies depending on the demographic and historical context.

This shift from cultural relief to cultural development is a critical issue, but how can it happen? There is no specific formula. For us at Action for Hope, we have chosen arts education, training, and management as our primary strategy. This choice was supported by two key factors: the respect most people have for the skills and knowledge they add, even if they are in subjects new to them, and the potential employment opportunities that may arise from such education and training, in a context where employment opportunities are severely limited. Cultural development, in turn, is a term with multiple interpretations, the preferred of which is that it refers to the paths that lead our societies to become aware of the value of the arts and the moral and material resource they represent for these communities. Reaching this point is not easy and is intertwined with numerous social, political, and economic challenges. Each society has its own paths that must be paved or paved in order to collectively own its artistic tools and protect the freedom and impact of these tools. In my opinion, it is not helpful to remove this responsibility from society and entrust it to artists and creatives alone, despite the great importance of their role. There are many forces that would benefit our societies from not having access to their artistic tools, making it easier to control and direct them to their own advantage. These forces often benefit from isolating artists and creatives from their communities, demonizing them, co-opting them to work against their communities' interests, or, at best, ridiculing their work. A society that values the arts can raise its voice—through poetry, theater, music, sculpture, painting, or cinema—to oppose injustice and oppression and present a narrative that contrasts with that imposed by tyrants and occupiers. In doing so, it can lay a strong foundation for a just future. Palestinian society is perhaps a good example of this, as the narrative of the Nakba and occupation cannot be erased as long as writers and artists continue to innovate around it.

Basma Al-Husseini

Cultural activist and director of the Action for Hope Foundation January 2025

Chapter One

Cultural Relief Links to Humanitarian Response Programs in Conflict Countries

Ideally, cultural relief is an integral part of the comprehensive humanitarian response. It is not limited to providing basic human needs such as food and shelter, but extends to preserving cultural identity and human heritage in the face of conflicts. The link between cultural relief and humanitarian response programs is close and intertwined, as they are linked together through the comprehensive humanitarian dimension, and humanitarian relief seeks to meet all human needs, including cultural and psychological needs. Preserving cultural identity is an integral part of human dignity and the right to live in dignity. In addition, cultural relief is linked to the field of psychological support and child-friendly centers, where cultural tools and programs play an important role in providing psychological support to displaced persons, refugees, women and children, by providing opportunities to express feelings and emotions, which contributes to healing psychological wounds ²¹.

Cultural programs contribute to building strong and cohesive communities by providing opportunities for social interaction and cultural exchange, which enhances the sense of belonging and identity, in addition to preserving heritage and protecting tangible and intangible cultural heritage, such as historical buildings, arts and crafts, which contributes to preserving collective memory. Humanitarian response programs are also linked to cultural relief programs by activating cultural empowerment programs for individuals and communities and enabling them to participate in the reconstruction process, which enhances their sense of dignity and ability to control their lives ²².

Cultural relief programs can be activated within the components of the humanitarian response through arts and crafts workshops that allow beneficiaries of humanitarian response programs to express themselves and learn new skills, which contributes to enhancing their self-confidence. Cultural programs can also be worked on, such as providing mobile libraries, ensuring the availability of books and educational materials in local languages, which helps preserve the language and culture, activating puppet theatre programs and using stories and folk tales to convey positive values, and educating children about various issues, as well as training teachers and working to provide them with the skills necessary to integrate culture into school curricula, or activating

²¹ Humanitarian aid, Wikipedia, https://ar.wikipedia.org/wiki/humanitarian_aid

²² Plan for the protection of cultural property, French Ministry of Culture, <https://www.culture.gouv.fr/ar/19/39/2/5>

programs to restore historic buildings with the aim of preserving the architectural heritage and reviving cultural life in affected areas ²³.

When cultural relief is integrated into humanitarian relief programs, many gains can be achieved, including psychological healing, helping those affected to express their feelings and accelerate the process of psychological healing, enhancing the sense of identity, self-confidence and social cohesion among individuals and communities, and contributing to building more resilient societies capable of facing challenges. In the following lines, the aspects of the connection between the main components of humanitarian response and cultural relief will be identified in detail through the following:

- ☒ The link between food security, agriculture and livelihoods programs in humanitarian response and cultural relief

Food security and agriculture programs are ²⁴among the most important pillars of humanitarian response in countries suffering from conflict. By providing food and promoting sustainable agriculture, these programs can contribute significantly to restoring stability and improving the lives of affected communities. Ideally, cultural relief is linked to food security, agriculture and livelihood programs through their connection to the agricultural and cultural heritage of communities, and their ability to create added value, which is preserving heritage by supporting sustainable traditional agricultural practices and local agriculture as a cultural heritage, which may reduce farmers' fear of seeds provided by organizations, and through which farmers realize that organizations respect their agricultural practices, which increases their acceptance of their interventions and intensifies the success of food security, agriculture and livelihood projects, which then forms the basis for achieving social and economic stability, increasing agricultural production, providing food for the population, and enabling local communities to build their capacities in the field of agriculture and natural resource management, making them more resilient to future shocks.

Because cultural relief interventions rely on the experiences and heritage of local communities and are not linked to new chemicals, fertilizers and toxins, this leads us to succeed in an indirect goal of food security,

²³ Key elements of a European methodology for addressing the protection of cultural heritage during emergencies , European Union, 2022, <https://www.proculther.eu/wp-content/uploads/2022/06/PROCULTHER-Methodology.pdf>

²⁴ From Farm to Table: The Importance of Cultural Practices that Promote Food Security in Yemen , Yemen Watcher, 2024, <https://www.yemenwatcher.org/post/%D9%85%D9%86-%D8%A7%D9%84%D9%85%D8%B2%D8%B1%D8%B9%D8%A9-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D9%85%D8%A7%D8%A6%D8%AF%D8%A9-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D9%85%D8%A7%D8%B1%D8%B3%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D9%8A-%D8%AA%D8%B9%D8%B2%D8%B2-%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%BA%D8%B0%D8%A7%D8%A6%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D9%8A%D9%85%D9%86>

agriculture and livelihood projects, which is to preserve the environment, sustainable agriculture, biodiversity, improve soil and water quality, support the local economy, agricultural production, increase income for farmers, and the contribution of these programs to supporting the local economy and creating job opportunities to make food security, agriculture and livelihood programs more acceptable and productive ²⁵. Organizations that integrate cultural relief programs into humanitarian response programs can celebrate farmers' expertise and traditional irrigation methods, provide local seeds and agricultural tools and sell them in their local markets, and provide training to farmers when they discover poor practices in dealing with agricultural techniques, marketing, and selling them, conserve agricultural biodiversity, collect and preserve local seeds and traditional plant varieties, and establish seed banks to preserve them, preserve agricultural and cultural heritage, achieve food security and improve livelihoods, develop agricultural technologies, enhance the resilience of agricultural systems, document local knowledge about agriculture and natural resource management, and pass it on to future generations, build more resilient and adaptable communities, enhance cultural identity, a sense of belonging and responsibility, and revive traditional and sustainable agricultural practices, such as organic farming, soil conservation, and promoting healthy nutrition, and document local knowledge about agriculture and natural resource management ²⁶.

☒ The link between healthy nutrition programs in humanitarian response and cultural relief

Healthy nutrition programs are a fundamental pillar of humanitarian response, as they directly contribute to improving public health and improving the quality of life. Food is an integral part of the cultural identity of communities. Cultural relief programs, when integrated with humanitarian response projects in conflict-affected countries, contribute to preserving food heritage, traditional foods, and the cultural heritage of communities in consuming local and seasonal foods, supporting good traditional food practices, ²⁷increasing the ability to adapt to food changes, enhancing food security and adequate nutrition, supporting the local economy by encouraging the production and consumption of local foods, creating job opportunities, and financing and activating activities related to healthy nutrition programs and cultural relief, such as encouraging

²⁵ Food Security and Nutrition Awareness at Household Level, 25th Regional Conference

For the Near East, 2000, FAO, <https://www.fao.org/4/X4212a/X4212a.htm>

²⁶ Food security, nutrition and sustainable agriculture, United Nations, <https://sdgs.un.org/topics/food-security-and-nutrition-and-sustainable-agriculture>

²⁷ Maternal and child nutrition in humanitarian action , UNICEF, <https://www.unicef.org/en/maternal-and-child-nutrition-in-humanitarian-action> 1%D9%8A-%D8%A5%D8%B7%D8%A7%D8%B1-%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%A7%D9%84%D8%A5%D9%86%D8%B3%D8%A7%D9%86%D9%8A/%D8%A7%D9%84%D8%AA%D8%BA%D8%B0%D9%8A%D8%A9

the establishment of community gardens to grow fresh vegetables and fruits, which provides nutritious food and encourages healthy eating, organizing cooking workshops using local ingredients, educating communities about the importance of balanced nutrition, distributing food baskets containing local and nutritious foods, and providing nutrition programs for children in schools and nurseries, to ensure that they receive adequate nutrition for their growth and development, linking nutrition to cultural identity, and contributing to building healthier, happier, more sustainable, and nutrition-focused communities. Health, enhancing the cultural identity of affected communities in the field of their food heritage, integrating the cultural and human dimension into nutrition programs, improving the quality of life, developing the mental health of affected communities, linking cultural relief programs with school feeding programs, nutrition programs in general, and programs for adaptation and cultural and social diversity for communities in countries suffering from conflicts.

☒ The link between health programs in humanitarian response and cultural relief²⁸

Health and cultural relief are two sides of the same coin, both of which seek to elevate the human being and improve his life. The connection between them may seem indirect at first, but looking at health as a state of comprehensive well-being, which includes the body, soul and mind, this close connection can be discovered, as health is linked to cultural relief through mental health, culture and cultural identity, as culture is an integral part of the identity of society, and plays an important role in building self-esteem and self-confidence, and building good mental health, because cultural relief provides channels for expressing feelings and thoughts, helps relieve stress and anxiety, and provides social support through participation in cultural activities that enhance social relationships and provide important support networks for mental health ²⁹.

Physical health and cultural relief are related to food traditions and the practice of traditional physical activities, such as dancing and folk sports, which contribute to maintaining physical fitness. Cultural relief affects the local environment and ways of dealing with it and is related to healthy habits related to cleanliness and the surrounding environment. It helps prevent diseases through health awareness and the use of culture as an effective tool for health awareness, changing negative health behaviors, such as smoking or malnutrition, and

²⁸ WHO Emergency Response Framework, 2024, <https://iris.who.int/bitstream/handle/10665/376848/9789240093409-eng.pdf?sequence=1&isAllowed=y>

²⁹

works to enhance life skills and support cultural identity. Integrating health and cultural relief into humanitarian programs provides a comprehensive approach to improving the lives of individuals and communities. By recognizing the importance of culture in health, we can develop more effective and sustainable programs.

Many cultural tools can be used to work on health within cultural relief programs if they are integrated with humanitarian response programs. Some of these cultural tools include stories, folk tales, songs, local cultural tools, arts and crafts workshops, cultural festivals, cultural publications such as books, posters, illustrations and many others that provide opportunities for social communication and entertainment, explain health programs, awareness programs and health information and make them more accessible and effective for affected communities ³⁰.

Investing in cultural tools within cultural relief programs such as arts, theater, festivals, handicrafts, music, stories and tales has a powerful power to improve psychological, physical, nervous and mental health. All tools have wonderful abilities to relieve stress and anxiety, calm the nervous system, guide meditation, help with focus and attention, reduce mental noise, improve mood, raise morale, self-confidence, self-esteem, happiness and energy. It is a healthy way to express negative feelings, purify the soul and relax. It is a powerful way to express oneself and create. It helps in recovering from psychological trauma, dealing with challenges, improving quality of life, helping to immerse oneself in the process of artistic creation, reducing the intensity of negative thoughts, enhancing participation in artistic activities, strengthening social relationships ³¹, and contributing to improving physical fitness.

Art activities such as drawing and painting can help relax and reduce stress, which positively impacts physical health, and using art as a tool to help recover from all diseases including chronic diseases such as cancer, heart disease, mental illnesses such as depression, coping difficulties and diseases related to stress and anxiety, mood, memory, physical fitness, depression, improving fine motor skills, and concentration. Thus, cultural relief is a powerful tool to promote comprehensive health in affected communities, and through it, humanitarian

30 Culture Health , Napier, A.D. , Platform the sciences Social in the job Humanitarian, 2014, <https://www.socialscienceinaction.org/ar/%D9%85%D9%88%D8%A7%D8%B1%D8%AF/%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D9%88%D8%A7%D9%84%D8%B5%D8%AD%D8%A9/>

31 How Cultural Consistency and the Use of Incentives Can Promote Health, Laurie T. Martin et al., RAND Corporation, 2017, https://www.rand.org/content/dam/rand/pubs/research_reports/RR1800/RR1889/RAND_RR1889z1.arabic.pdf

response workers in countries experiencing conflict can contribute to building healthier, happier and more sustainable societies.³²

☒ Cultural Relief Programming in WASH Humanitarian Response³³

Cultural relief is linked to water, sanitation and hygiene through cultural practices and misconceptions, personal hygiene practices, and linking public health to prevailing cultural beliefs. There may be beliefs about the causes of diseases and ways to prevent them that conflict with modern health practices. Cultural relief is linked to water, sanitation and hygiene through traditions and customs that play a major role in determining individuals' behavior towards water and sanitation. There may be certain traditions related to water use or waste disposal that humanitarian response partners can work to modify and develop when activating cultural relief programs by activating health awareness programs, using language and culture so that health awareness messages are culturally appropriate to reach the target audience, increasing the effectiveness of messages, taking into account the cultural values of the community and avoiding any practices that may be considered offensive or culturally unacceptable³⁴.

Cultural relief programs in water, sanitation and hygiene programs enhance the use of cultural tools, programs and projects and invest them in changing behaviors related to hygiene and health, providing correct information and encouraging good health practices, positively reinforcing them, and rewarding positive behaviors related to hygiene and health, such as washing hands regularly and drinking clean water, activating activities to organize workshops on the importance of clean water, sanitation and personal hygiene, focusing on local cultural practices, working to convey health messages in a fun and appropriate way for children and adults, training community leaders on the importance of hygiene and health, enabling them to spread these messages in their communities, focusing on the role of women in the family and society in promoting health practices, providing special training programs for them, activating events that aim to use stories and folk tales

32 health mentality And support Psychological Social, UNHCR , 2024, <https://emergency.unhcr.org/ar/%D9%85%D8%B3%D8%A7%D8%B9%D8%AF%D8%A7%D8%AA-%D8%A7%D9%84%D8%B7%D9%88%D8%A7%D8%B1%D8%A6/%D8%A7%D9%84%D8%B5%D8%AD%D8%A9-%D9%88%D8%A7%D9%84%D8%AA%D8%BA%D8%B0%D9%8A%D8%A9/%D8%A7%D9%84%D8%B5%D8%AD%D8%A9-%D9%88%D8%A7%D9%84%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D9%86%D9%81%D8%B3%D9%8A-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A>

33 Water And exchange Healthy And cleanliness Health in Cases Emergencies, UNHCR , 2024, <https://emergency.unhcr.org/en/emergencies-UNHCR-2024-2024-https...9%8A%D8%A7%D9%87-%D9%88%D8%A7%D9%84%D8%B5%D8%B1%D9%81-%D8%A7%D9%84%D8%B5%D8%AD%D9%8A-%D9%88%D8%A7%D9%84%D9%86%D8%B8%D8%A7%D9%81%D8%A9/%D8%A7%D9%84%D9%85%D9%8A%D8%A7%D9%87-%D9%88%D8%A7%D9%84%D8%B5%D8%B1%D9%81-%D8%A7%D9%84%D8%B5%D8%AD%D9%8A-%D9%88%D8%A7%D9%84%D9%86%D8%B8%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D8%B5%D8%AD%D9%8A%D8%A9-%D9%81%D9%8A-%D8%AD%D8%A7%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%B7%D9%88%D8%A7%D8%B1%D8%A6>

34 sector Water And exchange Healthy And cleanliness Health Humanitarian, INEE, 2022, <https://inee.org/ar/eie-glossary/qta-almayah-walsrf-alshy-walnzaft-alshyt-alansany>

to convey messages about the importance of washing hands, drinking clean water, and safely disposing of waste, using dance and singing to spread health awareness messages in a fun and exciting way, especially among children, organizing workshops to make personal hygiene tools from natural materials, understanding local culture and adapting programs to suit it, improving community health, achieving sustainable development goals, ensuring the sustainability of behavioral change, respecting local culture, expressing respect for it, and ensuring Community engagement in the change process, building trust between service providers and target communities, and generally utilizing cultural relief programs and tools as a powerful tool to improve WASH practices in changing behaviors, improving health practices, promoting hygiene and health practices, designing more effective awareness programs, and creating culturally appropriate health awareness messages, using understandable language, avoiding complex technical terms, integrating new health practices into people's daily routines, and linking them to existing traditions and customs in conflict-affected communities³⁵.

☒ The link between cultural relief programs in humanitarian response and education³⁶

Cultural relief can play a crucial role in many programs and projects within the context of education as one of the most important humanitarian response programs in countries suffering from conflicts. Some of these programs include rebuilding educational systems, promoting lifelong learning, creating cultural programs related to the educational process such as cultural identity, education, preserving cultural heritage, enhancing the sense of belonging and identity among students, encouraging integration into the educational process, preserving the mother tongue, better understanding of academic subjects and effective participation in classroom dialogues, providing curricula, activating cultural integration, integrating cultural elements into curricula, making learning more attractive and meaningful for students, activating project-based learning processes where students can work on educational projects related to local culture, enhancing critical thinking skills, creativity and problem solving, creating a stimulating educational environment, and providing a safe educational environment for children, with a focus on conflict resolution and tolerance³⁷.

³⁵ what she Participation Community in Issues Water And exchange Health, Oxfam, <https://www.oxfamwash.org/communities/community-engagement/CE-WASH-Handout-AR.pdf>

³⁶ Enhance Development Community from during Culture Education, UNESCO, <https://www.unesco.org/en/culture-education/alwaleedphilantropies>

³⁷ education not Official For teens Youth in the context of crises and conflicts, INEE , 2020, https://inee.org/sites/default/files/resources/ARB_Non-formal%20Ed%20Background.pdf

The role of cultural relief in cultural relief programs can include building educational infrastructure, renovating and decorating schools with cultural elements, providing books and educational materials in local languages, activating non-formal education activities through workshops and training courses in various cultural fields, such as arts, crafts and music, providing mobile libraries containing books and educational tools in local languages, running heritage preservation programs such as training teachers to integrate cultural heritage into school curricula, or establishing school museums to display local artworks and handicrafts, and providing alternative education programs such as non-formal education programs for children who cannot attend school.

can be placed on life skills and project-based learning, organizing student exchange programs between schools in affected areas and other areas, building bridges of communication and culture, improving educational outcomes, improving student achievement, increasing motivation to learn, building strong and cohesive learning communities, and preserving cultural identity for future generations.

The integration of education into cultural relief programs within the humanitarian response helps achieve sustainable development goals, such as quality education and preservation of cultural heritage, the establishment of the “Safe Spaces for Children” programmed, which provides a safe environment for learning and play, focusing on cultural activities such as music and drawing, using art as a means of expressing feelings and psychological healing for affected children, focusing on preserving identity, cultural heritage and belonging, using art as a tool to build more resilient communities, assisting in psychological recovery, active learning and improving academic achievement ³⁸.

☒ The link between cultural relief programs in humanitarian response and shelter programs³⁹

Cultural relief in the context of shelter programs within humanitarian response projects in countries experiencing conflict plays a crucial role in transforming the shelter from a mere place of shelter into a space that reflects the cultural identity of the community, stimulates social cohesion, and is designed in a way that reflects the cultural architectural and decorative elements of the community, giving the displaced a sense of

38 education the pasture for situations Conflict: Its objectives Ways Provided by UNESCO, 2013, <https://www.unesco.org/ar/articles/altlym-almuray-lawda-alnza-ahdafh-wsbl-twfyryh>

39 conflict, heritage and harm, association Heritage to Salam, 2013, <https://www.heritageforpeace.org/heritage-for-peace/conflict-archaeology/?lang=ar>

belonging and connection to their original environment, decorating the shelter with paintings, pictures and decorations that reflect their cultural heritage, creating a stimulating and comfortable environment, organizing workshops for making household tools and handicrafts, which helps the displaced spend time usefully and learn new skills, and organizing cultural activities such as concerts and theatre performances, which helps relieve psychological stress and enhance social cohesion.

It is important to train the displaced in construction and reconstruction skills, which enables them to contribute to building their own shelters, which helps them integrate the cultural dimension, increase the sense of security and belonging, help create a safe and comfortable environment for the displaced, enhance their sense of security and stability, help preserve cultural identity, accelerate recovery and psychological healing, build new relationships, allocate space in the camp to be a place for cultural and social activities, create programs to train women in handicrafts to enable them to generate income and provide for their families' needs, develop programs to restore traditional homes to help the displaced rebuild their homes in a way that preserves the architectural heritage, organize workshops to make handmade carpets in traditional shapes and patterns, which provides additional income for the displaced and preserves traditional crafts, and decorate and embellish tents with colorful fabrics and traditional patterns, which creates a warmer and more welcoming environment ⁴⁰.

Cultural relief activities in the context of shelter programs within humanitarian response projects in countries experiencing conflict can help activate heritage preservation programs by establishing small museums within camps to display archaeological and heritage artifacts, which helps preserve cultural identity, helps transfer knowledge to future generations, collects and records stories and folk poetry, and preserves them for future generations, activates community building programs, and allocates public spaces in camps to organize cultural and social activities, such as playgrounds and libraries, establishes youth centers to provide recreational and cultural activities, training courses and art workshops, and organizes celebrations of traditional seasons and holidays.

⁴⁰ Shelter And stability And recovery, for the committee Permanent Common between Agencies, 2015, https://gbvguidelines.org/wp-content/uploads/2017/02/tags_arabic_shelter_2017-01-03.pdf

Cultural protection and relief programs are closely and intertwined, as protection programs work to protect individuals and communities from violence and persecution, which contributes to preserving their cultural identity, and enhancing this identity by providing the necessary tools and spaces to express it, providing psychological support, and providing opportunities to express feelings and emotions, which contributes to healing psychological wounds. Cultural programs contribute to building strong, cohesive communities, by providing opportunities for social interaction and cultural exchange, which enhances the sense of belonging and identity, and working to protect tangible and intangible cultural heritage, such as historical buildings, arts and crafts, which contributes to preserving collective memory. Cultural protection and relief programs enable individuals and communities to participate in the reconstruction process, which enhances their sense of dignity and ability to control their lives. Protection programs focus within the humanitarian response in countries suffering from conflicts on some vulnerable humanitarian groups such as women, children, displaced persons and refugees, and they will be discussed in detail in the following lines:⁴³

◆ children

[illegible]

For children affected by conflicts, cultural relief within the protection programs in the humanitarian response helps preserve their cultural identity and heritage, enhance their sense of belonging and identity, and provide them with psychological support by providing opportunities to express their feelings and emotions, building safe communities and spaces for children that help them interact and learn, enhancing education and developing their skills, which prepares them to face future challenges, protecting children from violence, abuse, neglect, physical and sexual exploitation, by providing a safe environment, and helping children feel safe, belonging, and self-confidence and build positive relationships, and more flexibility in their surroundings through artistic workshops that allow children to express their feelings and opinions through art, drawing, and activities of stories and folk tales that help transfer cultural values and traditions to new generations, activating puppet theater and using stories and folk tales to convey positive messages and educate children, activating interactive activities that encourage interaction between children and enhance team spirit, and developing educational programs that focus on developing their reading, writing and arithmetic skills, in addition to life skills.⁴⁴

❖ Women

Cultural relief within the protection component of the humanitarian response in countries experiencing conflict is linked to the goal of protecting women by combating discrimination, as inherited cultural traditions are often associated with stereotypes about women that limit their role and participation in society. Cultural relief within the protection component of the humanitarian response in countries experiencing conflict works to challenge stereotypes, reinterpret cultural heritage in a way that promotes gender equality, and works to empower women economically, socially and culturally, enabling them to contribute effectively to preserving and reproducing cultural heritage, preserving cultural diversity and participating in cultural life, and building more just societies.

can contribute to building more just and sustainable societies that respect the rights of all their members through traditional handicraft activities and workshops that allow women to learn and preserve traditional handicrafts, which enhances their self-confidence and provides them with additional income. Opening

⁴⁴ Child Protection, Inter-Agency Standing Committee, 2015, https://gbvguidelines.org/wp-content/uploads/2017/02/tags_arabic_child-protection_2017-01-03.pdf

women's cultural centers that provide safe spaces for women to express themselves and learn new skills, organizing cultural events, and activating awareness programs on women's rights contribute to changing the societal view of women and enabling them to claim their rights and encourage women's participation in the restoration of monuments and historical buildings, which enhances their sense of belonging and history. In general, women's protection and cultural rescue are two sides of the same coin, as they both seek to build just and equal societies. By integrating the cultural dimension into women's protection programs, we can empower women and enhance their role in society, and preserve and develop cultural heritage ⁴⁵.

In general, in all the aspects that have been discussed, it is possible to work through many cultural, artistic and creative tools such as interviews, photos and videos, and organizing traditional artistic and cultural festivals and celebrations, including digital, visual, theatrical and performing arts, and other programs such as workshops for arts and crafts such as pottery, weaving and ceramics, and running theatrical performances and concerts, creating cultural festivals, and designing programs to preserve material heritage such as restoring historical buildings and preserving manuscripts, and creating educational programs to transfer traditional knowledge and skills to young generations. Art is not just a hobby, but a powerful tool to improve mental and physical health and create a happier and more productive life.

☒ Obstacles to implementing cultural relief programs within humanitarian response programs⁴⁶

There are a number of obstacles facing all of these programs that we mentioned within the cultural relief programs in the humanitarian response programs in countries suffering from conflicts, including:

1. Political constraints and the ambiguity of decision-making among the various warring groups, each of which reports to a different authority and is hostile to it, make the humanitarian response as a whole and cultural relief in particular an unpredictable and unmanageable activity.
2. The security obstacle, through which war may cause a major obstruction due to the increase in the number of groups controlling the state that are not very connected to it and do not

⁴⁵ protection Women And the girls in Crises Humanity in the East Middle East North Africa, WFP , 2014, <https://ar.wfp.org/news/hmayt-alsna-walftyat-fy-alazmat-alsansanyt-fy-alshrq-alawst-wshmal-afryqya>

⁴⁶ when deviate Aid on Its path : How fail Response Humanity International in Yemen, Sarah Folstic, Center Sana'a For studies Strategy, 2022, <https://sanaacenter.org/ar/reports/humanitarian-aid>

believe much in the mechanisms and methods of real states in managing societies within conflicts, wars or periods of peace.

3. The societal cultural barrier means the extent to which society changes in its dealings with culture in countries suffering from conflicts, and knowing whether society cares about culture, cinema, theater, singing, publishing, and dancing, or whether it supports a culture that serves religious and political fundamentalism, which may cause the gradual disappearance of a diverse, tolerant, rich culture capable of development.
4. The funding constraint is that all local and international organizations and UN agencies turn to what is known, common and agreed upon in humanitarian response paths without considering the importance of cultural relief in humanitarian response activities in countries suffering from conflicts.
5. Institutional impediment as cultural and creative NGOs have become combative and controlled by fundamentalist groups and warring parties in conflict-ridden countries.
6. Governmental obstacles, corruption-related obstacles, difficulty in granting licenses to local and international institutions and UN agencies for humanitarian work, and their fight against projects that meet media, legal and cultural needs.

There are a number of challenges facing all of these programs that we mentioned within the cultural relief programs in the humanitarian response programs in countries suffering from conflicts, including:

1. These programs face funding shortages, limiting their ability to reach as many beneficiaries as possible.
2. Primary resources are often allocated to meet basic needs such as food, water and shelter, which impacts funding for cultural programs.
3. These programs face complex bureaucratic hurdles, which delay their implementation and reduce their effectiveness.
4. Some societies are experiencing rapid cultural changes, making it difficult to preserve cultural heritage.

5. There may be a shortage of trained personnel to implement cultural relief programs.
6. These programs face significant logistical challenges, especially in remote or conflict-affected areas.
7. Climate change negatively impacts agriculture and food production, destroying farms and agricultural infrastructure.
8. Lack of investment and the need for sustainable financing of food security and agriculture programs.
9. Lack of knowledge of modern agricultural techniques and sustainable practices.
10. Displacement and migration lead to the loss of local knowledge and the fragmentation of communities.
11. Changes in consumption patterns affect demand for local agricultural products.
12. People tend to consume processed foods and fast foods.
13. Lack of awareness of the importance of healthy nutrition and proper dietary practices.
14. Erosion of healthy cultural traditions.
15. These programs face a lack of funding and qualified personnel.
16. Difficulty in designing programs that meet the needs of all cultural groups.
17. Cultural needs are often overlooked in relief programs.
18. Armed conflicts hinder the implementation of these cultural and humanitarian programs.
19. The educational infrastructure in affected areas may be dilapidated, making it a challenge to implement these programs.
20. Political and security changes may affect the continuity of these programs.
21. There are more pressing humanitarian priorities, such as providing food and water, which reduces interest in cultural programs.
22. These programs may face resistance from some members of the community who refuse to change inherited traditions and customs.

Chapter Two

Cultural and artistic tools that can be invested in cultural relief within humanitarian response programs in countries suffering from conflicts

There are hundreds of cultural tools. And the technical And creativity Which can be worked on in any society, and within each of the creative components there are many details that each detail needs specialists, talents and professionals to study and detail them and design programs to benefit from them, and this great diversity in the field of cultural, artistic and creative tools and components means that if there is a focus on cultural relief within the humanitarian response in countries suffering from conflicts, there are opportunities to operate many projects and activities and great benefit for institutions and talented individuals in countries and local communities, and commercial institutions, that suffer from conflicts, and from many cultural tools, some or the most important of them can be mentioned in more detail through the following lines, which are:

- ☒ Creative writing, poetry, stories, novels, storytelling, and cultural relief projects within humanitarian response programs.⁴⁷

The role of creative writing in cultural relief activities and projects within the humanitarian response in countries suffering from conflict is great. It represents more than just a means of self-expression, but rather a powerful tool for social change, healing wounds, overcoming trauma, and an opportunity for conflict survivors to express their feelings and pain in a healthy and unconventional way, and to address the psychological traumas suffered by individuals, which contributes to their psychological recovery, and build resilience through writing about difficult experiences, preserving cultural heritage, and documenting the oral history and cultural heritage of affected communities, which preserves cultural identity and helps in transferring knowledge and traditions from one generation to another, and enhancing communication between individuals, which enhances the sense of belonging and community, and helps build bridges of trust between members of the affected community, and achieves reconciliation, and changes the view and helps in changing the negative view of the self and society, and enhances hope and optimism, and works to influence public opinion, and raise awareness of humanitarian issues and the suffering faced by the affected community, which prompts the international community to provide assistance, and contributes to defending human rights and human dignity, and highlighting violations, and empowering individuals by giving them a voice to

⁴⁷ Writing in time War .. Writers Arabs They reveal To the island net on impact Disturbances on Their Creativity, Al Jazeera, 2021, <https://www.aljazeera.net/culture/2021/2/2/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D9%81%D9%8A-%D8%B2%D9%85%D9%86-%D8%A7%D9%84%D8%AD%D8%B1%D8%A8-%D8%A7%D9%84%D8%AC%D8%B2%D9%8A%D8%B1%D8%A9-%D9%86%D8%AA>

express their needs and vision For a better future, and contribute to planning for the future, and determining the priorities and basic needs of society.⁴⁸

In this area, humanitarian response partners can support and activate creative writing activities in cultural relief by organizing workshops for short writing, poetry, novels, and other types of creative writing, issuing magazines and wall newspapers, organizing literary competitions to encourage participation and creativity, and transforming written stories into theatrical performances, films, and other artistic products that can be recreated through writing.

☒ Music, music education, musical creativity and cultural relief projects within humanitarian response programs⁴⁹

Music, music education and musical creativity in cultural relief activities and projects within the humanitarian response in countries suffering from conflicts help those affected to express their inner sorrows, pains and joys, calm the soul and relieve stress and anxiety, recover from psychological trauma, build social bonds, encourage interaction and communication, and help transmit musical heritage because it is an integral part of cultural heritage, as it carries within it the history, customs and traditions of peoples, enhances the cultural identity of individuals and peoples, preserves heritage, enhances the sense of unity and belonging, motivates those affected to work to build a better society, defends human rights and dignity, and raises awareness of humanitarian issues and the suffering faced by the affected community.

In this area, humanitarian response partners can support and activate music, music education and musical creativity activities in cultural relief by organizing concerts to play traditional and contemporary music, organizing workshops to train individuals to play musical instruments and sing, forming choirs to enhance the spirit of cooperation and harmony, and presenting musical performances that express the suffering and aspirations of the community.⁵⁰

48 8 benefits To improve health Psychological on road Writing Creative, Batoul Barnawi, Makkah News, 2023, <https://makkahnewspaper.com/article/1602661/%D9%85%D8%B9%D8%B1%D9%81%D8%A9/8-%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D9%84%D8%AA%D8%AD%D8%B3%D9%8A%D9%86-%D8%A7%D9%84%D8%B5%D8%AD%D8%A9-%D8%A7%D9%84%D9%86%D9%81%D8%B3%D9%8A%D8%A9-%D8%B9%D9%86-%D8%B7%D8%B1%D9%8A%D9%82-%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9>

49 Music in time Wars Crises, vigilant Al-Taqeeq, Al-Sabah Newspaper, 2023, <https://alsabaah.iq/71238-.html>

50 how He lives Makers Music in time War?, Hanadi Abbasi, Independent Arabia, 2023, <https://www.independentarabia.com/node/524966/%D8%A8%D9%82%D8%A7%D9%81%D8%A9/%D9%81%D9%86%D9%88%D9%86/%D9%83%D9%8A%D9%81-%D9%8A%D8%B9%D9%8A%D8%B4-%D8%B5%D9%86%D8%A7%D8%B9-%D8%A7%D9%84%D9%85%D9%88%D8%B3%D9%8A%D9%82%D9%89-%D9%81%D9%8A-%D8%B2%D9%85%D9%86-%D8%A7%D9%84%D8%AD%D8%B1%D8%A8%D8%9F>

- ☒ Performing arts such as singing, choir, operetta, chanting and cultural relief projects within humanitarian response programs.⁵¹

The role of performing arts such as choir in cultural relief activities and projects within the humanitarian response in countries suffering from conflict is great. It enhances collective expression, provides a platform for individuals to express feelings, enhances a sense of belonging and unity, builds harmony and cohesion among individuals, builds a more cohesive society, gives a sense of belonging to a larger group, alleviates feelings of loneliness and isolation, and operetta enhances the ability to tell stories. Operetta is an art form that combines music and theater, making it an effective means of telling stories and conveying messages. It contributes to social awareness, as operetta can be used to highlight important social issues, raise awareness of them in society, and help in social change, as operetta can influence people's conscience and push them towards positive change.

Chanting as a religious singing activity plays an important role in enhancing spirituality and spiritual connection, and helps in meditation and calming down, soothing the soul and relieving stress, which contributes to psychological healing. Chanting contributes to preserving religious and cultural heritage, feeling happy, improving mood and relieving depression.

Important examples of the applications of these art forms include organizing choral, operetta and chant workshops to teach musical skills and encourage participation, organizing concerts to showcase talents and raise funds to support relief projects, presenting musical theatre performances that address community issues, and producing radio and television programs featuring choral, operetta and chant works to play a vital role in cultural relief activities and projects as a whole.

- ☒ Performing arts and cultural relief projects within humanitarian response programs⁵²

Theatre is one of the oldest and most influential arts, playing a pivotal role in cultural relief activities and projects within the humanitarian response in countries suffering from conflicts. Theatre is not just a means of entertainment and amusement, but a powerful tool for healing, building communities, achieving positive

⁵¹ Art in Times War on the role that Performed by Art Palestinian in Shadow aggression Occupation, Jassim Adwan, Institute for Palestine Studies, 2024, <https://www.palestine-studies.org/ar/node/1655126>

what she Arts Performance? Samer Sulaiman, my lady, 2024, <https://www.sayidaty.net/%D8%A8%D9%84%D8%B3/%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D9%88%D9%81%D9%86%D9%88%D9%86/1731416-%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%86%D9%88%D9%86-%D8%A7%D9%84%D8%A3%D8%AF%D8%A7%D8%A6%D9%8A%D8%A9%D8%9F>

⁵² Theater in time War And violence Extremism, Othman Faris, Elaph, 2016, <https://elaph.com/Web/Culture/2015/8/1033116.html>

change, expressing oneself, relieving psychological stress, and treating trauma by embodying painful experiences on stage. It helps build self-confidence, helps individuals discover their creative abilities, encourages communication between individuals from different backgrounds, enhances a sense of belonging and unity, works to build bridges of trust by working together to produce theatrical performances, helps build strong and close relationships, changes negative perceptions of oneself and society, enhances hope and optimism, influences public opinion by raising awareness and highlighting important social issues, and educating society about them. It influences people's conscience and motivates them to make positive change, contributes to reviving cultural heritage by presenting performances inspired by local traditions, and is a means of transferring knowledge and traditions from one generation to another, presenting theatrical performances that reflect the experiences and aspirations of society, presenting theatrical performances in public places to reach the largest number of people, and using Puppet theatre to communicate with children and deliver positive messages, influence public opinion, and contribute to sustainable development, especially in areas of natural conflicts.⁵³

In the issues of women's and youth empowerment and child protection, theatre helps individuals overcome psychological trauma, enhance social cohesion and teamwork, the ability to face challenges, preserve cultural heritage, revive oral heritage, present traditional songs and chants in theatrical performances, which contributes to preserving them and passing them on to future generations, and represent traditional rituals and practices on stage, which preserves these customs and prevents their extinction. Values and knowledge are transmitted, and theatre is used as an educational tool to transmit moral values and traditional knowledge in an enjoyable and exciting way. It works to raise awareness of history through theatrical performances based on historical events, which contributes to deepening awareness of history and culture. Theatre helps to consolidate the cultural identity of individuals and societies, making them more resilient in the face of challenges, and documenting tangible heritage through the use of traditional costumes and decorations in theatrical performances, which contributes to preserving tangible heritage.

53 Experiences a play To enhance Opportunities Peace, Dr. Shams Religion Younes star Religion, Al-Mohagig News Agency, 2024, <https://almohagig.com/%D8%AA%D8%AC%D8%A7%D8%B1%D8%A8-%D9%85%D8%B3%D8%B1%D8%AD%D9%8A%D8%A9-%D9%84%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%81%D8%B1%D8%B5-%D8%A7%D9%84%D8%B3%D9%84%D8%A7%D9%85/>

Traditional musical instruments and folk songs are used in theatrical performances, which preserves this aspect of heritage, influences new generations, and attracts young people. Theatre is used to present cultural heritage in a way that attracts young people, ensuring the continuity of this heritage and building bridges between generations. Theatre provides an opportunity for communication between generations. Theatre contributes to the transfer of knowledge and traditions from adults to children, enhances cultural resistance, protects identity in the shadow of, preserves cultural identity, and confronts cultural changes.

contributes to resisting cultural changes imposed from abroad, and preserving authentic values and traditions. All of this can be done in cultural relief programs within the humanitarian response in countries suffering from conflicts through types of theatrical arts such as puppet theatre, street theatre, theatre of the oppressed, interactive theatre, experimental theatre, musical theatre and dozens of different types of theatre adopted in the theatrical arts all over the world.⁵⁴

☒ Fine arts, origami, collage and cultural relief projects within humanitarian response programs⁵⁵

Fine arts, origami and collage play a vital role in cultural relief activities and projects within humanitarian response programs in countries suffering from conflicts, as they help individuals express their feelings and pain in a non-verbal way, which contributes to the process of psychological healing, and work to build confidence through participation in artistic activities, as individuals gain confidence in themselves and their abilities, and enhance the sense of self-worth, and provide a means of communication and expression of cultural identity, which contributes to preserving heritage, and encourage cooperation and communication between individuals and groups, which contributes to building more cohesive societies, and can be used to raise awareness of social and humanitarian issues, such as violence, poverty, and displacement, and work to empower vulnerable groups such as women, youth, children, displaced persons, refugees and the elderly in areas of major conflict, as they play a vital role in empowering them in areas of conflict, as they are a powerful tool for healing, communication, and community building, and the visual arts provide a safe space to express

54 Theatrical Jordanian rare Imran : Theater opposes industry Wars, Jamal Ayyad, Al Rai, 2008, <https://alrai.com/article/295121/%D9%85%D9%84%D8%A7%D8%AD%D9%82/%D8%A7%D9%84%D9%85%D8%B3%D8%B1%D8%AD%D9%8A-%D8%A7%D9%84%D8%A3%D8%B1%D8%AF%D9%86%D9%8A-%D9%86%D8%A7%D8%AF%D8%B1-%D8%B9%D9%85%D8%B1%D8%A7%D9%86-%D8%A7%D9%84%D9%85%D8%B3%D8%B1%D8%AD-%D9%8A%D9%86%D8%A7%D9%87%D8%B6-%D8%B5%D9%86%D8%A7%D8%B9%D8%A9-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8>

55 Art Plastic in Confrontation Wars .. Francesco Joya Example, Hanan Abdel Qader, Poets Pub, 2022, <https://poetspub.com/2022/12/03/%D8%A7%D9%84%D9%81%D9%86-%D8%A7%D9%84%D8%AA%D8%B4%D9%83%D9%8A%D9%84%D9%81%D9%8A-%D9%85%D9%88%D8%A7%D8%AC%D9%87%D8%A9-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-%D9%81%D8%B1%D8%A7%D9%86%D8%B4%D9%8A/>

feelings and ideas, communication, expression, psychological healing, building confidence, enhancing the sense of self-worth, expressing cultural identity, preserving heritage, and challenging stereotypes.

help develop creative skills, change negative perceptions of women and youth, and transform artworks into saleable products, providing a source of income for individuals and groups. International and local organizations may play a vital role in supporting artistic activities in conflict areas by providing resources such as artistic materials, tools and facilities, training local artists to enable them to lead these activities, and building partnerships with local organizations and governments to expand the scope of these activities to produce murals, exhibitions and festivals that contribute to activating the visual arts as a powerful tool to work on within cultural relief projects in conflict areas.⁵⁶

Among the types of artistic activities in cultural relief are drawing and photography workshops, sculpture workshops, workshops for creating three-dimensional artworks, graffiti art, and plastic arts in all their international and regional schools, including digital arts that use technology in plastic arts, origami, collage, and other well-known and globally applied plastic arts.

☒ Photography and cultural relief projects within humanitarian response programs⁵⁷

Photography is one of the most important tools of expression and communication in cultural relief activities and projects. It is not limited to documenting events and situations, but rather it goes beyond that to be a powerful means of change and influence, as it works to document narratives, document the stories and suffering of those affected, contribute to conveying their voice to the world, raise awareness of the humanitarian and social problems facing affected communities, mobilize material and moral support for those affected, encourage the international community to provide assistance, build bridges between cultures and peoples, enhance human solidarity, accelerate the process of psychological healing, enable local communities to tell their own stories, enhance the sense of dignity and belonging, document the effects of natural conflicts and wars, assess damage and identify needs, and document the cultural heritage of communities by organizing

56 Art Plastic so He confronts Wars, Asaad Arabi, Third Bank, 2022, <https://diffah.alaraby.co.uk/diffah/print/arts/2022/4/20/%D8%A7%D9%84%D9%81%D9%86-%D8%A7%D9%84%D8%AA%D8%B4%D9%83%D9%8A%D9%84%D9%8A-%D8%A5%D8%B0-%D9%8A%D8%AC%D8%A7%D8%A8%D9%87-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8>

57 Photography Photographer in Areas Conflict : Capture Fonts Front on Movie, FasterCapital, 2024, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%B5%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D9%88%D8%AA%D9%88%D8%BA%D8%B1%D8%A7%D9%81%D9%8A-%D9%85%D9%86%D8%A7%D8%B7%D9%82-%D8%A7%D9%84%D8%A7%D9%84%D8%AA%D9%82%D8%A7%D8%B7-%D8%A7%D9%84%D8%AE%D8%B7%D9%88%D8%B7-%D8%A7%D9%84%D8%A3%D9%85%D8%A7%D9%85%D9%8A%D8%A9-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%81%D9%8A%D9%84%D9%85.html>

photography workshops to train on using the camera as a tool to express themselves, and hold exhibitions to display the photos that were taken, with the aim of raising awareness and collecting donations, encouraging community participation, encouraging individuals to document their daily lives and experiences, and working on projects to document the stories and suffering of those affected, which contributes to increasing sympathy with them, documenting the cultural heritage that is threatened with extinction, and using photos to preserve the cultural heritage of local communities, before it is lost. Forever, working to document stories, raise awareness, mobilize support, build more just and equal societies, and empower specific segments of society, especially women and children.⁵⁸

For children, photography helps children by giving them the opportunity to express their feelings and opinions in a creative way, developing their creative skills and helping them solve problems, and building self-confidence by seeing their artwork displayed. Photography is a tool for recording childhood memories and documenting the changes that occur in their lives, documenting their moments, and even being a powerful means of giving them a voice, enhancing their self-confidence, and building more just societies for them. **For women**, photography helps empower women and express identity. Photography gives women the opportunity to express their cultural and social identity, challenge prevailing stereotypes, and helps them build confidence. By participating in photography workshops, women gain confidence in themselves and their abilities, which enhances their sense of self-worth. Women can turn their photos into saleable products, which provides them with an additional source of income and raises awareness of issues.

can be used to raise awareness of issues facing women, such as violence against women and discrimination, and to build support networks. By participating in photography projects, women build support networks with other women. **For** displaced people, refugees and people with disabilities, photography helps empower them by documenting their stories and suffering, which helps raise awareness of their situations and mobilize support for them. It gives them an opportunity to express their cultural identity and heritage, enhance their

58 filming Wars : Challenges Ethical And tips For photographers, Hadeel Arjaa, Network Journalists International, 2023, <https://ijnet.org/ar/story/%D8%AA%D8%B5%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%A-%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A9-%D9%88%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%84%D9%84%D9%85%D8%B5%D9%88%D8%B1%D9%8A%D9%86>

sense of belonging, provide them with an additional source of income, and provide a means of communicating with the outside world and expressing their feelings and opinions.

Photography helps change the stereotype of people with disabilities, highlight their abilities and potential, build self-confidence and abilities, give people with disabilities the opportunity to express themselves and their inner world, encourage the integration of people with disabilities into society, build new social relationships, enable them to mobilize support to change policies and laws, and use photography to document the positive changes that occur in the lives of these individuals, which contributes to improving their self-image and status in society. It is a powerful tool for empowering affected communities in general.⁵⁹

☒ Traditional arts, crafts, handicrafts and cultural relief projects within humanitarian response programs⁶⁰

Traditional arts play an important role in cultural relief activities and projects. They represent the memory of peoples, preserve their identity, contribute to building more resilient and resilient societies, work to preserve cultural identity in the face of rapid and accelerating changes, enhance the sense of belonging, build social cohesion, contribute to psychological and social healing, and express feelings and emotions, which helps individuals overcome psychological trauma resulting from conflicts, and contribute to enhancing communication, cooperation and solidarity, and creating new job opportunities, especially in local communities, which contributes to improving economic conditions, and preserving tangible heritage as traditional handicraft products can be transformed into commercial goods, which contributes to preserving tangible heritage, building sustainable communities, and enhancing community participation, and work to provide economic opportunities, create jobs and income for families, especially in rural areas, diversify sources of income, provide sustainable economic alternatives for local communities, build sustainable communities, and preserve the environment as many handicrafts are associated with the use of natural materials, which contributes to preserving the environment, and work to promote cultural tourism as handicraft products can be marketed to attract tourists, which contributes to developing the local economy.⁶¹

59 Photographers Wars .. A Story people Profession Most Pain, glory Father Riya, Noon Post, 2019, <https://www.noonpost.com/29490/>

60 Industries Manual War : Weapons Past, FasterCapital, 2024, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D9%8A%D8%AF%D9%88%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%AD%D8%B1%D8%A8-%D8%A3%D8%B3%D9%84%D8%AD%D8%A9-%D8%A7%D9%84%D9%85%D8%A7%D8%B6%D9%8A.html>

61 look Historical .. Impact Wars And revolutions on Art, Sarah Abdeen, Al Jazeera, 2019, <https://www.aljazeera.net/arts/2019/4/4/%D9%86%D8%B8%D8%B1%D8%A9-%D8%AA%D8%A7%D8%B1%D9%8A%D8%AE%D9%8A%D8%A9-%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-%D9%88%D8%A7%D9%84%D8%AB%D9%88%D8%B1%D8%A7%D8%AA>

Humanitarian response partners within cultural relief programs can work to encourage, support and finance traditional arts by organizing workshops to teach traditional crafts to younger generations, holding festivals to celebrate and highlight traditional arts, establishing museums to display traditional artifacts and handicrafts, providing financial support to artisans and traditional craftsmen to enable them to continue practicing their crafts, organizing workshops to train individuals in various handicrafts, transferring expertise and knowledge, establishing specialized centers in handicrafts to provide a suitable work environment for artisans, organizing exhibitions to display and market handicraft products, organizing programs to exchange expertise between artisans, and providing marketing support to artisans to help them sell their products.⁶²

- ☒ Sculpture, architecture, decoration and cultural relief projects within humanitarian response programs⁶³

Sculpture, architecture and decoration play an important role in cultural relief activities and projects. They represent the heritage of peoples and their civilizations, tell stories about the past, contribute to building cultural identity, work to preserve cultural identity, and transfer knowledge and skills from one generation to another, thus preserving the continuity of cultural heritage. They provide an opportunity for interaction and communication between individuals, which enhances social cohesion, contributes to creating job opportunities, diversifying sources of income, and providing sustainable economic alternatives for local communities.

There are examples of cultural relief projects that rely on sculpture, architecture and decoration, such as the restoration of historical monuments and landmarks damaged by wars, the preservation and restoration of traditional architectural heritage, training craftsmen in sculpture and decoration skills to revive these arts, establishing museums to display artifacts and handicrafts, and organizing programs to exchange experiences between artists from different regions.⁶⁴

62 Business Manual And craftsmanship ... source For women To confront poverty Unemployment, inspiration Al-Faqih, Yemen Freedom, 2023, <https://yemenfreedom.net/view/8903>

63 Effects War in Topics Sculpture Iraqi Contemporary. Khawla Angry Slaves Al-Mayahy, University Basra - College Arts The Beautiful, 2015, <https://library.alkafeel.net/dic/print/page-book/233849/?show>

64 how I was affected Architecture By doing Revolutions And the outbreak Wars?, Mohammed Ahmed Abdul Latif, Al Jazeera, 2020, <https://www.aljazeera.net/blogs/2020/5/18/%D9%83%D9%8A%D9%81-%D8%AA%D8%A3%D8%AB%D8%B1%D8%AA-%D8%A7%D9%84%D8%B9%D9%85%D8%A7%D8%B1%D8%A9-%D8%A8%D9%82%D9%8A%D8%A7%D9%85-%D8%A7%D9%84%D8%AB%D9%88%D8%B1%D8%A7%D8%AA>

☒ Cinema, filmmaking and cultural relief projects within humanitarian response programs⁶⁵

Cinema and filmmaking go beyond entertainment and amusement to reach broader horizons, to be a powerful tool for social and cultural change. Cinema and cultural relief are deeply and multifacetedly linked through local storytelling, which helps preserve cultural identity and strengthen social ties. Cinema provides a platform for individuals to express their feelings and pain, which helps them overcome psychological trauma, and raise awareness of various social issues, such as poverty, violence and discrimination, which contributes to positive change. Cinema presents positive models for individuals, which enhances their confidence in themselves and in the future. Cinema and filmmaking contribute to building bridges of communication between different cultures, which enhances tolerance and coexistence, and working for a better future. It is a weapon to confront extremism and violence by spreading the values of tolerance and mutual respect. It is a powerful tool for building communities and strengthening cultural identity. It plays a vital role in cultural relief operations, as it helps in healing, change and progress.

Cinema offers several types of films, including documentaries that record historical events and document cultural heritage, feature films that present stories inspired by reality, reflecting the challenges and aspirations of society, including documentaries that record historical and contemporary events, document people's lives and experiences, feature films that tell stories inspired by reality, reflecting the challenges and aspirations of society, short films that present creative ideas and experiment with new cinematic techniques, animated films that target children and youth, and convey values and principles to them in an enjoyable way, film workshops that enable youth to develop their creative skills and express themselves, and present film festivals that provide a platform for showing local and international films, and promoting cultural dialogue ⁶⁶.

Filmmaking plays a crucial role in the cultural relief process by conveying values and heritage, building identity, raising awareness of community issues, and documenting the tangible and intangible heritage of communities, including customs, traditions, beliefs, arts and crafts, thus preserving collective memory and

65 Cinema War ... fires Ashes, hopes Al-Zaytouni, Ourouba 22, 2024, <https://ourouba22.com/article/3138-%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D8%AD%D8%B1%D8%A8-%D8%AD%D8%B1%D8%A7%D8%A6%D9%82-%D9%88%D8%B1%D9%85%D8%A7%D8%AF>

66 cinema Wars are narratives Cinematic on War Global First, Mohamed Obeido, Algeria International Channel, 2024, <https://al24news.com/%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D9%88%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-1-%D8%B3%D8%B1%D8%AF%D9%8A%D8%A7%D8%AA-%D8%B3%D9%8A%D9%86%D9%85%D8%A7%D8%A6%D9%8A%D8%A9-%D8%B9%D9%86-%D8%A7/>

preventing its extinction. It also enhances identity building through storytelling and filming the daily lives of communities, building cultural identity, and promoting belonging and loyalty. It is a powerful platform for conveying knowledge and raising awareness of social and environmental issues, and encouraging cultural dialogue and debate among different communities, by presenting different viewpoints and highlighting commonalities.

The film industry contributes to sustainable development by attracting cultural tourism, supporting the local economy, and reaching broad segments of society, transcending geographical and linguistic barriers. It has the ability to influence the minds and conscience of viewers, change their views of the world around them, play an important role in preserving endangered languages, and be a tool for raising awareness of the importance of cultural heritage, protecting the environment, and promoting human rights.

Cinema contributes to economic development by creating job opportunities and encouraging tourism, forming a mirror reflecting reality, recording events and changes that societies go through, contributing to building awareness of social, political and environmental issues, encouraging dialogue and discussion, and preserving heritage by recording the tangible and intangible heritage of societies, such as handicrafts, customs and traditions, which preserves it from being lost, and providing valuable educational material, as it can be used in schools and universities to teach history, geography and different cultures, and social influence and changing policies and laws through documentaries that record real stories about people, places and events, and contribute to understanding the challenges facing societies, and building a visual historical narrative, recording testimonies and oral stories, and preserving local dialects and dialects, considering all of these tools as undeniable historical testimony, and contribute to understanding the past and guiding the future, and providing accurate documentation of events and things, making them valuable tools for researchers and historians.⁶⁷

☒ Drama and cultural relief projects within humanitarian response programs⁶⁸

67 Cinema War " obsessions " Unified And occupations Miscellaneous, Ashraf Al-Hassani, Independent Arabia, 2023, <https://www.independentarabia.com/node/492481/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/%D8%B3%D9%8A%D9%86%D9%85%D8%A7/%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D8%A7%D9%84%D8%AD%D8%B1%D8%A8-%D9%87%D9%88%D8%A7%D8%AC%D8%B3-%D9%85%D9%88%D8%AD%D8%AF%D8%A9-%D9%88%D8%A7%D8%B4%D8%AA%D8%BA%D8%A7%D9%84%D8%A7%D8%AA-%D9%85%D8%AA%D9%86%D9%88%D8%B9%D8%A9>

68 Battles without Blood : Drama weapon in Wars but Diplomatically, Hamida Abu Hamila, Independent Arabia, 2024, <https://www.independentarabia.com/node/607518/%D9%81%D9%86%D9%88%D9%86/%D9%85%D8%B9%D8%A7%D8%B1%D9%83-%D8%A8%D9%84%D8%A7-%D8%AF%D9%85%D8%A7%D8%A1-%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D9%85%D8%A7-%D8%B3%D9%84%D8%A7%D8%AD-%D9%81%D9%8A-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-%D9%84%D9%83%D9%86-%D8%A8%D8%AF%D8%A8%D9%84%D9%88%D9%85%D8%A7%D8%B3%D9%8A%D8%A9>

Perhaps the most prominent role that drama plays in cultural relief and humanitarian response is that it presents a realistic image of society, reflects its pain and aspirations, contributes to understanding the challenges it faces, provides a platform for individuals to express their feelings and opinions, contributes to getting rid of psychological pressures, opens a community dialogue on important issues, contributes to shaping public opinion, preserves cultural heritage by re-presenting stories and folk tales, helps build national identity and enhances belonging to society, influences people's minds and consciences, motivates them to work for a better future, helps individuals and societies recover from trauma and deep wounds, and contributes to combating extremism and violence by spreading the values of tolerance and mutual respect.

Drama forms in cultural relief vary from documentary plays that record historical events and document cultural heritage, to television series that present stories inspired by reality, reflecting the challenges and aspirations of society, to theatre workshops that enable young people to develop their creative skills, and theatre festivals that provide a platform for presenting local and international theatrical works.⁶⁹

☒ Digital Arts and Cultural Relief Projects in Humanitarian Response Programs⁷⁰

In light of rapid technological developments, digital arts have become a powerful tool for expression and creativity, capable of reaching broad segments of society and providing innovative solutions to cultural and humanitarian challenges. Digital arts are linked to cultural relief through their role in preserving cultural heritage by digitizing manuscripts and artistic masterpieces, providing interactive experiences to learn about history and heritage, building bridges of communication between different cultures, and creating interactive platforms for cooperation and joint creativity.

Digital arts provide a safe space for individuals to express their cultural identity, present their views on societal issues, encourage community participation, contribute to developing creative skills among young people, provide them with the necessary tools to participate in cultural life, and enable them to use digital arts in cultural relief, such as digital games and designing interactive educational games to transfer cultural and

69 Drama Syrian after War .. Window Legislator For freedom Close sometimes in Episodes Latest, Mohammed Shaeer, Arabs, 2024, <https://alarab.co.uk/%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D9%85%D8%A7-%D8%A7%D9%84%D8%B3%D9%88%D8%B1%D9%8A%D8%A9-%D8%A8%D8%B9%D8%AF-%D8%A7%D9%84%D8%AD%D8%B1%D8%A8-%D9%86%D8%A7%D9%81%D8%B0%D8%A9-%D9%85%D8%B4%D8%B1%D8%B9%D8%A9-%D9%84%D8%AD%D8%B1%D9%8A%D8%A9-%D8%AA%D8%BA%D9%84%D9%82-%D8%A3%D8%AD%D9%8A%D8%A7%D9%86%D8%A7-%D9%81%D9%8A-%D8%A7%D9%84%D8%AD%D9%84%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%A3%D8%AE%D9%8A%D8%B1%D8%A9>

70 concept Art Digital, innocent Shalsh, topic, 2023, https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%D9%81%D9%86_%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A

historical knowledge to younger generations, interactive arts and creating interactive artistic experiences that allow the public to participate in the creative process, virtual reality and the use of virtual reality technologies to rebuild archaeological and heritage sites, and provide immersive experiences for visitors, and digital platforms by creating digital platforms to exchange knowledge and cultural experiences between artists and creators.⁷¹

The importance of digital arts in cultural relief stems from the fact that they ensure broad access to segments or breadths of society, transcend geographical and linguistic barriers, and ensure greater interaction between the artist and the audience, which enhances the sense of participation and creativity. They are characterized by flexibility and innovation, which allows for the development of customized solutions to various cultural challenges.

☒ Radio and cultural relief projects within humanitarian response programs⁷²

Radio arts are linked to cultural relief through the transmission of stories and history, as radio can tell stories and folk tales, document and preserve cultural heritage, and contribute to enhancing communication, dialogue and mutual understanding, expression and awareness of issues, encouraging community participation, education and training, developing linguistic and communication skills among listeners, and providing them with knowledge and culture, as educational radio programs can be designed to transmit cultural and historical knowledge to young generations, and radio series can be produced that tell stories inspired by reality, reflecting the challenges and aspirations of society, and through talk shows, where talk shows can be organized to discuss cultural and social issues, and provide an opportunity for listeners to express their opinions, and radio music, where traditional and contemporary music can be broadcast to enhance cultural identity and encourage artistic creativity.⁷³

The importance of radio arts in cultural relief stems from its ability to ensure accessibility or breadth, as radio reaches wide segments of society, including remote and deprived areas, and to ensure greater interaction, as

71 War Psychological Digital art from Arts defeat enemy, forum youths sword Jerusalem, 2024, <https://to-fan.com/archives/14631>

72 Radio means vitality For information The affected By war And did not Including them, United Nations, 2019, <https://news.un.org/ar/story/2019/02/1027111>

73 Media in time War .. mission Difficult Sensitive, Swiss Info, 2012, <https://www.swissinfo.ch/ara/%D9%85%D8%A7%D9%84/%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85-%D9%81%D9%8A-%D8%B2%D9%85%D9%86-%D8%A7%D9%84%D8%AD%D8%B1%D8%A8-%D9%85%D9%87%D9%85%D8%A9-%D8%B5%D8%B9%D8%A8%D8%A9-%D9%88%D8%AD%D8%B3%D8%A7%D8%B3%D8%A9/33306778>
Radio Peace, UNESCO, 2023, <https://www.unesco.org/en/days/world-radio/radio-peace>

radio allows greater interaction between broadcaster and listener, which enhances the sense of participation and belonging, and flexibility and innovation, as it is characterized by flexibility and innovation, which allows the development of programs dedicated to different cultural challenges.

Radio arts are a powerful and effective tool for cultural relief, contributing to the preservation of heritage, expression of identity, awareness of issues, and promotion of community participation. Radio can play a crucial role in building more cohesive and tolerant societies.

☒ Movement Arts and Cultural Relief Projects within Humanitarian Response Programs⁷⁴

The movement arts are linked to cultural relief through their ability to express themselves, and provide a safe space for individuals to express their feelings and thoughts, which helps them relieve psychological stress, and promote cooperation and teamwork, belonging, tolerance, cohesion, health, happiness, creativity, heritage preservation, re-presentation of folk dances and traditional games, and encourage community participation, as the movement arts transcend language and cultural barriers, making them an effective means of communication and expression.

Movement arts allow direct interaction between participants, which enhances the sense of belonging and unity, and contributes to improving physical and psychological health, which increases the ability of individuals to deal with difficulties and challenges and express social and political issues, encourages dialogue and discussion, and organizes movement workshops to develop individuals' movement and creativity skills and the ability to contribute to healing, expression and communication, especially in cases of trauma and depression, and a means of expressing sexual and gender identity, and a powerful tool for building self-confidence and self-esteem.⁷⁵

☒ Heritage and cultural relief projects within humanitarian response programs⁷⁶

Folklore contributes to cultural relief by preserving identity through folk songs and tales that carry within them the values, customs and traditions of society, which contributes to preserving the cultural identity of

⁷⁴ art Kinetic, Wikipedia, <https://ar.wikipedia.org/wiki/Kinetic>

⁷⁵ Art And War, Talal Maala, Doha Magazine, 2020, <https://www.dohamagazine.qa/%D8%A7%D9%84%D9%81%D9%86%D9%91-%D9%88%D8%A7%D9%84%D8%AD%D8%B1%D8%A8/>

⁷⁶ Heritage and sites Culturall and historical in goal Conflicts Wars, Arabs, 2024, <https://alarab.co.uk/%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D9%88%D8%A7%D9%84%D9%85%D9%88%D8%A7%D9%82%D8%B9-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%AA-%D9%88%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-4%D8%AA%D8%A7%D8%B1%D9%8A%D8%AE%D9%8A%D8%A9-%D9%81%D9%8A-%D9%85%D8%B1%D9%85%D9%89-%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8>

new generations and building bridges between generations, as these songs and tales are considered a means of bringing generations closer to each other, transferring values and experiences from one generation to another, and getting to know oneself, as these folk narratives help individuals understand themselves and their societies better, enhance the sense of belonging, and raise awareness of issues, which folk songs and tales often address social and political issues.

All of the above contributes to raising awareness of them, solving problems, and enhancing inspiration and creativity, as these stories are a source of inspiration for new generations, and encourage creativity in various artistic and literary fields. Folk songs express feelings and emotions, record historical events, and preserve local dialects. Folk tales carry folk wisdom, convey moral values, and encourage critical thinking. Folk proverbs express folk wisdom and are used in daily life to express different situations. Cultural authenticity is preserved by preserving this heritage and transmitting it to future generations.⁷⁷

☒ Museums and cultural relief projects within humanitarian response programs⁷⁸

Museums play a vital role in the cultural relief process. They are not just places to display artifacts and arts, but cultural institutions that contribute to preserving cultural identity, building communities, and promoting sustainable development. Museums are linked to cultural relief through heritage preservation, as museums play a role in preserving the tangible and intangible heritage of societies, by collecting and documenting artifacts, arts, manuscripts, and documents, and building identity, as museums help build the cultural identity of individuals and societies, by displaying the stories and history of these societies, enhancing belonging to them, and providing education and awareness, as museums provide educational programs and workshops aimed at spreading awareness of cultural heritage, and encouraging research and study.

Museums contribute to promoting cultural dialogue between different communities, through organizing joint exhibitions and events. Museums contribute to sustainable development by attracting cultural tourism and supporting the local economy. The roles of museums in cultural relief vary, such as museums of

77 Heritage Cultural threatening In wars Conflicts, Dr. Salem Hamid, Al Etihad News Center, 2023, <https://www.alethiad.ae/opinion/4373274/%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%A7%D9%84%D8%B9%D9%82%D8%A7%D9%81%D9%8A-%D9%85%D9%87%D8%AF%D8%AF-%D8%A8%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-%D9%88%D8%A7%D9%84%D9%86%D8%B2%D8%A7%D8%B9%D8%A7%D8%AA>

78 Museums Wars to remember the world With its tragedies And her victories, Fidel My spite , Independent Arabia, 2021, <https://www.independentarabia.com/node/182346/%D9%85%D9%86%D9%88%D8%B9%D8%A7%D8%AA/%D9%85%D8%AA%D8%A7%D8%AD%D9%81-%D8%A7%D9%84%D8%AD%D8%B1%D9%88%D8%A8-%D8%AA%D8%B0%D9%83%D8%B1-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A8%D9%85%D8%A2%D8%B3%D9%8A%D9%87%D8%A7-%D9%88%D8%A7%D9%86%D8%AA%D8%B5%D8%A7%D8%B1%D8%A7%D8%AA%D9%87%D8%A7>

civilizations that display the relics of ancient civilizations, which contributes to understanding our historical roots, art museums that display artworks that reflect the artistic and cultural development of societies, natural history museums that display models of wildlife and plants, and folklore museums that display tools, utensils and handicrafts that reflect the daily life of traditional communities.⁷⁹

☒ Creative Enterprises and Cultural Relief Projects within Humanitarian Response Programs⁸⁰

Creative institutions, which include theatres, art galleries, cinemas, publishing houses, and creative workshops, play a vital role in the cultural relief process. They are not just places to display artworks, but are incubators of creativity, community builders, and contributors to heritage preservation and the transmission of values and ideas. Creative institutions are linked to cultural relief as platforms for display and production, as these institutions provide platforms for displaying various creative works, which encourages creators to produce new works, motivates the public to interact with art and culture, and works to build bridges of communication between artists and the public, and between different cultures, which enhances cultural and intellectual exchange. These institutions organize workshops, seminars and lectures, contribute to spreading awareness of cultural and social issues, and develop creative skills among individuals.

Creative institutions contribute to preserving cultural heritage by organizing exhibitions and events that display traditional and contemporary artworks. They also contribute to sustainable development by attracting cultural tourism, supporting the local economy, supporting local creators and displaying their works, developing the creative abilities of individuals, enhancing their self-confidence, and promoting the values of peaceful coexistence, tolerance, and mutual respect among different cultures. In general, we can consider creative institutions a fundamental pillar in building societies and contributing to enriching cultural life in societies within countries suffering from conflicts.⁸¹

☒ Creative networks and cultural relief projects within humanitarian response programs⁸²

79 looting Museums and the effects in Sudan in In the thick of it War, Swiss Info, 2024, <https://www.swissinfo.ch/ara/%D9%86%D9%87%D8%A8-%D8%A7%D9%84%D9%85%D8%AA%D8%A7%D8%AD%D9%81-%D9%88%D8%A7%D9%84%D8%A2%D8%A8%D8%A7%D8%B1-%D9%81%D9%8A-%D8%A7%D9%84%D8%B3%D9%88%D8%AF%D8%A7%D9%86-%D9%81%D9%8A-%D8%AE%D8%B6%D9%85-%D8%A7%D9%84%D8%AD%D8%B1%D8%A8/87541082>

80 Institutions Culturall .. Tasks Authentic in Confrontation Challenges, Hazza Abu Al-Rish, Al-Ittihad News Center, 2022, <https://www.alethiad.ae/news/%D8%A8%D9%82%D8%A7%D9%81%D8%A9/4298319/%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%A9%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%85%D8%A3%D8%B5%D9%8A%D9%84%D8%A9-%D9%81%D9%8A-%D9%85%D9%88%D8%A7%D8%AC%D9%87%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%AA>

81 Institutions Culturall in the world Arabic, Mohammed Mahmoud, Alhurra, 2021, <https://www.alhurra.com/different-angle/2021/10/18/%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%A9%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A>

82 Networks Creativity : Towards planning Creativity in Chapters Design, Dr. Lama slave The Most Gracious son Harkan, King Saud University, 2019, <https://faculty.ksu.edu.sa/ar/lalharkan/publication/340232>

Creative networks are linked to cultural relief by promoting cooperation. Creative networks bring together artists and creatives from different backgrounds, which enhances cooperation and intellectual exchange between them, generates new and innovative ideas, and builds creative communities, where creatives can exchange experiences and knowledge, receive the necessary support to develop their work, spread awareness of the importance of culture and creativity, and encourage the public to participate in cultural activities.

Creative networks contribute to organizing exhibitions and events that display traditional and contemporary artworks, creating new job opportunities, supporting the creative economy, exchanging knowledge and expertise among creators, creating platforms for displaying creative works, such as art exhibitions and cultural festivals, establishing partnerships with other cultural institutions, such as museums and cultural centers, marketing and promoting the creative works of creators who are members of the network, and expanding horizons as creative networks enable creators to reach new markets and audiences. Creative networks help creators overcome the challenges they face, such as lack of funding and marketing difficulties, and contribute to building a strong and cohesive community that relies on creativity and innovation as powerful tools to promote cultural relief.⁸³

☒ Creative Labs and Cultural Relief Projects within Humanitarian Response Programs⁸⁴

Creative labs are a fertile environment for generating new and innovative ideas, encouraging out-of-the-box thinking, and a platform for cooperation that brings together creatives from different disciplines and generations, enhancing cooperation and cultural exchange. The labs organize workshops and training seminars, and contribute to spreading awareness, developing creative skills, and preserving cultural heritage, by reinterpreting heritage and providing new insights into it. These labs contribute to sustainable development, by creating new job opportunities, supporting the creative economy, and working to develop innovative cultural projects, such as art festivals, interactive exhibitions, and digital artworks, and working to build creative communities, as the labs contribute to building strong creative communities, where creatives can exchange experiences and knowledge, receive the necessary support to develop their work, and ensure

⁸³ Wars the future Employed Networks a statement Intentions, Christopher Coker, Foundation Willy Blackwell, New York, 2016 , <https://www.albayan.ae/amp/opinions/books/2016-04-03-1.2609430>

⁸⁴ laboratory Creativity, Queen Rania Center for Entrepreneurship, <https://www.qrce.org/ar/our-programs/venture-lab/>

interaction with the public, as the labs can organize interactive events that allow the public to participate in the creative process, and enhance awareness of the importance of culture and cultural relief as a whole ⁸⁵.

☒ Creative activities and cultural relief projects within humanitarian response programs

Creative activities are linked to cultural relief through building the cultural identity of individuals and communities, enhancing belonging and loyalty, preserving cultural heritage and transmitting it to future generations, reviving traditions, customs and heritage, transferring knowledge and values, developing creative skills, promoting dialogue, tolerance and coexistence, shaping community awareness, uniting people, expressing feelings and emotions, creating unique products, enhancing self-expression, building self-confidence, encouraging social communication, building relationships between individuals, and stimulating creative thinking and innovation ⁸⁶.

☒ Creative education and cultural relief projects within humanitarian response programs⁸⁷

This type of education plays a vital role in the cultural relief process, as it contributes to building a new generation capable of preserving and developing cultural heritage. Creative education is linked to cultural relief through building a strong cultural identity, as creative education enhances students' deep understanding of their history and culture, which contributes to building a strong cultural identity. Creative education encourages students to think outside the box and develop new and innovative ideas, which contributes to finding innovative solutions to cultural challenges and preserving heritage, as creative education connects students to their cultural heritage, motivating them to preserve and develop it, and promoting peaceful coexistence through creative education of the values of tolerance and mutual respect, which contributes to building more cohesive and tolerant societies, and contributes to building an economy based on knowledge and creativity, which supports sustainable development.

85 practice Activities Creative Enhance Your immunity, Fatima Khalil, Youm7, 2022, <https://www.youm7.com/story/2022/2/8/%D9%85%D9%85%D8%A7%D8%B1%D8%B3%D8%A9-%D8%A7%D9%84%D8%A3%D9%86%D8%B4%D8%B7%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B2%D8%B2-%D9%85%D9%86%D8%A7%D8%B9%D8%AA%D9%83-%D8%AF%D8%B1%D8%A7%D8%B3%D8%A9-%D8%AA%D9%88%D8%B6%D8%AD/5647119>

86 education The supporter For peace And combating War, / world beyond war, 2024, <https://worldbeyondwar.org/ar/education/>

87 Wars And its effect on Education, humanappeal, 2024, <https://humanappeal.me/%D8%A2%D8%AE%D8%B1-%D8%A7%D9%84%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1/blog/campaigns/%D8%A7%D9%84%D8%AA%D8%B9%D9%84%D9%8A%D9%85-%D9%81%D9%8A-%D9%85%D9%86%D8%A7%D8%B7%D9%82-%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9>

Among the roles of creative education in cultural relief are artistic projects related to heritage, where students can implement artistic projects inspired by cultural heritage, such as designing traditional clothes or writing stories inspired by folk tales, and oral heritage preservation projects by conducting interviews with the elderly to preserve oral heritage, such as tales, proverbs and folk songs, and establishing school museums to display their artistic products and cultural heritage, and participating in cultural festivals where students can participate in cultural festivals to display their talents and creativity with the aim of building a generation aware of the importance of preserving and developing cultural heritage, and developing students' life skills and providing them with the skills necessary for success, such as problem solving, critical thinking and creativity, and building creative communities that contribute to developing society, and building a new generation capable of preserving and developing cultural heritage.⁸⁸

☒ Creative research and cultural relief projects within humanitarian response programs⁸⁹

Research plays a crucial role in the cultural relief process, contributing to a deeper understanding of cultural heritage and developing new strategies to preserve and enhance it. Creative research is linked to cultural relief through the discovery and documentation of heritage and helps discover new aspects of cultural heritage, whether tangible or intangible, and contributes to documenting it scientifically and accurately, developing new methods for preserving heritage, and contributing to the development of modern techniques and methods for preserving heritage, such as the use of digital technology in restoring antiquities or preserving manuscripts. It contributes to building a solid knowledge base about cultural heritage, which helps in making informed decisions about its protection and development, enhancing cultural awareness, spreading awareness of the importance of cultural heritage, and encouraging society to participate in its protection.⁹⁰

Creative research contributes to the development of new cultural products, such as artistic performances, plays and films inspired by cultural heritage, the study of material heritage where creative researchers can study architectural monuments and artistic artifacts, which helps in understanding their history and development,

⁸⁸ how affect Wars and conflicts on sector education? sword Religion The Quartet, BBC Arabic, 2024, <https://www.bbc.com/arabic/articles/cx24qr50p17o>

⁸⁹ concept Search Creative, Rima Al-Khani, academia, 2024, https://www.academia.edu/44398363/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%D8%A8%D8%AD%D8%AB_%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A

⁹⁰ Search Scientific in Shadow War and occupation, thomas Kramer, Qantara, 2015, <http://ar.qantara.de>

the analysis of literary texts where creative researchers can analyze literary texts using linguistic analysis tools, which helps in understanding the hidden meanings and symbols used, and the study of oral heritage.

In this field, creative researchers can record and document folk tales, songs and proverbs, which helps preserve oral heritage, develop interactive cultural applications, such as educational games and applications that allow users to explore archaeological sites virtually, provide tools for making informed decisions about protecting cultural heritage, develop innovative solutions to challenges facing cultural heritage, and enhance international cooperation as creative research encourages international cooperation in the field of cultural heritage preservation.

☒ Creative training and cultural relief projects within humanitarian response programs⁹¹

Creative training is an educational process that aims to develop the creative abilities of individuals, enable them to solve problems in innovative ways, build a new creative generation capable of creativity and innovation, find innovative solutions to cultural challenges, encourage the reinterpretation and development of cultural heritage, preserve it and transmit it to future generations, enhance cultural awareness among individuals, appreciate and respect cultural diversity, build creative societies, build an economy based on knowledge and creativity, sustainable development, adapt to the rapid changes occurring in the world, contribute to building a better future, teach individuals how to think critically and face challenges, and provide individuals with a platform to express themselves and their creativity.

Examples of the role of creative training in cultural relief include workshops in arts and crafts, teaching individuals new skills in them, inspiring them to produce artworks, short story and poetry writing programs, encouraging young people to express themselves through creative writing, storytelling, creating courses in graphic design, learning how to design marketing and educational materials, and creating training programs in filmmaking, through which young people can be encouraged to produce short films inspired by cultural heritage.⁹²

☒ Creative conferences and cultural relief projects within humanitarian response programs⁹³

91 identification And introductions in Training And teaching Creative, Dr. Tariq Al-Suwaidan, 2023, <https://suwaidan.com/creative-training-and-teaching-methods/>

92 Training Creative Supports The child in Confrontation Difficulties Life, Society Qatari To qualify Those with Needs Private, <https://qsrn.org/?p=5505>

93 Conference, Wikipedia, <https://ar.wikipedia.org/wiki/Conference>

Creative conferences are linked to cultural relief through building knowledge bridges. Creative conferences work to build knowledge bridges between different cultures, promote dialogue and cultural exchange, develop visions on cultural issues, encourage critical and creative thinking, formulate cultural policies, provide recommendations to decision-makers, enhance international cooperation in the field of culture, build networks of relationships between cultural and artistic institutions, and preserve cultural heritage by discussing ways to protect and develop it, and discussing the challenges of preserving heritage.

can discuss the challenges facing cultural heritage, propose innovative solutions to protect it, develop cultural and creative industries and discuss ways to develop them, increase their contribution to the national economy, provide opportunities to train and develop the capabilities of creators and artists, enhance their skills, formulate cultural agendas, formulate national, regional and international cultural agendas, provide a platform for exchanging experiences and knowledge between creators and researchers from different backgrounds, shape public opinion on cultural issues, enhance awareness of the importance of culture, inspire and guide young creators, and encourage them to continue to be creative.⁹⁴

☒ Creative cultural exchange and cultural relief projects within humanitarian response programs⁹⁵

Creative cultural exchange is linked to cultural relief through promoting cultural diversity. Creative cultural exchange encourages the celebration of cultural diversity, appreciation of different values and beliefs, building bridges of communication between peoples and cultures, enhancing understanding and cooperation, preserving cultural heritage, through the exchange of experiences and knowledge on ways to preserve antiquities, manuscripts, etc., developing creativity, cultural exchange and innovation, exposure to new ideas and different working methods, developing the creative economy, through creating new job opportunities in cultural and creative fields, building a cohesive global community based on mutual respect and tolerance, and promoting peace and stability in the world.

Cultural exchange brings together different peoples' points of view, develops creative solutions to global problems, and activates joint artistic workshops between artists from different cultures to exchange

⁹⁴ The impact Far away Range from Conferences, Authority General For exhibitions And conferences, <https://www.scega.gov.sa/ar/MediaCenter/Articles/Pages/Exhibitions-Effect.aspx>

⁹⁵ exchange Culturall, Wikipedia, <https://ar.wikipedia.org/wiki/Culturall>

Creative partnerships are collaborations between different parties, whether individuals or institutions, to achieve a common goal in the creative and cultural field. Creative partnerships are linked to cultural relief through the pooling of resources, as creative partnerships combine different resources, whether financial, human or material, which increases the ability of the parties to achieve their goals.

These partnerships can lead to the production of new works of art, the organization of exhibitions and cultural events, public-private partnerships, the provision of financial and logistical support for cultural projects, the development of cultural policies, the implementation of joint projects in the field of cultural heritage preservation, and international partnerships.

can contribute to the exchange of expertise and knowledge between countries, and enhance cultural cooperation. Creative partnerships increase impact, as partnerships increase the impact of cultural projects,

98 Partnerships Influencers : Partnerships Creative : Visions Innovative : Appearance Partnerships Creative in Marketing Influencer, Faster Capital, 2024, <https://fastercapital.com/arabpreneur/%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%A4%D8%AB%D8%B1%D9%8A%D9%86-%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D8%B1%D8%A4%D9%89-%D9%85%D8%A8%D8%AA%D9%83%D8%B1%D8%A9-%D8%B8%D9%87%D9%88%D8%B1-%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%85%D8%A4%D8%A8%D8%B1.html>

achieve positive changes in society, and achieve sustainability for cultural projects, by providing continuous support. Partnerships encourage innovation and the development of new ideas and innovative solutions.

- ☒ Cultural, artistic and creative tools that can be invested in cultural relief within humanitarian response programs in countries suffering from conflicts⁹⁹

In general, all cultural, artistic and creative tools help reenact folk tales, display marriage or harvest rituals to highlight the importance of these rituals in social and cultural life, represent historical events such as battles or important events in the country's history, empower women, challenge stereotypes of women about their role in society, demonstrate their abilities and potential, and build confidence through participation in cultural, artistic and creative performances. Women gain confidence in themselves and their abilities, which makes them more able to participate in public life and express issues.

can address contemporary women's issues, such as violence against women, early marriage, and discrimination, and raise awareness of these issues, contribute to empowering youth, providing a safe space for youth to express their feelings and opinions, building positive social relationships, and developing skills through participation in workshops and exercises where youth acquire communication skills, creative thinking, problem solving, building leadership, developing leadership skills and teamwork and contributing to building their communities, building more just communities, and increasing dialogue and understanding between different social groups, which contributes to building more cohesive communities, changing negative views and attitudes towards women and youth, promoting equality and justice, building on common denominators, building more cohesive communities, helping to overcome language and cultural barriers, and an effective tool for communication and change, providing an innovative and unconventional way for social change, and strengthening social ties.¹⁰⁰

Cultural, artistic and creative tools help build relationships between individuals and groups, empower women and youth in conflict zones, provide a platform to express themselves, build their confidence, develop their

99 tools Culturall To communicate, Basma Younes. Al Khaleej, 2024, <https://www.alkhaleej.ae/2024-04-16/%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%84%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84/%D9%85%D9%82%D8%A7%D9%84%D8%A7%D8%AA/%D8%A7%D9%84%D8%B1%D8%A3%D9%8A>

100 Industries Culturall And creativity "... trend My future lies in incentivize Fantasy, dear Ali, Alghad, 2020, <https://alghad.com/Section-150/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/%D8%A7%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D8%A7%D8%AA%D8%AC%D8%A7%D9%87-%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84%D9%8A-%D9%8A%D9%83%D9%85%D9%86-%D9%81%D9%8A-%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D8%A7%D9%84%D8%AE%D9%8A%D8%A7%D9%84-897824>

skills, build more just and equal societies, build peace and achieve reconciliation, empower other segments of society, such as refugees and people with disabilities, help them express their trauma, and provide a safe platform for refugees to express their painful and difficult experiences, which contributes to the process of psychological healing.

Cultural, artistic and creative tools can help preserve and express their cultural identity, enhance communication, integration, learning, growth, development, skills, expression, construction, support and belonging, build peace and achieve reconciliation between different social groups, build bridges, promote dialogue, change perspectives, provide a platform for dialogue and understanding between different cultures and religions, break down barriers and prejudice, increase knowledge of the other by presenting performances that reflect different cultures, to get to know the other and appreciate his differences, encourage peaceful coexistence between different groups, and build more inclusive societies.

Cultural, artistic and creative tools help change perceptions and attitudes, challenge stereotypes and provide an opportunity to challenge negative stereotypes about others, build a positive image, encourage empathy with others and understand their points of view, plant the seeds of change in the souls of viewers, encourage them to take positive positions, promote and focus on common values, enhance the sense of unity and belonging, psychological and societal reconstruction, and overcome psychological trauma resulting from conflict, by expressing their feelings and experiences, and raising awareness, educating and spreading awareness of humanitarian issues resulting from conflicts in countries suffering from them.

☒ Challenges facing cultural, artistic and creative tools in cultural relief ¹⁰¹:

1. Lack of technical materials and facilities for technical activities.
2. Difficulty participating in artistic activities due to the psychological trauma they suffer.
3. There are other priorities in emergencies, such as providing shelter, food and water.

101 2024 Challenges for Culture And identity Preservation on Heritage And enhance cooperation Subscriber, faith Al-Waraql, Jusoor Post, 2024, https://jusoorpost.com/ar/posts/31242/%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%AA_2024_%D9%84%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9_%D9%88%D8%A7%D9%84%D9%87%D9%88%D9%8A%D8%A9_%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9_%D8%B8%D8%A7%D9%84%D8%AD%D9%81%D8%A7%D8%B8_%D8%B9%D9%84%D9%89_%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB_%D9%88%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2_%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86_%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1%D9%83

4. The failure of international and local organizations to play a vital role in supporting artistic activities in conflict areas.
5. Lack of provision of resources such as technical materials, tools, and facilities.
6. Lack of training for local artists to enable them to lead these activities.
7. Lack of partnership building with local organizations and governments to expand cultural activities
8. Lack of focus on the role of the arts in empowering certain groups of society, such as refugees and people with disabilities.
9. The lack of artistic activities provides a safe space for self-expression, away from social and political pressures.
10. Negative views and stereotypes of culture and arts.
11. Lack of resources and equipment.
12. Having difficulty participating in imaging activities due to the psychological trauma they have experienced.¹⁰²
13. Language and cultural barriers Some groups may have difficulty communicating and expressing themselves through culture and the arts.
14. Difficulty accessing affected areas due to security conditions, difficult terrain, or lack of infrastructure.
15. Difficulty in coordinating with humanitarian organizations operating in the region.
16. Differences in cultural norms and traditions, and the uniqueness of individuals and societies in dealing with culture and arts.
17. Participants may have difficulty understanding artistic, cultural and creative concepts.
18. Difficulty of sustaining cultural relief programs after financial support ends.
19. Handicrafts face challenges from technological changes that affect the demand for handicraft products.

¹⁰² Challenges Dangerous Threaten Culture and arts And the system Values Arabic Islamic, Salah Badawi, Lusail, 2023, <https://lusailnews.net/article/society/qatari/11/04/2023/%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%AA-%D8%AE%D8%B7%D9%8A%D8%B1%D8%A9-%D8%AA%D9%87%D8%AF%D8%AF-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D9%88%D8%A7%D9%84%D9%86%D8%B8%D9%88%D9%85%D8%A9-%D8%A7%D9%84%D9%82%D9%8A%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9-%D8%A7%D9%84%D8%A5%D8%B3%D9%84%D8%A7%D9%85%D9%8A%D8%A9>

20. Creators face difficulty in marketing their products, especially in global markets.
21. Lack of financial and logistical support from governments and organizations for artistic, cultural and creative projects.
22. Many monuments and architectural landmarks are under threat from conflicts and climate change.
23. Wars cause the destruction of many historical monuments and landmarks.
24. Archaeological restoration and heritage conservation projects are not adequately funded.

Chapter Three

Cultural and artistic grants and funds that can be invested in cultural relief activities within humanitarian response programs in countries suffering from conflicts.

Grants and funding are one of the most important humanitarian activities in countries suffering from conflicts, but they go to finance the basics of humanitarian work. However, if we focus on cultural relief as a component of the humanitarian response, there are many opportunities, grants and funding that can be provided to local and international institutions working in countries suffering from conflicts in the field of humanitarian response and cultural relief. The opportunities wasted in wars are many, and partners in humanitarian work, including local institutions, could have obtained many grants and funding from many parties,¹⁰³ including:

1. Government grants¹⁰⁴: Many governments offer special funding programs for cultural and creative projects, particularly those targeting disadvantaged communities and conflict-affected areas.
2. Grants from international organizations¹⁰⁵: International organizations such as UNESCO, the World Bank and UNICEF provide grants to support cultural projects that contribute to achieving the Sustainable Development Goals.
3. Charitable Foundation Grants¹⁰⁶: Many charities offer grants to support cultural projects that aim to improve the lives of local communities.
4. Private sector funding¹⁰⁷: Cultural institutions can obtain funding from private companies through sponsorship, or direct investment in cultural projects.
5. Crowdfunding¹⁰⁸: Crowdfunding is an effective tool for raising funds from the public to support small cultural projects.

In general, organizations should search for available grants and funding that are consistent with their goals and projects, prepare strong and comprehensive funding proposals that clarify the goals, activities, budget, and expected impact of the project, build partnerships with governmental and private institutions and non-governmental organizations to increase their chances of obtaining funding, and develop their capabilities in

103 What are small business grants, Faster Capital , <https://fastercapital.com/arabpreneur/%D8%A7%D9%87%D9%8A-%D9%85%D9%86%D8%AD-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9-%D8%A7%D9%84%D8%B5%D8%BA%D9%8A%D8%B1%D8%A9.html>

104 Final FAQ: Government Grant Funding, What, How, Why, When, Faster Capital , <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A3%D8%B3%D8%A6%D9%84%D8%A9-%D8%A7%D9%84%D8%B4%D8%A7%D8%A6%D8%B9%D8%A9-%D8%A7%D9%84%D9%86%D9%87%D8%A7%D8%A6%D9%88%D9%8A%D9%88-%D8%AA%D9%85%D9%88%D9%8A%D9%88-4-%D8%A7%D9%84%D9%85%D9%86%D8%AD-%D8%A7%D9%84%D8%AD%D9%83%D9%88%D9%85%D9%8A%D8%A9%D8%BC-%D9%85%D8%A7%D8%B0%D8%A7%D8%8C-%D9%83%D9%8A%D9%81%D8%8C-%D9%84%D9%85%D8%A7%D8%B0%D8%A7%D8%8C-%D9%85%D8%AA%D9%89.html>

105 Arts & Culture: Enriching Communities Through Mass Giving, Faster Capital , <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86-%D9%88%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9--%D8%A5%D8%AB%D8%B1%D8%A7%D8%A81-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D8%A7%D8%AA-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D9%85%D9%86%D8%AD-%D8%A7%D9%84%D9%83%D8%AA%D9%84%D8%A9.html>

106 Charity , Wikipedia , <https://ar.wikipedia.org/wiki/Charity>

107 Ultimate FAQ: Corporate Grant Programs, What, How, Why and When, Faster Capital , <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A3%D8%B3%D8%A6%D9%84%D8%A9-%D8%A7%D9%84%D8%B4%D8%A7%D8%A6%D8%B9%D8%A9-%D8%A7%D9%84%D9%86%D9%87%D8%A7%D8%A6%D9%88%D8%A9--%D8%A8%D8%B1%D8%A7%D9%85%D8%AC-%D8%A7%D9%84%D9%85%D9%86%D8%AD-%D9%84%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%AA%D8%8C-%D9%85%D8%A7%D8%B0%D8%A7-%D9%88%D9%83%D9%8A%D9%81-%D9%88%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D9%88%D9%85%D8%AA%D9%89.html>

108 Crowdfunding, Wikipedia , <https://en.wikipedia.org/wiki/Crowdfunding>

project management, marketing, and communication to increase their chances of obtaining funding so that they can support local communities, provide opportunities for education and training, enhance cultural identity, create job opportunities, build peace and promote tolerance and understanding, achieve sustainable development, create job opportunities, protect the environment, build more resilient and vibrant communities, and invest in arts and culture.

Among the cultural and artistic grants and funding that can be invested in cultural relief activities within humanitarian response programs in countries suffering from conflicts, the following can be presented:

☒ Arts and Culture Restoration Grants in Cultural Relief Activities within Humanitarian Response Programs

If present, arts and culture restoration grants work in cultural relief activities to support affected communities. These grants contribute to supporting affected communities by providing opportunities for education and training, enhancing cultural identity, creating jobs, building peace and promoting tolerance and understanding between different cultures, and promoting community development to fund programs such as organizing workshops in drawing, sculpture, music, and theater for children and youth, organizing art exhibitions to display artists' works and highlight cultural heritage, organizing concerts to provide psychological support to affected communities, supporting initiatives to preserve cultural, tangible and intangible heritage, producing films that contribute to raising awareness of humanitarian issues and working to rebuild the social fabric damaged by conflicts, contributing to the process of psychological recovery, and preserving the cultural identity of affected communities ¹⁰⁹.

☒ Grants to support arts and culture jobs and re-engage the creative sector in cultural relief activities within humanitarian response programs

Providing grants to support arts and culture jobs and restore the creative sector to work in cultural relief activities within humanitarian response programs will play a vital role in building and cohesion of communities. Helping individuals and communities recover and adapt, revitalizing the creative sector,

¹⁰⁹ The Fund Arabic For culture And the arts, <https://www.arabculturefund.org/ar/>

supporting the efforts of artists and creatives and enabling them to continue their creative work, supporting the rehabilitation of damaged cultural facilities, supporting the organization of cultural events, providing training workshops for artists and creatives in various fields, supporting the construction of cultural infrastructure such as creative spaces and recording studios, which helps provide new job opportunities in the cultural and creative sector, stimulating the local economy by attracting tourists and increasing spending, and building more resilient and adaptable communities ¹¹⁰.

- ☒ Grants to support and build cultural, creative and artistic capacities in cultural relief activities within humanitarian response programs

Cultural and creative capacity building and support grants are an essential tool for revitalizing the cultural and creative sector in conflict-affected areas. By investing in arts and culture, contributing to building more creative and vibrant communities, creating tools for healing and self-expression, rebuilding the social fabric, providing shared spaces for interaction and communication, supporting psychological recovery, preserving cultural identity, revitalizing and supporting the local economy by creating new job opportunities, and providing training programs in various artistic and creative fields.

can support the organization of cultural festivals and events, the rehabilitation of cultural facilities, and the construction of cultural infrastructure such as creative spaces and recording studios, as well as support the production of artistic and cultural works that reflect the experiences of affected communities, as this has the benefit of enabling artists and creatives to develop their skills and produce their works, enhancing creativity and innovation, diversifying the local economy and creating new job opportunities for artists, creatives, intellectuals and cultural institutions ¹¹¹.

- ☒ Grants to support cultural leadership and entrepreneurship in cultural relief activities within humanitarian response programs

¹¹⁰ Cultural Resource, <https://mawred.org/>

¹¹¹ Goethe, <https://www.goethe.de/ins/lb/ar/index.html>

Cultural Leadership and Entrepreneurship Support Grants enable local leaders to develop their skills and abilities to lead cultural projects, and build strong and sustainable cultural institutions that are able to withstand challenges by funding projects that provide intensive training programs to develop leadership and management skills in the cultural field, establishing cultural business incubators to provide financial and technical support to emerging cultural projects, supporting innovative cultural projects that use modern technologies or explore new art forms, supporting the building of cultural networks to enhance cooperation and exchange between artists and cultural institutions, supporting the development of cultural policies that encourage innovation and entrepreneurship, empowering the next generation of cultural leaders and providing them with the necessary tools to achieve their vision, and enhancing their innovation and creativity in a way that enhances their role in their communities affected by conflicts ¹¹².

☒ Arts and Culture Marketing Grants in Cultural Relief Activities within Humanitarian Response Programs

Arts and culture marketing grants work to raise awareness of the importance of arts and culture and their role in society, attract an audience or audience for artworks and cultural events, and provide sustainable financial support for cultural projects by increasing sales and attendance tickets, and building networks of cooperation between artists, cultural institutions and companies. Many governments, international, charitable, private and collective organizations provide support for special funding programs to support the marketing of cultural and creative projects, such as training programs in cultural marketing for artists and cultural institutions in the field of digital and traditional marketing, supporting the creation of innovative marketing campaigns to promote cultural events and artworks, supporting the construction of websites and smartphone applications to display artworks and facilitate access to them, organizing workshops to help artists communicate with their audiences effectively, supporting participation in local and international exhibitions and festivals, and helping to raise awareness of the importance of arts and culture and their role in society, attracting an audience or audience

¹¹² Act for Hope, <https://www.act4hope.org/ar/>

for artworks and cultural events, providing sustainable financial support for cultural projects and building networks of cooperation between artists, cultural institutions, companies and donor organizations ¹¹³.

☒ Grants for psychosocial support in cultural relief activities within humanitarian response programs

People need entertainment as a form of psychological and social support in countries experiencing conflicts. This reinforces the importance of cultural relief programs as an important component of humanitarian response. Therefore, international and local humanitarian partners can work on researching and providing grants for recreational activities and working on developing and maintaining recreational places that create cultural attractions and help those affected by conflicts by activating the role of culture, arts and literature in psychological and social support ¹¹⁴.

☒ Grants to support culture and arts in Al-Arbaaf in cultural relief activities within humanitarian response programs

If cultural relief becomes a component of the humanitarian response, it is important to work in rural areas and for humanitarian partners from international and local institutions to search for grants and funding for cultural relief activities in the countryside of countries suffering from conflicts and work to provide grants that work to meet the needs of the rural community, protect its resources, improve its quality of life, invest culture, arts and literature in cultural relief programs in sustainable economic development, enhance knowledge and understanding of rural communities in countries suffering from conflicts, provide grants for rural innovation to support unconventional creative ideas that focus on addressing the challenges facing rural communities affected by conflict, provide grants to establish heritage, cultural and artistic projects that reflect the culture of local communities and local people, finance rural cultural development projects and support initiatives in them, address the problems they face, work to create culturally vibrant rural communities, and provide grants that help rural residents use art, history and culture to enhance the rural creative economy in them. ¹¹⁵

☒ Grants to support NGOs within cultural relief activities within humanitarian response programs

¹¹³ Trends, <https://www.ettijahat.org/>

¹¹⁴ Institution slave The benefactor Al-Qattan Foundation, <https://qattanfoundation.org/ar>

¹¹⁵ Culture and the rural world , French Ministry of Culture , <https://www.culture.gouv.fr/ar/19/11/10>

As for non-governmental organizations, there are many possibilities to provide grants to them, especially those that have been affected by war and conflict, in order to support their continuity, adaptation, functions and activities, and to reopen them safely and return them to normal, and to help them compensate for the decline in revenues they used to receive, which helps them contribute to stimulating local economies, recruiting new members, financing initiatives and events, financing institutional and professional development, and helping them with the costs of their facilities, salaries of their employees, expenses and activities, and building their capacities to develop creative projects, research, planning and implementation, so that these grants include institutions, associations, initiatives, places and creative spaces, cultural, artistic, musical, visual and creative groups ¹¹⁶.

☒ Community and Population Strengthening Grants in Cultural Relief Activities within Humanitarian Response Programs

In terms of grants and cultural funding, humanitarian partners can support creative individuals in conflict-affected countries by providing grants to relieve artists who are experiencing financial distress and can prove loss of revenue and increased expenses due to war in conflict-affected countries, including all creative individuals in all fields, such as writers, photographers, visual artists, designers, editors, activists, filmmakers, members of musical and heritage bands, theater people, organizers and promoters of creative and cultural work, and support their activities and cover their expenses through purchasing equipment, rents, marketing, sales and ways to reach beneficiaries, and work to find grants and funding to build their capacities, develop their creative experiences, enhance their skills, and develop and finance their cultural, artistic and creative projects to achieve their projects and build cooperation and networking among each other and help them undergo a safe experience to re-engage in creative experiences ¹¹⁷.

☒ Grants in the field of traditional arts in cultural relief activities within humanitarian response programs

Humanitarian partners can work to seek grants for folk and traditional arts to flourish, invest in learning projects that help preserve artistic traditions and cultural heritage, provide financial support for projects, build

¹¹⁶ British Council, <https://www.britishcouncil.org/>

¹¹⁷ European Cultural Foundation < <https://culturalfoundation.eu/>

collaboration and networking among each other, help heritage workers safely re-engage in creative and cultural experiences, and provide grants to preserve museums, historic properties, and heritage and historical preservation organizations ¹¹⁸.

- ☒ Grants to enable creative organizations and small businesses to generate income and support the creative industry in cultural relief activities within humanitarian response programs

The empowerment component of institutions and companies is of paramount importance in their participation in the cultural relief component and its programs. Therefore, local and international partner institutions in the field of humanitarian work should work to provide grants and specialized funding in the field of building the capacities of cultural relief workers in countries suffering from conflicts and support institutions that are moving towards developing organizational capacity, financial stability, enhancing equality and inclusion, and enhancing their ability to manage program offerings and build creative communities and build their capacities in preserving local creative and cultural assets and good practices to build more livable communities and provide professional development and technical assistance and develop marketing, advertising, promotion, communication and cultural leadership methods.

Capacity building for institutions and companies to obtain funding in the field of writing funding proposals, methods of competing for grants and planning to obtain them, networking and partnerships to obtain joint funding so that these grants can help institutions in developing strategies, education, empowerment, adaptation, recovery, visions, and building their capacities in the field of creatively activating local environments and communities, developing rural arts and culture, enhancing the quality of life, developing communication skills, dialogue, exchange, engagement, recovery, development, and stability, and making the most of creativity in conflict-affected communities, and working to finance projects for organizations with the aim of introducing and developing policies and strategies that have a direct impact on the creation, production, distribution, and access to a variety of forms of cultural expression, including goods, services, and cultural activities, and working to enhance human and institutional capacities to support local cultural

¹¹⁸ British Council, <https://cultural-protection-fund.britishcouncil.org/>

industries and markets, indexing works of art, assisting in preparing projects, customer services, preparing technical evaluations, building project proposals, producing status reports for works of art, developing content, writing and correcting texts, methods of dealing with social media, methods of preparing for photographing works of art, assistance and technical evaluations, conducting market research, indexing information, and building their capacities in dealing with books, archives, and manuscripts. Paintings, sculptures, engravings, records and information and protect them from threats ¹¹⁹.

☒ Community Empowerment Grants in Cultural Relief Activities within Humanitarian Response Programs

Grants and funding can be used to reconnect communities in conflict-affected countries with arts, history and cultural experiences, increase personal well-being, strengthen communities and help them recover from conflict-related setbacks, and work to fund projects that increase the cultural vitality of local communities interested in arts, history, culture and creativity, enhance community identity and progress, promote innovations and creativity, and reach cultural health, build their capacities in the field of manufacturing and marketing their creative products, help them access cultural resources, and work to ensure the sustainability of arts, history and cultural assets in local communities, and provide funding and grants that encourage local communities to discover their history, culture and heritage and help them preserve, interpret, promote and educate their historical assets, and preserve, identify, protect, revive, manage, promote, evaluate and develop their historical, cultural and creative records and properties.

In this area, work can be done to provide grants aimed at building the capacities of professional and educational communities, implementing community programs that develop creativity and build a strong platform for the arts, supporting and funding programs for music, drama, theater, dance, fine arts, audiovisual and digital media, writing, composing music, drama and dance groups, producing and displaying digital audiovisual media, creating new original works, supporting local production and arts, supporting literary audiovisual festivals and cultural expressions, developing, producing and marketing cultural goods to the public,

119 Phrase Program, Culturall Resource, <https://mawred.org/%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A%D8%A9/%D8%B9%D8%A8%D9%91%D8%A7%D8%B1%D8%A9/>

improving livelihoods, creating and retaining job opportunities, increasing income generated from cultural activities, improving the ability of communities to access resources and platforms, assisting in developing and quality products, organizing projects and managing their finances, working on and funding artistic, craft, heritage, environmental, cultural, community, awareness, national, natural or digital products, and helping all partners organize work on those products, develop them, display them, promote them and market them

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- ☒ Grants in the field of cultural, creative and artistic empowerment in cultural relief programs within humanitarian response programs

It is possible to work on financing artistic empowerment and establishing a small grants program to support creative individuals and provide funding to non-profit organizations to enable them to continue and empower communities with their cultural heritage in a way that helps everyone overcome the crisis and guide them towards the future. Identify and define ways of spending money and promoting quality, innovation, positivity, methodology, integrity, education, social justice, inclusion, inclusiveness, diversity, order, organizational leadership, governance, creativity, social change, and creating creative solutions to overcome the crisis and enable them to drive growth and change concepts in the field of creativity and cultural and creative industries and empower them.

Artistic empowerment funding can work to develop projects to support creative and cultural industries, develop new projects, programs and projects that create more sustainable communities, enhance the creative and cultural ecosystem, improve access to cultural resources, highlight diverse creative and cultural sectors, enhance economic growth of the creative and cultural sector, increase the quality or quantity of creative and cultural goods and services, improve visual literacy for the masses, highlight their makers, access new markets for creative and cultural goods and services, and build appropriate skills and capacities for them, including within local communities, countries suffering from conflicts, organizations, associations, companies, non-governmental organizations, government institutions, local authorities, universities, cultural institutes,

museums, art centers, agencies, groups and unions, including their policies and legal and practical frameworks

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☒ Arts Education Grants in Cultural Relief Activities within Humanitarian Response Programs

Through humanitarian response and cultural relief partners, grants can be provided for arts education and empower individuals and communities by providing the tools and skills needed to express pent-up emotions and relieve the resulting psychological stress, build self-confidence and enhance a sense of competence and accomplishment. Arts provide a platform for expressing cultural identity and highlighting heritage. Arts help build bridges of communication and interaction between community members, and contribute to creating economic opportunities as acquired artistic skills can lead to new job opportunities by supporting workshops in various artistic fields such as drawing, sculpture, music, theater, and handicrafts, designing teacher training programs, training teachers on art teaching methods and providing them with the necessary educational materials, establishing art centers equipped with the tools and materials needed to practice the arts, organizing cultural exchange programs between artists and art institutions from different countries, and providing scholarships for outstanding students in the field of arts as arts education grants play a crucial role in the cultural relief process and investing in arts education.

☒ Folk Arts Education Grants in Cultural Relief Activities within Humanitarian Response Programs

Providing opportunities to learn folk arts is an important part of cultural relief activities within humanitarian response programs in countries suffering from conflicts, due to the importance of folk arts and their contribution to shaping identity and meaning. Folk arts carry within them the identity and history of society, and help to preserve it and enhance belonging. Learning about cultural heritage restores a sense of identity and meaning and helps in the process of self-expression.

Folk arts provide a means of expressing feelings and ideas in creative ways, which helps individuals overcome psychological and social trauma and contributes to increasing the effectiveness of communication and solidarity through participation in folk arts workshops. Individuals learn how to cooperate and communicate

121 Arab Fund for Arts and Culture , <https://www.arabculturefund.org/ar/>

with others, which enhances the spirit of community solidarity, and contributes to the process of sustainable development by creating new job opportunities in the field of handicrafts and traditional industries, identifying the needs of the community in terms of the types of folk arts they wish to learn, and the level they wish to reach, and training a group of trainers on methods of teaching folk arts, so that they are able to transfer this knowledge and skills to others. After that, various workshops are organized that include handicrafts, music, dance, and other folk arts, to suit all age groups. Finally, folk arts education programs can be linked to productive projects that contribute to marketing craft products and providing additional income for participants, with the importance of humanitarian and cultural partners in countries that suffer from the deficit in financial and human resources necessary to implement them in a sustainable manner and to develop solutions to challenges due to social and cultural changes that may affect grants.

☒ School Arts Education Grants in Cultural Relief Activities within Humanitarian Response Programs

Arts education in schools is one of the most important pillars of cultural relief, especially in areas suffering from conflict. Grants in the field of school arts education help in active learning and provide an interactive and enjoyable learning environment, which motivates students to participate and learn better.

Art education in schools helps activate creative thinking as it encourages arts to think outside the box and solve problems in innovative ways. Arts also helps preserve cultural identity and community heritage, and enhances the sense of belonging. Grants for school arts are provided in cultural relief programs within humanitarian response projects in countries suffering from conflicts to activate opportunities for communication and interaction between students, teachers and the local community. It is possible to work on grants and programs for teaching arts in schools by providing basic art materials such as colors, brushes, papers, clay, etc., and training teachers on methods of teaching arts and how to integrate them into curricula, and allocating spaces dedicated to art activities within schools, and cooperating with local artists. Local artists can be used to provide workshops for students, and organize exhibitions for students to display their artwork, which enhances their self-confidence and work on drawing, painting, sculpture, theater and music programs.

☒ Museum Development Grants in Cultural Relief Activities within Humanitarian Response Programs

The importance of museum development grants in cultural relief stems from their ability to preserve heritage, as these grants help protect archaeological and heritage collections from damage and loss, by providing the necessary funding for restoration and maintenance, and building identity, as museums contribute to strengthening national identity, and consolidating belonging to society, especially in areas suffering from conflicts and disputes, and developing cultural tourism, as developed museums can contribute to attracting tourists, which contributes to stimulating the local economy and providing new job opportunities, and increasing education and awareness, as museums play an important role in spreading knowledge and awareness of history and civilization, which contributes to developing cultural awareness among individuals, and activating sustainable development, as museums can be a driver of sustainable development, by linking them to tourism and craft projects.

Museum development grants and programs can be implemented in cultural relief through needs assessment, where a comprehensive assessment of the condition of damaged museums must be conducted to determine the needs in terms of restoration, maintenance and equipment, and training of personnel by providing training programs for personnel working in museums to enable them to manage and preserve archaeological collections, and developing the infrastructure of museums, including buildings, exhibition halls and storage, and cooperating with the local community by involving the local community in the process of developing museums, through organizing workshops and cultural events, and marketing and promotion, where work must be done to market and promote museums to attract local visitors and tourists.

Museum grants should aim to address the specific problems of museums in society, such as lack of funding, as museum restoration and maintenance projects face a lack of funding, especially in countries suffering from conflicts and economic crises, and to address the severe damage to museums, which requires great efforts and a long time to repair, and to reduce the effects of armed conflicts on restoration, maintenance and museum activities in general. In general, museum development grants within cultural relief activities are considered a

long-term investment in preserving cultural heritage and revitalizing communities. Through these grants, museums can play a vital role in building a better future for future generations ¹²².

☒ Grants to activate fine arts activities in cultural relief activities within humanitarian response programs

Fine arts activity activation grants help in psychological recovery, contribute to community building and encourage cooperation and communication between individuals, which contributes to building more cohesive communities, contributes to preserving cultural heritage, generates new job opportunities and contributes to stimulating the local economy. Fine arts grants and activities can be activated within cultural relief activities by providing basic art materials and appropriate spaces for practicing art activities, training local artists to facilitate art workshops and guide participants, organizing workshops in various artistic fields, forming art groups that work on producing collective artworks, organizing exhibitions and festivals to display participants' artworks, activating drawing and coloring programs for children as these programs help express feelings and develop imagination, holding sculpture workshops using natural materials because these workshops encourage these workshops to connect with the environment and local heritage, presenting puppet theater, conveying cultural stories and traditions, encouraging the drawing of collective murals and beautifying the environment, and working to solve the challenges facing these programs such as lack of resources in funding, materials and personnel, and integrating these programs with priorities and economic development.¹²³

☒ Grants for the development of institutions, places, spaces and commercial companies in cultural relief activities within humanitarian response programs

Institutions, places, spaces and commercial companies are a fundamental pillar of any society. They not only provide services and products, but also reflect the identity and history of the society. These entities play a vital role in rebuilding the social and economic fabric of affected communities. This reinforces the importance of granting development grants to these entities and working to revive economic activity, restart businesses and provide new job opportunities, which contributes to improving the economic conditions of the community

¹²² Museum Initiatives , <https://museums.moc.gov.sa/Initiatives>

¹²³ Creative Sectors Support Fund , <https://oasis500.com/>

and working to build identity by restoring historical buildings and rehabilitating public spaces. The cultural identity of the community can be preserved, belonging to it can be enhanced and it can contribute to attracting investments. Projects supported by these grants can attract local and international investments, which contributes to the development of the region and contributes to improving the quality of life by providing better services and advanced infrastructure. These projects contribute to improving the quality of life of residents.

Grants and development programs for these entities can be implemented by conducting a comprehensive assessment of the condition of damaged institutions and places, to determine the needs in terms of restoration, maintenance and equipment, providing the necessary financial and technical support to implement restoration and development projects, building partnerships between the public and private sectors and civil society to implement these projects, providing training programs to qualify the cadres working in these institutions, working to market these institutions and places to attract visitors and investments, working to restore historical buildings and transform them into cultural centers, hotels or museums, developing traditional markets and transforming them into modern commercial centers, establishing cultural centers that offer a variety of cultural and artistic activities, providing financial and technical support to small and medium enterprises, addressing the challenges facing these programs, and ensuring their sustainability ¹²⁴.

- ☒ Grants for the operation, renovation and maintenance of cultural, artistic and creative infrastructure in cultural relief activities within humanitarian response programs

The programs for operating, renovating and maintaining this cultural infrastructure can be implemented by conducting a comprehensive assessment of the status of the cultural infrastructure, to determine the needs in terms of restoration, maintenance and equipment, providing the necessary financial and technical support to implement restoration and development projects, building partnerships between the public and private sectors and civil society to implement these projects, providing training programs to qualify the cadres working in these facilities, marketing these facilities to attract visitors and investments, renovating museums and

¹²⁴ Cultural Fund, <https://cdf.gov.sa/>

exhibitions and transforming them into vital cultural centers, developing theaters and cinemas to present various artistic performances, establishing public libraries equipped with the latest technologies to encourage reading and knowledge, developing public parks and transforming them into green spaces dedicated to cultural and artistic activities, and working to address difficulties and challenges by considering grants for operating, renovating and maintaining the cultural, artistic and creative infrastructure.

- ☒ Grants for professional development and promotion of artistic professions within cultural relief activities within humanitarian response programs

Professional development grants and the promotion of artistic professions are a vital element of cultural relief activities. They are not limited to the restoration of buildings and the provision of artistic materials, but rather extend to the development of artistic cadres and the enhancement of their capabilities, which contributes to building a new generation of artists and creators capable of reviving the cultural scene in affected areas. The importance of these grants stems from their contribution to building the capacities of local artists and enabling them to develop their skills and produce high-quality artworks, and enhancing creativity by encouraging creativity and innovation, and providing a platform for artists to express themselves and create artworks that reflect their reality, and the contribution of these grants to preserving cultural heritage by training artists to preserve and develop artistic traditions, and developing the creative economy, by creating new job opportunities in the field of art.

These grants and programs can be implemented through several activities, including conducting a comprehensive assessment of the training and development needs of local artists, providing training programs in various artistic fields, such as painting, sculpture, music and theatre, and adapting these programs to suit local needs, organizing joint art workshops between local and international artists to exchange experiences and knowledge, providing scholarships for young artists to study abroad or at local universities, providing platforms for displaying artwork produced by artists supported by these grants, such as exhibitions and festivals, working to preserve and develop traditional crafts, and helping artists document cultural heritage and highlight social issues.

These programs help design training programs in the field of art project management, as these programs help artists manage their art projects independently and work on the challenges facing these programs, such as lack of funding, damage to infrastructure, and the impact of armed conflicts on these programs in countries suffering from conflicts in the world.

- ☒ Grants for creative proposals that discover, attract, retain, build and invest in talent in cultural relief activities within humanitarian response programs.

These grants, which can be provided in cultural relief activities within humanitarian response programs in countries suffering from conflicts, are important in discovering talents, as these grants contribute to discovering young talents in various artistic fields, providing them with an opportunity to showcase their creativity, and building the next generation of creators, as these grants support the building of a new generation of artists and creators capable of reviving the cultural scene and developing the creative economy, as these grants contribute to developing the creative economy, by creating new job opportunities in the artistic field.

These programs can be implemented by conducting a comprehensive assessment of the needs of the cultural scene in the target region, to identify areas that need support, providing competitive grants for creative projects, setting clear criteria for evaluating these projects, building partnerships between cultural institutions, the private sector and civil society to implement these programs, providing training programs for beneficiaries of these grants, to help them develop their skills, providing platforms to display the artworks produced thanks to these grants, such as exhibitions and festivals, providing grants for the production of short films that reflect the reality of society and shed light on social issues, and providing artists' residency grants to reside in creative places to work on their artistic projects.

- ☒ Grants in the field of creative industries in cultural relief activities within humanitarian response programs

These industries play a vital role in reviving morale, enhancing social cohesion, supporting the local economy, supporting creatives and enabling them to contribute to the reconstruction process and continue producing

their creative works, building vibrant creative communities, enhancing collaboration between artists and cultural institutions, developing the creative economy, creating new job opportunities in the creative field, and enhancing the cultural identity of affected communities by supporting projects that reflect their heritage and history. They play an important role in the psychological recovery process, as they provide an outlet for expressing feelings and thoughts through grants for the production of short films and grants for the development of digital games that reflect local culture and heritage, grants to support music projects to produce albums or organize concerts, and working to address the challenges and difficulties that could contribute to the failure of such programs.

- ☒ Grants to support the music, handicrafts, fashion, animation and gaming industries in cultural relief activities within humanitarian response programs

These grants provide financial and technical support to local creators, enabling them to continue producing their creative works and preserving their cultural heritage. These grants contribute to the development of the creative economy and create new job opportunities in the creative field, which contributes to improving the economic conditions of affected communities. They also support the enhancement of the cultural identity of affected communities by supporting projects that reflect their heritage and history, and contribute to building vibrant creative communities and enhancing cooperation between artists and cultural institutions. These programs can be implemented by identifying needs, providing competitive grants, building partnerships, providing training programs, creating platforms to display creative works, providing grants to support the music industry, grants to support handicrafts and support the fashion industry, and providing grants to support the animation and games industry and many other cultural, artistic, literary and creative tools in cultural relief activities within humanitarian response programs in countries suffering from conflicts.

- ☒ Grants for the production of visual, documentary, recording and cinematic films in cultural relief activities within humanitarian response programs

The importance of these grants stems from their ability to document history, as these films contribute to documenting the events and changes that affected communities are going through, preserving the collective

memory for future generations, and spreading awareness, as these films can shed light on the social and humanitarian issues facing affected communities, mobilize support to provide assistance, and enhance social cohesion, as films contribute to promoting dialogue and understanding between different segments of society, building bridges of trust between them, and supporting the local economy, as the film industry contributes to creating new job opportunities and stimulating the local economy. Films play an important role in the process of psychological recovery, as they provide an outlet for expressing feelings and ideas.

All of the above can be worked on by providing documentary film production grants, as these grants encourage the production of documentaries that record the stories of survivors of conflicts, and providing grants to support the production of short narrative films, as these grants can be provided to support young filmmakers in producing their first films, and scenario development grants, as grants can be provided to film directors to develop their film scenarios, with the importance of working to address the challenges facing these programs, such as lack of funding, as these programs face lack of funding, especially in countries suffering from conflicts, economic crises, and destroyed infrastructure, as the film industry infrastructure in some areas is insufficient or destroyed to support these programs, and these programs are affected by armed conflicts ¹²⁵.

☒ Grants to support academic institutions in cultural relief activities within humanitarian response programs

Academic institutions play a crucial role in preserving and disseminating cultural heritage, and developing human resources capable of rebuilding affected communities. Therefore, grants to support academic institutions within cultural relief activities are an investment in the future. The importance of these grants stems from their ability to help academic institutions preserve cultural heritage by supporting research and studies in this field, supporting the development of new educational programs in cultural and humanitarian fields, building the capacities of academics and researchers by providing opportunities for training and professional development, supporting research projects that contribute to solving problems facing affected

¹²⁵ Doha Film Institute , <https://www.dohafilminstitute.com/>

communities, and encouraging the establishment of partnerships between academic institutions, civil society, and the private sector.

These grants and programs can be implemented within cultural relief activities in humanitarian response programs in countries suffering from conflicts by conducting a comprehensive assessment of the needs of academic institutions in the affected areas, to identify areas that need support, and providing competitive grants to academic institutions, while setting clear criteria for evaluating these projects.

can be built between cultural institutions, the private sector and civil society to implement these programs, provide training programs for academics and researchers to help them develop their skills, create platforms for knowledge exchange between researchers and academics from various institutions, provide grants to support research in fields such as history, archaeology, arts and literature, provide grants to develop new study programs in community universities and colleges, and provide grants to support the establishment of university cultural centers that organize cultural events, seminars and conferences so that academic institutions can contribute to building more knowledgeable and tolerant societies.

- ☒ Grants to support cultural and creative research and scientific papers in cultural relief activities within humanitarian response programs

Cultural and creative research and scientific papers are the cornerstone of developing the cultural and artistic field. This research plays a vital role in understanding the challenges facing affected communities and developing strategies for recovery and reconstruction. Grants to support this research contribute to enhancing knowledge about cultural heritage, encouraging creativity, and building the capacities of researchers and academics. The importance of these grants stems from their ability to document the tangible and intangible cultural heritage of affected communities, protect it from loss, understand the challenges facing the cultural sector in affected areas, identify urgent needs, develop innovative solutions to the problems facing the cultural sector, and build the capacities of researchers and academics in the field of cultural and creative research. Encouraging creativity and innovation in cultural and artistic fields by providing competitive grants to researchers and academics, setting clear criteria for evaluating research proposals, building partnerships between cultural institutions, the private sector and civil society to implement these programs, providing

training programs for researchers to help them develop their research skills, creating platforms to publish research and studies produced thanks to these grants, studying the role of arts, music and literature in supporting the process of psychological and social recovery, and studying cultural diversity in affected areas, and how to preserve and enhance it ¹²⁶.

- ☒ Grants to support fellowships and cultural and creative studies in cultural relief activities within humanitarian response programs

Fellowships and cultural and creative studies are an essential tool for building capacities in the cultural field, encouraging research and creativity. Grants play a role in supporting researchers and artists, enabling them to contribute to the process of cultural reconstruction, building their capacities in cultural and creative fields, conducting research and studies in innovative cultural and creative fields, and exchanging knowledge and experiences between researchers and artists ¹²⁷.

- ☒ Grants to develop new and innovative cultural projects, and to promote cultural and creative diversity in cultural relief activities within humanitarian response programs.

These grants can be implemented by identifying needs, providing competitive grants, building partnerships, providing training programs, creating networks for researchers and artists, providing fellowships for researchers to study the cultural heritage of affected areas and produce artistic works that reflect their experiences, and providing fellowships for writers to write novels and short stories that reflect the reality of affected communities. Addressing the challenges facing these programs, such as lack of funding and research infrastructure ¹²⁸.

- ☒ Digital Arts Support Grants within Cultural Relief Activities in Cultural Relief Activities within Humanitarian Response Programs

Digital Arts Support Grants contribute to empowering digital artists, encouraging digital creativity, and building creative digital communities. The importance of these grants in the field of digital arts stems from their ability to provide a platform for self-expression and feelings, especially in difficult times, building bridges

¹²⁶ Research on the Arts Program , Arab Council for the Social Sciences , <https://www.theacss.org/pages/afac-acss-research-on-the-arts-program-2021>

¹²⁷ Linguistics and Cultural Studies Scholarships, studyshoot , <https://studyshoot.com/studyfield/%D8%A7%D9%84%D9%84%D8%BA%D9%88%D9%8A%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9/>

¹²⁸ Roberto Cimetta Fund , <https://www.cimettafund.org/ar/>

between cultures and generations, enhancing social cohesion, spreading awareness of social and humanitarian issues, providing innovative solutions to problems, developing the creative economy, creating new job opportunities, developing digital skills among artists, and enabling them to benefit from modern technology. This is done by conducting a comprehensive assessment of the needs of the digital sector in affected areas, to identify areas that need support, providing competitive grants for digital artists, building partnerships between cultural institutions, the private sector, and civil society to implement these programs, providing training programs for digital artists, to help them develop their skills, creating platforms to display digital works produced thanks to these grants, providing grants to support the production of short films and animations that reflect the experiences of affected communities, providing grants to develop educational or entertaining digital games, and providing grants to create interactive artworks based on modern technology.

- ☒ Grants to support the development of performing, visual and literary arts in cultural relief activities within humanitarian response programs

These arts support grants empower artists, encourage creativity, build creative communities, contribute to self-expression, build bridges between cultures and generations, preserve and develop cultural heritage so that grants can be provided to support the production of theatrical performances that reflect the experiences of affected communities, grants to hold art exhibitions that display the works of local artists, grants to support the publication of books and literary magazines, grants to hold art workshops for children and youth, and many other types of performing, visual and literary arts within cultural relief programs and humanitarian response in countries suffering from conflict ¹²⁹.

- ☒ Grants to support the design and manufacture of products, fashion and textiles within cultural relief activities within humanitarian response programs

Grants to support these industries contribute to empowering craftsmen and designers, encouraging creativity, and building a sustainable creative economy. These grants contribute to preserving the craft heritage and traditional skills, preventing their extinction, creating job opportunities, especially for women and youth, developing the local economy, increasing national income, enhancing cultural identity, preserving tangible

¹²⁹ Don Foundation <https://dawnmena.org/>

and intangible heritage, **and** encouraging the use of natural materials and sustainable technologies in design and production.

These programs can work on conducting a comprehensive assessment of the sector's needs in affected areas, to identify areas that need support, and provide competitive grants for craftsmen and designers, while setting clear criteria for evaluating projects, and building partnerships between cultural institutions, the private sector and civil society to implement these programs, and providing training programs for craftsmen and designers, to help them develop their skills, and creating markets for craft products to market craftsmen's products, and providing grants to develop traditional craft products and give them a modern touch, and providing grants for designing sustainable fashion using natural and recycled materials, and grants to establish handicraft workshops to train young people in traditional skills ¹³⁰.

☒ Community Arts Support Grants in Cultural Relief Activities within Humanitarian Response Programs

Community arts grants contribute to supporting the psychosocial recovery process, providing a safe space for self-expression and collective feelings, enabling local communities to participate in the rebuilding process, developing art projects that reflect their identity and aspirations, accelerating the psychosocial recovery process by providing recreational and interactive activities, building more cohesive communities by providing opportunities for interaction and collaboration, and providing a platform for self-expression and feelings, especially for the most vulnerable individuals.

These projects encourage sustainable development by involving local communities in the decision-making process, provide training programs for local communities and artists to help them develop their skills in the field of community arts, and work to create platforms to display the artworks produced thanks to these grants by providing grants to organize community art festivals that bring together various arts (music, dance, theater, visual arts), grants to create art workshops for children and youth to develop their creative skills, grants to implement street art projects that reflect the identity of the local community, and many other ideas and projects.

¹³⁰ French Ministry of Culture, <https://www.culture.gouv.fr/ar/19/14>

- ☒ Grants to support cultural management projects in cultural relief activities within humanitarian response programs

Cultural management is a vital element in the preservation and development of cultural heritage, especially in contexts that threaten the structure of cultural communities. Grants to support cultural management projects aim to enable cultural institutions and artists to build their administrative and financial capacities, develop sustainable strategies to preserve heritage and enhance cultural production. These grants focus on building institutional capacities as they help cultural institutions develop their administrative and financial capacities, making them more sustainable and able to face challenges. They support the strategic planning process of cultural institutions, helping them define their goals and develop their programs. They encourage cultural institutions to seek diverse sources of funding, reducing their dependence on a single source of funding. They help build partnerships between cultural institutions, the private sector and civil society, enhancing cooperation and coordination, and supporting the development of innovative cultural programs that meet the needs of local communities.

Grants can be provided to support cultural management projects by conducting a comprehensive assessment of the needs of cultural institutions in affected areas, to identify shortcomings in the field of management, providing competitive grants to cultural institutions, setting clear criteria for evaluating projects, building partnerships between cultural institutions, international organizations and universities to provide training programs, providing training programs in the fields of financial management, strategic planning, fundraising and marketing, providing consultations to cultural institutions to help them develop sustainable business plans and strategies, developing the skills of workers in cultural institutions, helping cultural institutions to define their goals and develop their programs, enabling cultural institutions to obtain sustainable funding, and designing programs to develop the infrastructure of cultural institutions such as restoring buildings and providing the necessary equipment.

- ☒ Grants to support historical projects in cultural relief activities within humanitarian response programs

Grants to support historical projects play a vital role in preserving cultural heritage, documenting history, and promoting awareness of national identity. **They** contribute to the preservation of tangible and intangible heritage, such as historical buildings, manuscripts, and archaeological documents, documenting important historical events and preserving them for future generations, enhancing national identity and a sense of belonging to the past and present, encouraging sustainable development by preserving cultural resources, contributing to the development of cultural tourism, and achieving economic returns by providing grants to restore damaged historical buildings, documenting digital historical manuscripts and documents, studying and documenting oral history, and many other activities.

- ☒ Grants to support cultural protection projects within cultural relief activities within humanitarian response programs

Grants to support cultural protection projects play a vital role in preserving and documenting cultural heritage, and raising awareness of its importance. These grants contribute to the preservation of tangible and intangible heritage, such as historical buildings, manuscripts, folk arts, and handicrafts. They **help** document important historical events and preserve them for future generations. They contribute to strengthening national identity and a sense of belonging to the past and present. They encourage sustainable development by preserving cultural resources, **and** contribute to the development of cultural tourism and achieving economic returns. These grants and programs can be implemented by conducting a comprehensive assessment of the needs of damaged cultural sites, identifying priorities, providing competitive grants to institutions and researchers, setting clear criteria for evaluating projects, building partnerships between cultural institutions, the private sector, and civil society to implement these programs, providing training programs for researchers and specialists in the field of heritage preservation, creating a comprehensive database of cultural sites to facilitate their preservation, working to restore historical and heritage buildings such as mosques, churches, and castles, preserving manuscripts and documents by digitizing rare manuscripts and documents, and carrying out restoration operations for them, protecting folk arts and handicrafts by supporting craftsmen and traditional manufacturers, and marketing Their products, documenting oral heritage by collecting and documenting folk stories and tales, establishing museums to display cultural heritage, and cultural centers to spread awareness of

its importance, addressing the challenges of lack of funding, lack of awareness of the importance of preserving cultural heritage, and the impact of these programs on conflicts that threaten many cultural sites ¹³¹.

- ☒ Grants to support cultural recovery projects in cultural relief activities within humanitarian response programs

The importance of these grants stems from their contribution to reviving cultural activities that have been suspended due to, such as festivals and cultural events, building more cohesive, resilient and adaptive societies by providing opportunities for cultural interaction and cooperation, accelerating the process of psychosocial recovery by providing recreational and interactive activities, preserving tangible and intangible heritage, such as historical buildings, manuscripts and folk arts, and developing the economy through cultural tourism and the job opportunities it provides, by conducting a comprehensive assessment of the needs of the cultural sector in the affected areas, identifying priorities, providing competitive grants to cultural institutions and artists, setting clear criteria for evaluating projects, building partnerships between cultural institutions, the private sector and civil society to implement these programs, providing training programs for artists and professionals in the field of culture, to help them develop their skills, creating platforms to display cultural works produced thanks to these grants, restoring damaged cultural buildings such as theaters, concert halls and libraries, holding festivals and cultural events such as music, visual arts and theater festivals, supporting cultural production such as the production of films, series and books, establishing community cultural centers to provide spaces for creativity and self-expression, and protecting Intangible cultural heritage such as handicrafts, folk arts and local languages ¹³².

- ☒ Grants support cultural programs that promote growth, information exchange, resource development, empowerment and income generation within cultural relief activities within humanitarian response programs.

The importance of these grants stems from their contribution to developing the local economy by creating job opportunities in creative sectors, encouraging cultural tourism, and exchanging knowledge and expertise between different cultures and communities, which enhances understanding and cooperation, and developing

¹³¹ British Council, <https://cultural-protection-fund.britishcouncil.org/>

¹³² Act for Hope Foundation, <https://www.act4hope.org/portfolio-item/school->

the competencies and skills of individuals and communities, which contributes to building sustainable capacities, empowering communities to participate in decision-making, enhancing their voice, and building more resilient and adaptable communities to challenges, and creating programs to develop creative industries such as filmmaking, music, and design, and programs to support cultural tourism such as developing archaeological sites and organizing cultural festivals, and programs to enhance traditional crafts such as supporting artisans and traditional manufacturers and marketing their products, and programs to exchange cultural experiences such as organizing workshops and artistic seminars, and programs to establish libraries and cultural centers to provide sources of information and knowledge ¹³³.

- ☒ Granting support for cultural programs is an incentive for innovation and creativity in cultural and creative industries within cultural relief activities within humanitarian response programs.

The importance of these grants stems from their ability to enhance innovation and creativity, as they encourage creative thinking, the development of new ideas and innovative solutions to problems, the development of cultural and creative industries, the growth of cultural and creative sectors, such as filmmaking, music, design, and digital games, the creation of job opportunities and the reduction of unemployment, the diversification of the economy, the reduction of dependence on one sector, the promotion of cultural identity and the preservation of cultural heritage, and the promotion of national identity, through creative business incubators to provide financial and technical support to emerging companies in the cultural and creative sectors, creativity competitions to encourage artists to present new and innovative ideas, and exchange programs to facilitate the exchange of knowledge and expertise between artists and professionals and provide equipped work spaces for artists and producers, and the work of festivals and cultural events to display and market creative works.

- ☒ Cultural Program Support Grants are a bridge for dialogue, communication and growth in cultural relief activities within humanitarian response programs.

The importance of these grants stems from their ability to enhance social cohesion, as these programs help build more cohesive, diverse and tolerant societies, by providing opportunities for interaction and

¹³³ Mimeta Foundation , <http://www.mimeta.org/>

communication between different social groups, and building mutual trust, as these programs encourage building mutual trust between different cultures and religions, which contributes to reducing extremism and violence, and enhancing dialogue and understanding, as they provide platforms for open and honest dialogue on common issues, which contributes to building a deeper understanding between different cultures, and enhancing tolerance.

encourage acceptance of others and appreciation of cultural diversity, promote dialogue and understanding, and reduce tension and conflict through cultural exchange programs such as student and artistic exchange programs, cultural festivals that bring together different cultures such as music and visual arts festivals, capacity building workshops in the field of dialogue and communication to train young people in dialogue and negotiation skills, and joint artistic projects between different cultures such as artistic projects that bring together artists from different cultural backgrounds, and providing libraries and cultural centers that provide sources of information and knowledge about different cultures ¹³⁴.

- ☒ Grants to support cultural programs to enhance safety and security within cultural relief activities within humanitarian response programs

The importance of these grants stems from their ability to build trust between community members from different backgrounds, which reduces tension and conflict, promotes tolerance and mutual acceptance between different cultures and religions, prevents violence by providing channels for self-expression and resolving conflicts peacefully, and enhances a sense of belonging to the community, which increases commitment to shared values. Cultural programs give young people the opportunity to participate in decision-making and express their opinions, which reduces the risk of their involvement in violent activities through dramatic arts programs such as plays that aim to raise awareness of social issues and encourage dialogue, workshops to enhance communication skills to train young people in dialogue, negotiation and conflict resolution skills, support collective artistic projects that encourage community participation and build a sense of belonging, create music programs that bring together different cultures such as music festivals that

¹³⁴ Vocabulary, <https://mophradat.org/ar/>

include artists from different cultural backgrounds, and support artistic initiatives in schools to promote positive values and develop critical thinking skills among young people.

☒ Cultural Program Support Grants as a Gateway to Creativity and Exploration in Cultural Relief Activities within Humanitarian Response Programs

The importance of these grants stems from the fact that they encourage the development of creative skills among individuals, which helps them find innovative solutions to the challenges they face, build learning communities and provide informal educational environments that encourage exploration and curiosity, build knowledge-based communities and enhance psychological resilience and confront and overcome trauma, provide opportunities for social interaction and creativity, and a sense of belonging and identity through visual arts workshops such as drawing, sculpture and photography, programs to develop creative writing, creative competitions that encourage participation and develop a spirit of positive competition, educational game centers that provide a safe environment for exploration and learning through play, and programs to develop creative digital skills such as animation design and application development.

☒ Grants to support cultural programs as a gateway to creativity and knowledge in cultural relief activities within humanitarian response programs

The importance of these grants stems from their ability to develop individuals' cognitive abilities, helping them better understand the world around them and make informed decisions, enhancing creative thinking and problem solving, contributing to the development of new ideas and innovative solutions, and providing informal educational environments that encourage exploration and curiosity, contributing to building knowledge-based societies, preserving cultural heritage and strengthening national identity, which enhances the sense of belonging.

These programs encourage the development of creative sectors, which contribute to diversifying the economy and creating job opportunities through workshops for visual arts such as drawing, sculpture and photography, programs to develop creative writing such as writing stories and poetry, creating creative competitions that encourage participation and develop a positive competitive spirit, providing a safe environment for exploration and learning through play, creating programs to develop creative digital skills such as animation

design and application development, supporting initiatives to develop public libraries to provide sources of information and knowledge, and creating programs to train teachers to use creative teaching methods.

- ☒ Grants to support cultural programs, protect memory and document history in cultural relief activities within humanitarian response programs

The importance of these grants stems from documenting and preserving tangible and intangible cultural heritage, which contributes to preserving collective identity, building historical awareness among individuals, helping them better understand their present and build their future, enhancing critical thinking and analysis, helping individuals distinguish truth from fiction and myth, enhancing cultural identity, preserving cultural heritage and strengthening national identity, which enhances the sense of belonging by documenting oral heritage, collecting and documenting stories, folk tales, songs and poems, restoring antiquities and heritage sites and preserving the tangible heritage of the community, establishing museums and libraries and providing places to display and preserve cultural heritage, creating heritage education programs and offering educational programs on cultural heritage in schools and local communities, creating artistic projects inspired by heritage and encouraging artists to draw inspiration for their creativity from cultural heritage, creating digital archives and preserving archival materials in digital form to facilitate access and preservation, supporting local creators and providing grants to support local artists and creators in documenting their experiences and works.

- ☒ Supporting cultural programs sparks inspiration, inclusion, collaboration, leadership, and ambition in cultural relief activities within humanitarian response programs.

The importance of these grants stems from rebuilding the morale of affected communities by providing opportunities for self-expression and creativity, enhancing cohesion, social interaction and cooperation among community members, which enhances the sense of belonging and identity, building trust among community members from different backgrounds, which reduces tension and conflict, developing creative abilities among individuals, which helps them find innovative solutions to the challenges they face, enhancing psychological resilience among individuals, enabling them to confront and overcome trauma through group art workshops that encourage cooperation and interaction between participants, supporting cultural festivals that bring together different arts and cultures and provide a platform for celebration and creativity, supporting

street art projects, beautifying affected areas and encouraging community interaction, creating programs to exchange experiences between artists and creators from different communities, funding group music projects such as choirs or music bands that bring together community members and support leadership, pioneering and ambition through their ability to build a new generation of leaders capable of leading their communities towards the future, enhancing the spirit of initiative and innovation, which contributes to finding innovative solutions to the challenges facing communities, and developing entrepreneurial skills.

These programs provide individuals with the skills and knowledge needed to start their own businesses, create new job opportunities, and enhance community commitment and volunteer work, which contributes to building more cohesive communities, igniting the spark of ambition in individuals, and encouraging them to achieve their dreams through youth leadership training programs to develop leadership and critical thinking skills, business incubators to support emerging entrepreneurs and provide them with the necessary guidance and direction, innovation competitions to encourage creative ideas and develop personal skills such as effective communication, conflict resolution, and teamwork, and financing projects that encourage community participation and solve social problems.

☒ Cultural Programmed Support Grants Towards Preparedness, Resilience and Success in Cultural Relief Activities within Humanitarian Response Programs

The importance of these grants stems from their ability to enhance preparedness, equip communities to confront, by building their capacity for rapid planning and response, increasing the resilience of communities, enabling them to recover more quickly, expanding the scope of cultural influence, enhancing cultural exchange between communities, supporting the continuous development of skills and capabilities, achieving growth, progress and success at the individual and societal levels, empowering individuals and institutions through youth leadership training programs to develop leadership and critical thinking skills, supporting emerging cultural projects and providing them with the necessary guidance and direction, cultural cooperation networks to facilitate cultural exchange between communities, financing cultural infrastructure development projects to build new cultural spaces or develop existing ones, and financing cultural awareness programs to enhance awareness of cultural heritage and promote national identity.

- ☒ Cultural and artistic grants and funds that can be invested in cultural relief activities within humanitarian response programs in countries suffering from conflicts.

It is important for actors in the development, design and implementation of cultural relief programs within humanitarian response projects in countries experiencing conflict to work on funding arts, crafts, designs, audio, visuals, utilitarian and decorative items produced using a range of artificial and natural materials, skills and techniques such as pottery, ceramics, beadwork, embroidery, design such as jeweler, ceramics, sound, poetry, make-up, animation, drawing, sculpture, printing, ceramics, contemporary art and photography, and to support innovative and sustainable projects that make a meaningful contribution to society and support new forms of expression of arts and culture including literature, music, visual arts, theatre, dance, festivals and their education, and work to create income streams and stimulate the creative sector as part of reconstruction, and contribute to economic recovery, revitalize the value chain and obtain the multiplier effect of arts in cultural relief programs in countries experiencing conflict.

It is important in these projects to work on individual, institutional and societal development, and to develop individuals, institutions and societies to enhance their ability to invest in arts in solving current social and political issues, and to enhance their capabilities and interventions on cultural, social and political issues through participatory, executive and dialogue activities in rural and urban areas, and to develop artists and talents at the beginning of their professional lives by providing them with financial and educational grants to develop their artistic works through studying at universities or higher education institutions, and to support projects that develop potential future models of creativity using innovative, exploratory and experimental research methodologies and methods in the cultural and creative field, and to work with everyone to develop new and innovative ethical standards ¹³⁵.

Humanitarian partners in conflict-affected countries can work on researching, providing funding, and supporting stakeholders in the creative industries and helping them expand in this field through appropriate materials, skills, and technologies, and working to support digital cooperation programs, artistic exchange, digital projects, research and development grants, and cooperation, and working to provide grants that

¹³⁵ Prince Claus Fund, <https://princeclausfund.nl/>

contribute to restarting current projects that are currently suspended, and promoting new ways of working in the field of exhibitions and conferences, creative cooperation, research and development, and specialization in visual arts, performing arts, films, or music, and supporting creative activities and projects, and producing and publishing works, and pre-production, production, post-production, broadcasting, and distribution activities in the film and audio-visual specializations, and supporting the production of animated games, performing arts, films, music, crafts, photography, and visual arts, and supporting creative economies and platforms, and supporting the promotion, empowerment, and improvement of income-generating opportunities for creative entrepreneurs, and supporting activities that work to achieve a social understanding or appreciation of the arts and achieve a better society towards the future, and working to support the implementation of activities with local communities.

Humanitarian partners in conflict-affected countries can support the promotion of the status of artists and the diversity of cultural expressions, support the balanced circulation of cultural goods and services, support artistic spaces and creative encounters, support organizations working in the creative and cultural industries, support artists in various creative arts, support creative projects by storytellers and media platforms that use art, innovation, technology and creativity, support activities related to narratives, stories, arts, culture, media, theatre, comedy, literature, digital animation, film and visual arts projects by individuals and organizations, support exciting, innovative, relevant, friendly, accessible and creative creative industries, support local creative industries that work to strengthen cultures, languages and communities, platforms, brands and influencers, resources, music, articles, newspapers, magazines, concerts, creative conferences, stories, tales, narratives and novels in conflict-affected countries.

It is important that cultural relief programs within the humanitarian response component have a clear humanitarian role by supporting humanitarian partners in countries suffering from conflicts in the field, and funding creative projects that provide psychological and social support to them, help them recover and heal, address cases of political and institutional violence against them, reduce the linguistic, geographical and political challenges facing countries suffering from conflicts, and work to support personal, institutional, popular and societal growth and development.

Cultural relief programs can have significant interventions in many creative and community fields through funding and supporting creative experiences, in addition to supporting theater, theatrical, artistic and literary rights, nurturing young talents, providing higher education opportunities and training in performance, visual arts, singing, acting, musical theater, dance, creative markets and creative arts, including creating new businesses, developing and promoting the arts, creating new job opportunities, working to build capacities in artistic entrepreneurship, facilitating access to the arts, employing new media to serve communities, providing space for different viewpoints within the sustainability discussion, supporting tangible cultural initiatives that enable local impact, encouraging innovative initiatives by artists and creators who aspire to reimagine traditional methods in a modern way, and supporting the development of artistic and creative initiatives that enhance and rethink traditional knowledge and methods.

At the administrative level, especially in relation to cultural management, it is possible to work on searching for funding and grants to work with governmental and community institutions in the field of governance structure, management structures, decision-making methods, understanding the legal and tax status, financial and cultural health of the governmental or non-governmental institution, supporting artistic production, cultural discussions, artistic cooperation, supporting museums, theaters, dance companies, artistic associations, publishing houses, writers and publishers, encouraging continuity and growth, financing small and medium-sized enterprises, supporting technological innovation, development management, tourism, supervision, inspection and guidance, supporting institutions working on literature, films, music, dance, theater projects, structures, spaces and festivals, supporting artistic specializations, building and highlighting capacities in the arts, and promoting targeted changes and interventions within local communities in countries suffering from conflicts.

Cultural relief programs can create opportunities from the arts by supporting the completion of stalled projects, supporting creative efforts, creative professionalism, creative identity, justice and transparency in creative work, supporting the registration of creative works and methods of creative performance, supporting accuracy and success, increasing the economic income of cultural and creative sectors, enhancing the creation of sustainable job opportunities, improving access to artists and their work, recognizing and promoting them,

increasing the number and quality of cultural and creative goods and services, facilitating access to national markets, and building capacities in the field of trading, publishing and promoting creative goods and services. All of the above makes it possible, within cultural relief programs, to work on financing activities based on cultural response to conflict by reducing the impact of conflict on local communities, creative institutions and creative individuals, and working to preserve manuscripts, rare books, archives, paintings, engravings, antiquities and heritage, and working to preserve and develop arts, culture and heritage, and develop arts and preserve culture and national, natural, historical, architectural, cultural and creative heritage, and support the improvement of cultural and creative facilities, and maintain and enhance cultural awareness, and protect and enhance traditional knowledge and forms of traditional cultural expression, and with regard to education, especially in the event of conflict.

play a significant role in the humanitarian response in countries suffering from conflicts through cultural and artistic programs in child-friendly centers established by some international and local institutions, but the matter still requires more creative interventions to work on teaching arts and professionalizing cultural and creative interventions within the humanitarian response in countries suffering from conflicts.

Chapter Four

Building cultural and artistic capacities that can be invested in cultural relief activities within humanitarian response programs in countries experiencing conflict.

Just as there have been many interventions in the funding aspect of cultural relief projects and activities within the components of the humanitarian response in countries suffering from conflicts, there are many practical opportunities to work in cultural relief activities within the details of building the cultural and creative capacities of individuals, institutions and communities affected by war and conflict in countries suffering from conflicts, and they can be discussed in turn in the following:

☒ Capacity Building in Humanitarian ¹³⁶Crisis Response in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in humanitarian response stems from the fact that it helps increase the resilience of societies, enables them to adapt to future changes and challenges, empowers individuals and provides them with the skills and knowledge necessary to participate effectively in the reconstruction and development process, builds strong social networks that support cooperation and solidarity, creates new job opportunities and strengthens the local economy, and develops artistic and creative skills among individuals, such as music, drawing and theater, which contributes to self-expression and mitigating psychological trauma, the social dimension, which includes building social skills such as effective communication, conflict resolution, teamwork, and social cohesion, the economic dimension, entrepreneurial skills and providing job opportunities, which contributes to achieving economic independence for societies, the cultural dimension, which includes protecting cultural heritage and promoting cultural identity, which contributes to building strong and cohesive societies, creating workshops in arts and crafts to develop artistic and creative skills, leadership training programs to develop leadership skills and critical thinking, entrepreneurship courses to enhance the spirit of initiative and innovation in small projects, cultural awareness programs to enhance awareness of cultural heritage and protect it, and conducting interactive activities for the community such as cultural festivals and art competitions.

136 Capacity Building for Emergencies, UNHCR, <https://emergency.unhcr.org/en/capacity-building-for-emergencies-UNHCR-https...> ... %D9%86-%D9%81%D9%8A-%D8%AD%D8%A7%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%B7%D9%88%D8%A7%D8%B1%D8%A6/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D9%84%D8%AD%D8%A7%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%B7%D9%88%D8%A7%D8%B1%D8%A6

Capacity building ¹³⁷ can be enhanced by building strong partnerships with local organizations to ensure the sustainability of programs, developing training curricula that are tailored to the needs of local communities, using technology to facilitate access to information and knowledge, and conducting continuous evaluation of programs to ensure that the desired goals are achieved.

☒ Capacity Building in Cultural Relief ¹³⁸ in Cultural Relief Activities within Humanitarian Response Programs

Capacity building dimensions in cultural relief include the artistic and creative dimension, which includes developing artistic and creative skills among individuals, such as music, drawing and theatre, which contributes to self-expression and mitigating psychological trauma; the social dimension, which includes building social skills such as effective communication, conflict resolution and teamwork, which enhances social cohesion; the economic dimension, which includes developing entrepreneurial skills and providing job opportunities, which contributes to achieving economic independence for communities; and the cultural dimension, which includes protecting cultural heritage and promoting cultural identity, which contributes to building strong and cohesive communities through workshops in arts and crafts to develop artistic and creative skills, and cultural awareness programs to enhance awareness of cultural heritage and protect it. Designing interactive activities for the community such as cultural festivals and art competitions, building strong partnerships with local organizations to ensure programmed sustainability, developing training curricula that suit the needs of local communities, and providing technology ¹³⁹.

☒ Capacity building in cultural, artistic and creative tools ¹⁴⁰ in cultural relief activities within humanitarian response programs

The importance of capacity building in cultural tools stems from helping individuals develop artistic and creative skills, such as music, drawing, theater, and poetry; the heritage dimension, which focuses on preserving intangible cultural heritage, such as folk tales, songs, and traditional games; building community

¹³⁷ Building the resilience of vulnerable groups in conflict areas , Tamdeen Foundation, <https://tamdeen-ye.org/projects/99>

¹³⁸ Living Heritage and Capacity Building, UNESCO, <https://ich.unesco.org/doc/src/45455-AR.pdf>

¹³⁹ Capacity Building on World Heritage Management , Arab Regional Centre for World Heritage , <https://www.arcwh.org/ar/capacity-building-on-world-heritage-management/>

¹⁴⁰ Capacity Building in Culturall and Creative Industries , Calendar, <https://events.mcsy.om/capacity-building-2/>

capacities in organizing cultural events and managing cultural projects; and the economic dimension, which focuses on developing entrepreneurial skills in the cultural field, which contributes to creating new job opportunities through workshops in arts and crafts to develop artistic and creative skills, training programs in storytelling to convey folk tales and develop narrative skills, courses in music and singing to develop musical talents, theater workshops to develop acting and directing skills, and training programs in cultural project management to enable individuals to organize and manage cultural events and develop entrepreneurial skills in the artistic field.

It is also possible to activate workshops in drawing and coloring to provide a safe space to express feelings, training programs in music and singing to develop musical talents and form musical groups, workshops in theater to develop acting and directing skills, and present theatrical performances that express the experiences of society, training programs in photography to record important moments and document cultural heritage, workshops in handicrafts to preserve craft heritage and develop manual skills, visual arts, drawing, coloring and sculpture, training programs in music and singing to develop musical talents and form musical groups, workshops in writing short stories and poetry to encourage self-expression through creative writing, and workshops in fashion design and handicrafts to develop craft skills and produce handmade products ¹⁴¹.

☒ Capacity building in cultural management ¹⁴²in cultural relief activities within humanitarian response programs

The importance of capacity building in cultural management stems from effective planning and implementation, as capacity building helps enable leaders and employees to plan and implement cultural activities effectively, set priorities and allocate resources appropriately, and manage resources, as it enhances the ability to manage financial, human and material resources effectively, which contributes to achieving maximum benefit from the available budget, communication and awareness, as it develops the skills necessary for effective communication with various target groups, and raising community awareness of the importance

¹⁴¹ Reshaping policies for creativity, UNESCO, https://unesdoc.unesco.org/ark:/48223/pf0000380475_eng

¹⁴² Master of Cultural Policies and Cultural Management, Cultural Resource, <https://mawred.org/%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D9%84%D9%8A%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D8%A7%D9%85%D8%A7%D8%AC%D8%B3%D8%AA%D9%8A%D8%B1-%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7/>

of culture in the recovery process, and institutional building, as it helps in building strong cultural institutions capable of continuing to provide cultural services after the end of the emergency phase, and cooperation and partnership.

Capacity building in cultural management enhances the ability to build effective partnerships with various governmental, private and civil society entities. The dimensions of capacity building in cultural management include the organizational dimension, which includes developing the skills necessary to manage cultural institutions, such as strategic planning, project management, human resources management, and financial management; the technical dimension, which includes developing skills in using modern technologies in the field of cultural management, such as database management, digital marketing, and the use of social media; the programmatic dimension, which focuses on designing and implementing diverse cultural programs that meet the needs of affected communities; and the financial dimension, which aims to develop the skills necessary to manage budgets, collect donations, and prepare financial reports within strategic planning workshops to develop strategic plans for cultural institutions, training courses in project management to enhance the ability to manage cultural projects effectively, training programs in cultural marketing to enhance the ability to promote cultural activities and attract audiences, workshops in human resources management to develop the skills necessary to manage work teams in cultural institutions, and experience exchange programs to exchange experiences and knowledge among practitioners in the field of cultural management ¹⁴³.

☒ Capacity Building in Financial Management ¹⁴⁴in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in financial management stems from its ability to ensure transparency and accountability, enhance transparency and accountability in the use of financial resources, build trust between donors and beneficiaries, provide the tools and skills necessary to make sound financial decisions based on accurate data and financial analyses, and ensure the long-term sustainability of cultural projects

143 Cultural Management Training, Cultural Resource, <https://mawred.org/%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%A9/%D8%A7%D9%84%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A%D8%A9/>

144 Financial Capacity Building, Global Center for Training and Development, <https://www.ictd.ae/en/courses/details/3558>

through sustainable management of financial resources. It helps improve the efficiency of the use of financial resources, reduce waste and unnecessary costs, and contributes to building strong cultural institutions capable of managing their financial resources independently. The dimensions of capacity building in financial management include budget planning and setting realistic and balanced budgets for projects, identifying different sources of funding, cost accounting, which includes tracking and recording all revenues and expenses accurately, preparing financial reports periodically, financial control, which includes establishing financial control systems to ensure that funds are used for their designated purposes, financial auditing, which includes conducting periodic audits of financial accounts to ensure their accuracy and validity, and fundraising, which includes developing the skills necessary to collect donations from various sources.

Capacity building in this area can be done through budget preparation workshops to train participants to prepare realistic and balanced budgets, financial accounting training courses to develop participants' skills in recording and documenting financial transactions, project management training programs to provide participants with the skills needed to manage cultural projects effectively, fundraising workshops to develop the skills needed to collect donations from various sources, experience exchange programs to exchange experiences and knowledge among practitioners in the field of financial management, building partnerships with academic institutions to develop specialized training programs, benefiting from international expertise and attracting international experts to provide technical support and training, developing e-learning platforms to provide online training programs to facilitate access to training, and building networks of practitioners to facilitate the exchange of experiences and knowledge among practitioners in the field of financial management

145.

☒ Capacity Building in Organizational Management ¹⁴⁶in Cultural Relief Activities within Humanitarian Response Programs

145 How to Enhance Core Competencies and Resources in Nonprofits , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%86%D8%B8%D9%85%D8%A7%D8%AA-%D8%BA%D9%8A%D8%B1-%D8%A7%D9%84%D8%B1%D8%A8%D8%AD%D9%8A%D8%A9-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D8%A7%D9%84%D9%83%D9%81%D8%A7%D8%A1%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF-%D8%A7%D9%84%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B8%D9%85%D8%A7%D8%AA-%D8%BA%D9%8A%D8%B1-%D8%A7%D9%84%D8%B1%D8%A8%D8%AD%D9%8A%D8%A9.html>

146 Building Stronger Organizations: Capacity Building Best Practices , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A8%D9%86%D8%A7%D8%A1-%D9%85%D9%86%D8%B8%D9%85%D8%A7%D8%AA-%D8%A3%D9%82%D9%88%D9%89-%D8%A3%D9%81%D8%B6%D9%84-%D9%85%D9%85%D8%A7%D8%B1%D8%B3%D8%A7%D8%AA-%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA.html>

The importance of capacity building in organizational management stems from improving the organization's performance by adopting the best administrative practices, enhancing cooperation between different departments and employees within the organization, and increasing the efficiency of using available resources. It contributes to building strong cultural institutions that are able to adapt to changes, and ensures the sustainability of cultural projects and programs in the long term. The dimensions of capacity building in organizational management include the strategic dimension, which includes developing the vision, mission, and strategic objectives of the organization; the organizational dimension, which includes designing the appropriate organizational structure, defining roles and responsibilities, and building effective work teams; the administrative dimension, which focuses on developing basic administrative skills such as planning, organizing, leadership, and control; the human dimension, which aims to develop human resources through training, development, and performance evaluation; and the technological dimension, which includes utilizing modern technology in managing the organization. Capacity building activities in this field include workshops in strategic planning to develop strategic plans for cultural organizations, leadership training courses to develop leadership skills among managers and employees, project management training programs to provide participants with the skills necessary to manage cultural projects effectively, team building workshops to enhance cooperation and teamwork among team members, and performance evaluation programs to develop employee performance and achieve the organization's goals ¹⁴⁷.

- ☒ Capacity building in procedural management ¹⁴⁸in cultural relief activities within humanitarian response programs

The importance of capacity building in procedural management stems from improving work efficiency by simplifying procedures and defining responsibilities, reducing errors and problems that the organization may face, increasing productivity through optimal use of resources, improving the quality of services to beneficiaries, ensuring continuity of work and providing services on a regular basis. The dimensions of capacity building in procedural management include, after defining procedures, defining the procedures

¹⁴⁷ Building organizational capacities in light of modern approaches, *Journal of Administrative and Financial Sciences*, <https://www.asjp.cerist.dz/en/article/174200>

¹⁴⁸ Institutional Capacity Building Requirements to Improve Professional Performance, *Journal College Service Social For studies And research Social*, https://fss.journals.ekb.eg/article_137701.html

necessary to implement various tasks clearly and accurately, documenting procedures, including documenting procedures in procedural guides that can be referred to, training employees on new procedures and developing their skills, following up on the implementation of procedures and evaluating their effectiveness, continuously improving procedures based on evaluation results. Capacity building activities vary between workshops in process analysis to identify strengths and weaknesses in current procedures, training courses in document management to improve the organization and documentation of documents, training programs in the use of computer programs to facilitate administrative work, workshops in customer service to improve the quality of dealing with beneficiaries, performance evaluation programs to evaluate and improve employee performance, encouraging employees to participate in the process of developing procedures, providing continuous training opportunities for employees to keep their skills up to date, building a culture of continuous development, encouraging a culture of continuous development and improving performance, using technology to facilitate procedures and exchange information, and continuous evaluation. Conducting a continuous evaluation of procedures and to ensure its effectiveness in building capacities in procedural management ¹⁴⁹.

☒ Capacity Building in Strategic Planning Management ¹⁵⁰in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in strategic planning management stems from setting priorities and allocating resources effectively, contributing to increasing the effectiveness and efficiency of cultural activities and programs, ensuring the sustainability of cultural projects and programs in the long term, encouraging cooperation between various entities working in the field of culture, and contributing to building strong cultural institutions capable of facing challenges. The dimensions of capacity building in strategic planning management include developing a clear vision and mission for the cultural institution, analyzing the internal and external environment of the institution, identifying measurable and achievable strategic objectives,

¹⁴⁹ Integrated Program in Building Administrative Capabilities, Gulf Pioneer Center for Administrative Training , <https://ka.com.qa/schedule-1173>

¹⁵⁰ Strategic management, building creative capabilities and managing business relationships , administrative expert, <https://alkhabeer.org/%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D9%88%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%A7%D8%B1%D8%A7%D8%AA/>

developing strategic plans, developing detailed action plans to achieve strategic objectives, periodically evaluating performance and comparing results with the specified objectives.

Capacity building activities are carried out through workshops on developing a vision and mission to help organizations define their identity and goals, training courses on analysis to analyze the strengths, weaknesses, opportunities and threats facing the organization, training programs on setting strategic goals to train participants on setting clear and measurable goals, workshops on developing strategic plans to help participants develop detailed action plans, performance evaluation programs to train participants on evaluating and improving performance, building partnerships with academic institutions to develop specialized training programs, attracting international experts to provide technical support and training, developing e-learning platforms, providing online training programs to facilitate access to training, and building networks of practitioners to facilitate the exchange of expertise and knowledge among practitioners in the field of strategic planning ¹⁵¹.

☒ Capacity Building in Development Management ¹⁵²in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in development management stems from ensuring the long-term continuity of cultural projects and programs, continuous development of programs and services, promoting innovation and adopting new ideas in the field of culture, building strong cultural institutions capable of facing challenges, and increasing the social impact of cultural projects. The dimensions of capacity building in development management include developing new and innovative cultural programs that meet the needs of society, developing new cultural products that contribute to the development of the creative economy, developing human resources and the skills and capabilities of workers in the cultural field, developing partnerships with other institutions to support cultural projects, developing technology and benefiting from modern technology in developing the cultural sector through workshops in developing cultural programs to

¹⁵¹ Institutional Capacity Building for Public Administrations in Strategic Planning, Office of the Minister of State for Administrative Reform, Lebanon, <https://www.omsar.gov.lb/Projects/BuildCapacity/Institutional-Capacity-Building-Project-for-Public>

¹⁵² Strategies to develop your organization's capabilities and excel in the market , Arabic blog, <https://blog.ajsrp.com/%d8%a8%d9%86%d8%a7%d8%a1-%d9%82%d8%af%d8%b1%d8%a7%d8%aa-%d8%a7%d9%84%d8%aa%d9%86%d8%b8%d9%8a%d9%85-%d8%a7%d8%b3%d8%aa%d8%b1%d8%a7%d8%aa%d9%8a%d8%ac%d9%8a%d8%a7%d8%aa-%d9%84%d8%aa%d8%b7%d9%88/>

train participants in designing and implementing innovative cultural programs, training courses in cultural project management to provide participants with the necessary skills to manage cultural projects effectively, training programs in cultural marketing to develop participants' skills in promoting cultural activities, fundraising workshops to train participants in collecting donations to support cultural projects, and experience exchange programs to exchange experiences and knowledge between practitioners in the field of cultural development ¹⁵³.

☒ Capacity Building in Human Resources Management ¹⁵⁴in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in human resources management stems from attracting the required competencies to work in the cultural field, developing the skills and capabilities of current employees, improving the performance of individuals and the team as a whole, increasing employee satisfaction with work, and building strong cultural institutions capable of facing challenges within the dimensions of capacity building in human resources management, including human resources planning, identifying human resource needs, developing recruitment and training plans, recruitment and selection, developing effective mechanisms for recruiting and selecting qualified employees, training and development, providing various training programs to develop employee skills, performance evaluation by establishing mechanisms to periodically evaluate employee performance, incentives and rewards by designing a fair and transparent incentive and reward system, building positive working relationships based on respect and trust, training participants to identify human resource needs and develop recruitment plans, training courses in personal interviews to develop participants' skills in conducting personal interviews, developing training programs in performance evaluation in a fair and transparent manner, designing team building workshops to enhance cooperation and teamwork among team members, and developing leadership training programs to develop leadership skills among managers ¹⁵⁵.

¹⁵³ The Role of Administrative Development Management in Building Creative Capabilities, Hanan Khayyat, King Abdulaziz University, https://www.kau.edu.sa/Files/306/Researches/48707_19808.pdf

¹⁵⁴ Human Resources Planning and Building Future Institutional Capacities, Arab Portal for Administrative Development , <https://arabpad.net/human-resources-courses/%D8%AA%D8%AE%D8%B7%D9%8A%D8%B7-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%AF-%D8%A7%D9%84%D8%A8%D8%B4%D8%B1%D9%8A%D8%A9-%D9%88%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A7/>

¹⁵⁵ Human Resources and Capacity Building , The MENA Center for Research & Development and Internship , <https://mena-rdi.org/%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF-%D8%A7%D9%84%D8%A8%D8%B4%D8%B1%D9%8A%D8%A9-%D9%88%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA/>

☒ Capacity Building in Change Management ¹⁵⁶in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in change management stems from adapting to challenges, enabling cultural institutions to adapt to changing challenges and unexpected circumstances, increasing the effectiveness and efficiency of cultural activities and programs, the ability to respond quickly to changes and renewed needs, enhancing the flexibility of cultural institutions and their ability to recover from shocks, encouraging innovation and developing new solutions to challenges. The dimensions of capacity building in change management include seeing change, developing a clear vision for the required change and motivating employees to commit to it, planning for change, developing comprehensive change plans that define the goals and required actions, dealing with resistance to change and overcoming obstacles, communicating effectively, clearly and transparently with all stakeholders about the change process, continuously evaluating the change process and making the necessary adjustments within change analysis workshops to help participants understand the causes and consequences of change, project management training courses to provide participants with the skills needed to manage change projects, training programs in change leadership to develop leadership skills among managers capable of leading change, team building workshops to enhance cooperation and teamwork during the change process, performance evaluation programs to evaluate the performance of individuals and teams during the change process, encouraging employees to participate in the change development process, providing continuous training opportunities for employees to keep their skills up to date, and encouraging a culture of continuous development and improvement. Performance, leveraging technology to facilitate change and information exchange ¹⁵⁷.

☒ Capacity building in monitoring management ¹⁵⁸of cultural relief activities within humanitarian response programs

¹⁵⁶ Towards a proposed model for change management in local capacity building , Journal of Urban Research , https://www.jur.journals.ekb.eg/article_92869.html

¹⁵⁷ Managing Change in the Workforce: Challenges and Opportunities , learnova , <https://learnova-training.com/blog-details/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D8%BA%D9%8A%D9%8A%D8%B1-%D9%81%D9%8A-%D8%A7%D9%84%D9%82%D9%88%D9%89-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D9%84%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D8%AF%D9%8A%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%81%D8%B1%D8%B5>

¹⁵⁸ Follow-up and evaluation , sportanddev , <https://www.sportanddev.org/ar/Research-Learning/Guiding-toolkits/Monitoring-and-Evaluation-me>

The importance of capacity building in follow-up management stems from measuring the impact and determining the extent of the impact of cultural activities and programs on the target community, continuous improvement, identifying the strengths and weaknesses of projects and proposing continuous improvements, ensuring the sustainability of projects and programs and achieving their goals in the long term, improving decision-making, providing accurate information to make informed decisions regarding resource allocation, enhancing transparency and accountability in project management within dimensions that include identifying appropriate indicators to measure project progress and achieve goals, developing mechanisms to collect data systematically and accurately, analyzing the extracted data to extract results and identify trends, preparing periodic reports on project progress and impact, publishing results and exchanging experiences with stakeholders within workshops on designing follow-up systems to train participants on designing effective follow-up systems, training courses on field data collection, training programs on data analysis to train participants on using statistical tools to analyze data, workshops on preparing reports to help participants prepare clear and concise reports, and developing experience exchange programs to exchange experiences and knowledge among practitioners in the field of follow-up and evaluation ¹⁵⁹.

- ☒ Capacity building in monitoring management ¹⁶⁰in cultural relief activities within humanitarian response programs

The importance of capacity building in monitoring management stems from ensuring that objectives are achieved, ensuring that activities and programs are proceeding according to the plan and achieving the specified objectives, identifying potential risks and taking the necessary measures to reduce their impact, improving decision-making, providing accurate information to make informed decisions regarding resource allocation, enhancing transparency and accountability, ensuring transparency in the use of resources and accountability for the results achieved, and improving the quality of work by identifying weaknesses and proposing solutions through the dimensions of capacity building in monitoring management, which include identifying appropriate indicators to measure project performance and achieve objectives, developing

¹⁵⁹ Monitoring, evaluating and measuring the impact of development projects , Sdeem, <https://sdeem.org/courses/2492>

¹⁶⁰ Capacity building in supreme audit institutions , INTOSAI, <http://www.coca.gov.ye/Guide/54>

monitoring tools, developing effective tools and systems for collecting and analyzing data, training monitors to use monitoring tools and data analysis, preparing periodic reports on project progress and impact, publishing results and exchanging experiences with relevant parties.

The team's capacity in monitoring management can be built through workshops in monitoring systems design to train participants in designing effective monitoring systems, training courses in data collection to provide participants with skills to collect field data, training programs in data analysis to train participants in using statistical tools to analyses data, workshops in reporting to help participants prepare clear and concise reports, and experience exchange programs to exchange experiences and knowledge among practitioners in the field of monitoring and evaluation ¹⁶¹.

☒ Capacity Building in Evaluation Management ¹⁶²in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in evaluation management stems from improving performance, identifying strengths and weaknesses in projects and proposing continuous improvements, ensuring the sustainability of projects and programs and achieving their long-term objectives, improving decision-making, providing accurate information for making informed decisions about directing resources, enhancing transparency and accountability in project management, and benefiting from lessons learned to improve future projects.

The dimensions of capacity building in evaluation management include identifying the evaluation objectives that the evaluation seeks to achieve, choosing the appropriate methodology for the type of project and the specific objectives, developing mechanisms for collecting field and documentary data, analyzing the extracted data to draw conclusions and identify trends, preparing detailed reports on the evaluation results and recommendations, publishing the results and exchanging experiences with the relevant parties ¹⁶³.

¹⁶¹ Technology: Capacity Building Opportunities and Enhanced Oversight , Nelson Shack Yalta , intosaijournal, <https://www.intosaijournal.org/ar/journal-entry/technology-opportunities-to-build-capacity-enhance-oversight/>

¹⁶² Team Building Capabilities Assessment in Management Evaluation , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%AA%D9%82%D9%8A%D9%85-%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%81%D8%B1%D9%8A%D9%82-%D9%81%D9%8A-%D8%AA%D9%82%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9.html>

¹⁶³ What is management evaluation? , Faster Capital, <https://fastercapital.com/arabpreneur/%D9%85%D8%A7-%D9%87%D9%88-%D8%AA%D9%82%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%B1%D8%A9%D8%9F.html>

Capacity building activities include workshops on designing evaluation frameworks to train participants on designing comprehensive evaluation frameworks, training courses on data collection to provide participants with the skills needed to collect field data, training programs on qualitative and quantitative data analysis to train participants on using statistical tools and analyzing qualitative data, workshops on reporting to help participants prepare clear and concise evaluation reports, and experience exchange programs to exchange experiences and knowledge among evaluation practitioners.

☒ Capacity Building in Delegation Management ¹⁶⁴in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in delegation management stems from rapid response, enabling individuals to make quick decisions in the face of urgent challenges, encouraging individuals to put forward new and innovative ideas, establishing the concept of individual and collective responsibility, increasing individuals' sense of belonging and contribution to achieving goals, reducing the burden on leadership, and enabling leaders to focus on strategic tasks.

The dimensions of capacity building in delegation management include clearly defining the powers and responsibilities of each individual or team, building trust between leaders and individuals through open and transparent communication, providing the necessary training and guidance for individuals to enable them to perform their tasks, developing monitoring and evaluation mechanisms, establishing effective mechanisms to monitor the performance of delegates and evaluate the results of their work, and building an organizational culture that encourages delegation and responsibility ¹⁶⁵.

Capacity building activities in the area of delegation are based on workshops on defining powers and responsibilities to help participants accurately define powers and responsibilities, decision-making training courses to provide participants with the skills necessary to make sound decisions, leadership training programs

¹⁶⁴ Delegation: Enabling Success: The Art of Delegation in the Management Era , Faster Capital, [https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D9%81%D9%88%D9%8A%D8%B6--%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD--%D9%81%D9%86-%D8%A7%D9%84%D8%AA%D9%81%D9%88%D9%8A%D8%B6-%D9%81%D9%8A-%D9%81%D8%AA%D8%B1%D8%A9-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%81%D8%B1%D9%82-article-28579](https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D9%81%D9%88%D9%8A%D8%B6--%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD--%D9%81%D9%86-%D8%A7%D9%84%D8%AA%D9%81%D9%88%D9%8A%D8%B6-%D9%81%D9%8A-%D9%81%D8%AA%D8%B1%D8%A9-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9.html)

¹⁶⁵ What is delegation? And how does it enhance team management? Al-Najah website, <https://www.annajah.net/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%AA%D9%81%D9%88%D9%8A%D8%B6-%D9%88%D9%83%D9%8A%D9%81-%D9%8A%D8%B9%D8%B2%D8%B2-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%81%D8%B1%D9%82-article-28579>

to develop managers' leadership skills and enable them to delegate effectively, trust and collaboration workshops, performance appraisal programs to evaluate delegates' performance and provide necessary feedback, develop and share a clear vision, provide the necessary support to individuals through training and resources, encourage individuals to take the initiative and put forward new ideas, maintain continuous communication between leaders and individuals, and evaluate the delegation process on an ongoing basis.

☒ Capacity building in decision-making methods ¹⁶⁶in cultural relief activities within humanitarian response programs

The importance of capacity building in decision-making methods stems from improving the quality of decisions, making informed decisions based on accurate information and comprehensive analysis, rapid response, the ability to make quick decisions in the face of challenges, improving the efficiency of resource use and reducing waste, enhancing transparency and accountability, ensuring that decisions are made transparently and accountable for their results, and increasing and building trust among all parties involved in the project. The dimensions of capacity building in decision-making methods include defining the problem clearly and accurately, collecting relevant information from different sources, analyzing information and evaluating available alternatives, making the optimal decision based on the analysis, implementing the decision and following up on its results, evaluating the decision and the effectiveness of the decision and modifying plans if necessary, all through capacity building activities, including problem analysis workshops to train participants to identify problems and analyze their causes ¹⁶⁷.

All of the above is done through designing and implementing decision-making training courses to provide participants with the skills needed to make sound decisions, critical thinking training programs to develop participants' critical thinking skills, teamwork workshops to enhance teamwork and collective decision-making, providing the information needed to make decisions in a transparent and accessible manner, building trust among team members through open and transparent communication, encouraging all members to participate in the decision-making process, providing ongoing training opportunities to develop decision-

¹⁶⁶ Decision-making strategies , Subul platform, <https://subol.sa/Dashboard/Articles/ArticleDetails/87>

¹⁶⁷ Decision making patterns , Sabil platform, <https://subol.sa/Dashboard/Articles/ArticleDetails/56>

making skills, and continuously evaluating the decision-making process and making the necessary adjustments.

☒ Capacity Building in Training Management ¹⁶⁸in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in training management stems from empowering individuals and communities, providing individuals with the skills and knowledge necessary to contribute to the reconstruction of their communities, enhancing sustainability, building local capacities capable of continuing to implement cultural activities after the end of the relief phase, enhancing awareness of the importance of cultural heritage and its role in building community identity, contributing to improving the quality of life by providing opportunities for learning and development, building community networks, facilitating communication and interaction between community members and enhancing the spirit of cooperation within the dimensions of capacity building in training management, including identifying the training needs of beneficiaries based on a comprehensive assessment of their conditions, designing training programs that are compatible with the cultural and social needs of beneficiaries, using a variety of training methods that suit different age groups and educational levels, providing a stimulating educational environment, creating a stimulating educational environment that encourages participation and interaction, and following up and evaluating training programs to ensure the achievement of the desired goals within capacity building activities.

include workshops in traditional crafts to pass on traditional craft skills to younger generations, training courses in cultural project management to enable individuals to manage their own cultural projects, training programs in cultural heritage to raise awareness of the importance of cultural heritage and ways to protect it, workshops in expressive arts to use expressive arts as a tool for psychosocial healing, and training programs in the use of technology in the cultural field to enable cultural institutions to use modern technology ¹⁶⁹.

¹⁶⁸ Practical proposals to enhance capacity building , sportanddev , <https://www.sportanddev.org/ar/research-learning/guiding-toolkits/capacity-building/practical-suggestions-enhance>

¹⁶⁹ Capacity building or skills development , Jadaraty platform, <https://jadaraty.com/%D8%A8%D9%86%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A3%D9%85-%D8%AA%D9%86%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA%D8%9F/>

☒ Capacity Building in Research Management ¹⁷⁰in Cultural Relief Activities within Humanitarian Response Programs

Research helps to accurately identify the cultural and social needs of affected communities, assess the actual impact of relief programs and projects in the short and long term, improve planning, provide accurate information for planning future programs and projects, enhance transparency and accountability, ensure transparency and accountability in the use of resources, and build a knowledge base on cultural relief in various contexts. The dimensions of capacity building in research management include research design, training researchers to design research in a scientific and systematic manner, training researchers to collect field data using different tools and methods, training researchers to analyze quantitative and qualitative data using statistical programs, training researchers to prepare clear and concise research reports, and encouraging researchers to publish the results of their research to disseminate the benefit.

include workshops on questionnaire and interview design to train researchers on designing appropriate data collection tools, training courses on data analysis using computer programs and designing training programs on writing research reports to help researchers write clear and effective reports, workshops on research ethics to raise researchers' awareness of the importance of ethics in research, and establishing networks for researchers to exchange experiences and knowledge ¹⁷¹.

☒ Capacity Building in Negotiation Management ¹⁷²in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in negotiation management stems from facilitating the building of strong and effective partnerships between the various parties, developing skills for resolving conflicts through peaceful means, reaching consensus on goals and plans, contributing to the fair and equitable distribution of resources, and building trust between the parties concerned. The dimensions of capacity building in negotiation management include developing effective communication skills and active listening, training

¹⁷⁰ Building Research and Education Capacity , globalresearchcouncil https://globalresearchcouncil.org/fileadmin/documents/GRC_Publications/Statement_of_Approaches_for_building_research_and_education_capacity-arabic.pdf ,

¹⁷¹ Capacity Building in Conducting Qualitative Research , Regional Center for Educational Planning , <https://rcepunesco.ae/ar/ProgramandActivities/CapacityDevelopment/Pages/CapacityDevelopment36.aspx>

¹⁷² Everything you need to know about negotiation skills , Forsa website, <https://www.for9a.com/learn/%D9%83%D9%84-%D9%85%D8%A7-%D8%AA%D8%AD%D8%AA%D8%A7%D8%AC-%D9%85%D8%B9%D8%B1%D9%81%D8%AA%D9%87-%D8%B9%D9%86-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D9%88%D8%B6-Negotiation-Skills>

participants on various negotiation methods, learning about different cultures and their impact on the negotiation process, training participants on various conflict resolution methods, and building strong relationships based on trust and mutual respect.

Capacity building activities include communication skills workshops to train participants on how to communicate clearly and persuade others, negotiation techniques training courses to train participants on various negotiation techniques such as competitive and cooperative negotiation, simulation programs of different negotiation scenarios to train participants on applying acquired skills, organizing field visits to successful cultural relief projects, establishing networks for learning and exchanging experiences between practitioners, focusing on practical training and applying acquired skills in real-life contexts, incorporating the cultural dimension into training programs, focusing on building trust among participants, encouraging collaborative learning among participants, and evaluating training programs on an ongoing basis ¹⁷³.

☒ Capacity Building in Managing ¹⁷⁴Cultural Balance in Humanitarian Response Activities

The importance of capacity building in balance management stems from contributing to preserving the cultural identity of affected communities as a fundamental element of their resilience, enhancing the ability of communities to adapt to future changes and challenges, benefiting from cultural heritage as a driver of economic and social development, avoiding conflicts between relief efforts and heritage preservation, and building sustainable partnerships between various stakeholders. The dimensions of capacity building in balance management include a comprehensive understanding of cultural heritage, building a comprehensive understanding of the tangible and intangible cultural heritage of affected communities, assessing risks to cultural heritage and identifying intervention priorities, developing comprehensive strategies for preserving cultural heritage, building the capacities of local communities to preserve their cultural heritage, integrating heritage preservation into comprehensive development plans through workshops on assessing risks to cultural heritage in their areas, training courses in tangible and intangible heritage preservation to train local communities on preserving their cultural heritage, creating training programs in documentation to train

¹⁷³ Training package: The art of negotiation, diplomacy of persuasion and influence in business administration , International Training Research Center, <https://www.dawlatraining.com/training-packages-single/734>

¹⁷⁴ The art of managing balance in your life , Masak website, <https://masaq-tp.com/dPOWgzP>

researchers on documenting cultural heritage, implementing pilot projects to implement projects to experiment with innovative solutions for preserving cultural heritage, and establishing networks for researchers and practitioners to exchange experiences and knowledge ¹⁷⁵.

☒ Capacity Building in Conflict Management ¹⁷⁶in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in conflict management stems from preventing the outbreak of conflict by understanding its roots and developing mechanisms for its prevention, resolving existing conflicts, developing the skills necessary to resolve conflicts peacefully, building and enhancing trust between conflicting parties through dialogue and understanding, contributing to strengthening social cohesion and building more cohesive societies, and ensuring the sustainability of relief efforts by creating an environment conducive to cooperation and development. The dimensions of capacity building in conflict management include understanding the roots of conflict, analyzing cultural, social and political causes, developing negotiation and mediation skills to resolve conflicts, focusing on commonalities between conflicting parties to build trust, developing and implementing long-term peace plans to address the causes of conflict, and creating networks of people and institutions interested in peace.

For conflict management to be successful, capacity building activities must include conflict analysis workshops to train participants to analyze the causes and identify stakeholders, train participants on various negotiation and conflict resolution techniques, train participants on peace building and enhancing social cohesion, implement community projects aimed at building trust and cooperation among different groups, create networks for learning and exchanging experiences among practitioners, focus on practical training and applying acquired skills in real-life contexts, adopt a comprehensive approach that takes into account the cultural, social and political dimensions of conflict, focus on building trust among participants, and encourage collaborative learning among participants ¹⁷⁷.

¹⁷⁵ Managing Work-Life Balance , Abdulaziz Al-Ajlan , Institute of Public Administration, <https://tanmia-idaria.ipa.edu.sa/Pages/%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B2%D9%86.aspx>

¹⁷⁶ The best strategies for managing conflicts successfully , Lubna website, <https://aloubna.com/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A7%D8%B9%D8%A7%D8%AA>

¹⁷⁷ Conflict Management Skills Assessment in Management Assessment , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B5%D8%B1%D8%A7%D8%B9-%D9%81%D9%8A-%D8%AA%D9%82%D9%8A%D9%8A%D9%85-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9.html>

☒ Capacity Building in Team Management ¹⁷⁸in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in team management stems from improving the performance of effective work teams that achieve better and faster results, increasing productivity, and teamwork increases productivity and reduces time and effort spent, enhancing team spirit, building a giving and cohesive team spirit, the ability to solve problems facing the team collectively, and achieving project goals effectively and efficiently. The dimensions of capacity building in team management include leadership skills, developing effective leadership skills among team leaders, enhancing teamwork skills and effective communication among team members, training the team to resolve conflicts that may arise between its members, and developing group decision-making skills through capacity building activities that include training team leaders on various leadership skills such as communication, motivation, and problem solving.

Team building activities aim to build trust and cooperation among team members, simulate realistic work scenarios to train the team to deal with different situations, evaluate performance by periodically assessing the team's performance and providing necessary feedback, provide programs for continuous professional development of team members, provide ongoing training programs to develop team skills, celebrate cultural diversity within the team and encourage mutual learning, encourage open and honest communication among team members, conduct constructive evaluations of team performance, and recognize individual and group achievements ¹⁷⁹.

☒ Capacity Building in Risk Management ¹⁸⁰in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in risk management stems from preserving heritage, protecting cultural heritage from damage or destruction resulting from conflicts or emergency events, proactive planning,

¹⁷⁸ Definition of team management and what are the duties and tasks of team management , Katib platform, <https://katteb.com/ar/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%81%D8%B1%D9%8A%D9%82-%D8%A7%D9%84%D8%B9%D9%85%D9%84/>

¹⁷⁹ 10 Successful Strategies for Managing a High-Performance Team , You Are Arab, <https://entarabi.com/2023/10/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%81%D8%B1%D9%8A%D9%82-%D8%B9%D8%A7%D9%84%D8%A3%D8%AF%D8%A7%D8%A1/>

¹⁸⁰ Capacity Building in Risk and Disaster Management at Heritage Sites , Arab Regional Centre for World Heritage <https://www.arcwh.org/ar/capacity-building-on-world-heritage-risk-management-in-the-arab-region-3/>

developing emergency plans to deal with various types of risks, reducing material and human losses resulting from conflicts, enhancing and improving the response of emergency relief teams, and building communities capable of confronting shocks and adapting to changes.

The dimensions of capacity building in risk management include identifying all potential risks that threaten cultural heritage, assessing the likelihood of each risk and its potential impact, developing detailed emergency plans to deal with each type of risk, training work teams to implement emergency plans and respond to disasters, and raising awareness among local communities about the importance of preserving heritage and how to protect it. Capacity building activities include training participants to identify and assess risks that threaten cultural heritage in their areas, training courses in developing emergency plans, enabling cultural institutions to develop comprehensive emergency plans, training work teams to provide first aid, and simulating various disaster scenarios to train work teams to respond effectively ¹⁸¹.

☒ Capacity Building in Participation Management ¹⁸²in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in participation management stems from increasing awareness, raising the level of awareness among the local community about the importance of cultural heritage and how to protect it, enhancing the sense of ownership among the local community for the project, which increases their commitment to it, building trust between the various parties concerned with the project, ensuring that the decisions taken are consistent with the needs of the local community, and ensuring the sustainability of the results in the long term. The dimensions of capacity building in participation management include developing effective communication skills with the local community, involving the local community in the project planning process, identifying the needs of the local community and designing the project in a manner that is consistent with these needs, building the capacity of local community members to participate in project implementation, regularly monitoring and evaluating project performance, and involving the local community in the evaluation process.

¹⁸¹ Preparedness and Risk Management Plan, Episoouth Network, <https://www.episoouthnetwork.org/ar/content/kht-istdd-wdr-lmkhtr>

¹⁸² Building Local Capacity: From Community Engagement to Social Development, Red Sea International website, <https://www.redseaglobal.com/ar/-/media-center/building-local-capacity-from-community-engagement-to-social-development>

Capacity building activities in Participation Management are carried out through workshops on effective communication, training participants on how to communicate clearly and persuade others, training participants on how to plan projects in collaboration with the local community, training community leaders on how to lead and coordinate efforts, implementing small community-led projects to develop their skills, organizing regular community forums to discuss cultural heritage issues, focusing on practical training and applying acquired skills in real-life contexts, adopting a participatory approach in all stages of the project, focusing on building trust among all stakeholders, and encouraging collaborative learning among community members ¹⁸³.

- ☒ Capacity building in managing priorities ¹⁸⁴ in cultural relief activities within humanitarian response programs

The importance of building capacity in managing priorities stems from focusing on goals, identifying the main objectives of the project and focusing on activities that directly contribute to achieving them, optimal use of resources, allocating available resources to high-priority activities, making quick and thoughtful decisions based on an accurate assessment of priorities, avoiding the fatigue resulting from trying to do all tasks at once, increasing work efficiency and achieving better results in less time.

All of the above within the dimensions of capacity building in priority management aims to identify the main objectives of the project and develop indicators to measure the extent to which they are achieved, assess the potential risks that the project may face and determine priorities based on that, identify available resources and allocate them to high-priority activities, develop realistic timelines for implementing activities, and be able to adapt to changes that the project may face ¹⁸⁵.

Capacity building activities, including goal setting workshops, should include training participants to set SMART goals and develop performance indicators, training participants to manage time effectively and set

¹⁸³ Capacity Sharing , INEE , <https://inee.org/ar/eie-glossary/msharkt-alqdrat>

¹⁸⁴ Defining priorities and managing them, the most important techniques, standards, elements, and how to schedule them , Bakkah platform, <https://bakkah.com/ar/knowledge-center/%D8%AA%D8%AD%D8%AF%D9%8A%D8%AF-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%8A%D8%A7%D8%AA>

¹⁸⁵ Managing priorities and improving work efficiency , Acadegypt Foundation, <https://www.acadegypt.com/ar/%D8%AF%D9%88%D8%B1%D8%A7%D8%AA-%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8%D9%8A%D9%87/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%88%D9%8A%D8%A7%D8%AA-%D9%88%D8%AA%D8%AD%D8%B3%D9%8A%D9%86-%D9%83%D9%81%D8%A7%D8%A1%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%84/%D8%AA%D8%A7%D8%B1%D9%8A%D8%AE/desc-9220>

priorities, training participants to make quick and informed decisions under pressure, simulating realistic work scenarios to train participants to manage priorities in different situations, conducting periodic evaluations of project performance and identifying activities that need to adjust priorities, providing ongoing training programs to develop priority management skills, developing clear strategic plans for the project and setting long-term priorities, continuous communication between all stakeholders in the project, and encouraging flexibility and adaptation to changes.

☒ Capacity Building in Information Management ¹⁸⁶in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in information management stems from its role in improving decision-making, providing the information needed to make informed, evidence-based decisions, enhancing and facilitating cooperation between the various stakeholders in the project, ensuring transparency and accountability in the use of resources, accurately evaluating and continuously improving project performance, and building a knowledge base that can be used in the future. The dimensions of capacity building in information management include collecting data, developing systems to collect data relevant to the project, analyzing data using appropriate tools to extract useful information, storing data in a secure and organized manner, disseminating information in a clear and understandable manner for all stakeholders, and protecting information from loss, damage, or unauthorized access ¹⁸⁷.

Capacity building activities in information management are carried out by training participants to collect and document field data, training participants to use computer programs to analyze data, training participants to create and manage databases, training participants to write clear and concise reports on project results, raising participants' awareness of the importance of protecting personal data and sensitive information, providing ongoing training programs to develop information management skills, building partnerships with institutions specialized in the field of information technology, using modern technology to facilitate information

¹⁸⁶ Capacity building in the field of information and communication technologies , ESCWA, <https://www.unescwa.org/node/21201>

¹⁸⁷ Capacity Building in Data and Artificial Intelligence , Saudi Data and Artificial Intelligence Authority, <https://sdaia.gov.sa/ar/SDAIA/eParticipation/Pages/SdaiaAcademy.aspx>

management, and raising awareness among all stakeholders of the importance of information and its role in the success of the project.

☒ Capacity Building in Motivation Management ¹⁸⁸in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in motivation management stems from increasing productivity, as motivated individuals work more productively and effectively, enhancing commitment and motivation increases the sense of belonging and commitment to project goals, improving team spirit and motivation enhances team spirit and cooperation among members, and motivation helps to face challenges and difficulties that may face the project, and motivation contributes to the sustainability of efforts in the long term. The dimensions of capacity building in motivation management include understanding the different motives that motivate individuals to work, identifying the different needs of team members, creating a positive and motivating work environment, providing appreciation and recognition for good performance, and providing opportunities for continuous professional development ¹⁸⁹.

Capacity building activities in motivation management include motivational leadership workshops, training leaders on how to motivate the team, providing personal development programs for team members, organizing activities aimed at building bonds between team members, providing financial and moral rewards for outstanding performance, providing opportunities for learning and professional development, continuous, open and honest communication with team members, appreciating the individual contributions of each team member, identifying the individual needs of each member and providing appropriate support, providing ongoing training programs to develop individual skills, and introducing changes and innovations to the work routine.

¹⁸⁸ Motivating employees to work: The most important methods and strategies for motivating the work team , Bakkah platform, <https://bakkah.com/ar/knowledge-center/%D8%B7%D8%B1%D9%82-%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D8%AA%D8%B3%D8%A7%D8%B9%D8%AF%D9%83-%D8%B9%D9%84%D9%89-%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D8%A7%D9%84%D9%85%D9%88%D8%B8%D9%81%D9%8A%D9%86-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%B9%D9%85%D9%84>

¹⁸⁹ How to Motivate Members Through Leadership , arab-coaching , <https://arab-coaching.com/%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D8%A9-%D9%88%D8%A7%D9%84%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D8%A7%D9%84%D8%A3%D8%B9%D8%B6%D8%A7%D8%A1/>

☒ Capacity Building in Time Management ¹⁹⁰in Cultural Relief Activities within Humanitarian Response Programs

The importance of building time management capabilities stems from increasing productivity. Effective time management helps accomplish more tasks in less time, helps reduce stress and pressure caused by many tasks and deadlines, provides sufficient time to analyze information and make the right decisions, helps distribute tasks and coordinate efforts among team members, and helps achieve specific goals on time.

Capacity building dimensions in time management include identifying the most important tasks and allocating the necessary time for them, developing realistic work plans and setting deadlines for each task, organizing daily, weekly and monthly tasks, being able to focus on one task at a time and avoid being distracted by other things, and being able to adapt to unexpected changes and re-evaluate priorities. Capacity building activities include training participants in different time management techniques, developing realistic work plans, training participants in using calendars, timetables and other planning tools, providing ongoing training programs to develop time management skills, providing the necessary time management tools such as calendars and timetables, encouraging team collaboration to divide tasks and distribute responsibilities, periodically evaluating performance and providing necessary feedback, and encouraging flexibility and adapting to changes ¹⁹¹.

☒ Capacity Building in Public Relations Management ¹⁹²in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in public relations management stems from building trust between the project and the local community, donors and partners, enhancing and mobilizing financial and moral support for the project, managing and protecting the project's reputation and potential management, communicating effectively, clearly and transparently with all stakeholders, and avoiding problems that may hinder the project's

¹⁹⁰ Effective time management and organization skills, Forsa website, <https://www.for9a.com/learn/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%AA%D9%86%D8%B8%D9%8A%D9%85-%D9%88%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%88%D9%82%D8%AA-%D8%A8%D8%B4%D9%83%D9%84-%D9%81%D8%B9%D8%A7%D9%84>

¹⁹¹ Time Management, HAD, <https://had-int.org/ar/time-management-hd/>

¹⁹² Integrated skills in public relations, Euro Training Center for Training and Development, [https://www.eurotraining.co/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%AA%D9%83%D8%A7%D9%85%D9%84%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9/28072/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%88%D8%B9/%D8%A8%D8%B1%D8%B4%D9%84%D9%88%D9%86%D8%A9%20\(%D8%A7%D8%B3%D8%A8%D8%A7%D9%86%D9%8A%D8%A7\)](https://www.eurotraining.co/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%AA%D9%83%D8%A7%D9%85%D9%84%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9/28072/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%88%D8%B9/%D8%A8%D8%B1%D8%B4%D9%84%D9%88%D9%86%D8%A9%20(%D8%A7%D8%B3%D8%A8%D8%A7%D9%86%D9%8A%D8%A7))

progress. The dimensions of capacity building in public relations management include developing strategic plans for communication and public relations, developing oral, written and visual communication skills, managing and preparing to manage potential and communicate effectively during it, building strong partnerships with government institutions, non-governmental organizations and the private sector, and using social media to communicate with the target audience.

Capacity building activities here include training participants on different communication skills, training participants on how to deal with and use social media platforms effectively, simulating media scenarios to train participants on how to deal with press questions, organizing field visits to the project to introduce the public to its goals and achievements, providing ongoing training programs to develop public relations skills, building partnerships with institutions specialized in the field of public relations, using modern technology to facilitate communication, and periodically evaluating and improving public relations programs.¹⁹³

☒ Capacity Building in Audience Management ¹⁹⁴in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in audience management stems from raising awareness of the importance of cultural heritage and its role in society, encouraging the public to actively participate in cultural activities, building cohesive communities around heritage, ensuring the sustainability of cultural projects by building a strong support base, and managing the potential that may arise as a result of interactions with the public. The dimensions of capacity building in audience management include understanding the audience, identifying the characteristics, needs and expectations of the target audience, developing clear and concise messages that are consistent with the needs of the audience, choosing appropriate channels for communicating with the audience (social media, traditional media, events, etc.), interacting with the audience, providing opportunities to interact with the audience and listen to their opinions and suggestions, evaluating the effectiveness of audience management activities and adjusting strategies according to the results.

¹⁹³ Public Relations Management Relationships General, besttraining , <https://ae/id/public-relations-management-2/>

¹⁹⁴ Capacity Building and Community Empowerment , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D9%88%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%AC%D8%A7%D9%85%D8%B9%D8%A7%D8%AA-%D8%AF%D9%84%D9%8A%D9%84-%D9%84%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84%D8%A9.html>

include training participants in oral, written and visual communication skills, effective marketing methods for cultural activities, using social media platforms to communicate with the audience, organizing field visits to successful audience management projects, providing ongoing training programs to develop audience management skills, building partnerships with specialized institutions in the field of marketing and media, and using modern technology to facilitate communication with the audience ¹⁹⁵.

- ☒ Capacity building in managing, ¹⁹⁶contracting and disbursing funds for cultural relief activities within humanitarian response programs

The importance of capacity building in this area stems from the importance of ensuring transparency in the use of funds, accountability for every amount spent, making the most of available resources, avoiding waste and extravagance, ensuring compliance with applicable accounting and financial standards, and enhancing confidence in the institutions implementing cultural relief projects among donors and beneficiaries. It contributes to building strong institutions capable of managing their financial resources sustainably. The dimensions of capacity building in this area include preparing budgets, the ability to prepare detailed budgets for projects, identifying available resources, the ability to manage project bank accounts effectively, the ability to prepare clear contracts with suppliers and contractors, and ensuring their implementation, the ability to disburse funds in accordance with approved procedures, documenting all expenses, the ability to conduct periodic internal audits of accounts and expenses, and the ability to prepare periodic financial reports for donors and beneficiaries.

All of the above are part of capacity building strategies such as organizing workshops that focus on money management, contracting and spending skills, providing opportunities for participants to apply what they have learned by working on real projects, providing consultations from experts in the field of accounting and finance, organizing field visits to institutions that are successful in managing their money, encouraging the

¹⁹⁵ Successful Capacity Development Strategies , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A5%D8%B7%D9%84%D8%A7%D9%82-%D8%A7%D9%84%D8%A5%D9%85%D9%83%D8%A7%D9%86%D8%A7%D8%A-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%AA%D9%86%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD%D8%A9.html>

¹⁹⁶ How to Enhance Core Competencies and Resources in Nonprofits , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%AA-%D8%BA%D9%8A%D8%B1-%D8%A7%D9%84%D8%B1%D8%A8%D8%AD%D9%8A%D8%A9-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D8%A7%D9%84%D9%83%D9%81%D8%A7%D8%A1%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF-%D8%A7%D9%84%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%86%D8%B8%D9%85%D8%A7%D8%AA-%D8%BA%D9%8A%D8%B1-%D8%A7%D9%84%D8%B1%D8%A8%D8%AD%D9%8A%D8%A9.html>

building of networks with experts in the field of finance, and through capacity building activities such as teaching participants how to prepare detailed budgets for projects, training participants on how to prepare clear contracts and review proposals, and teaching participants how to use accounting software to record financial transactions ¹⁹⁷.

- ☒ Capacity building in grant management ¹⁹⁸and methods of managing and disbursing small grants in cultural relief activities within humanitarian response programs

The importance of capacity building in grant management stems from building the capacity of institutions to prepare strong proposals that increase their chances of obtaining funding, comply with the terms and requirements set by donors, achieve project objectives effectively and efficiently, be transparent in the use of funds and accountable for every money spent, and build trust in the institutions implementing cultural relief projects with donors. The dimensions of capacity building in grant management include understanding the grant life cycle from submission to closure and evaluation, the ability to prepare strong proposals that meet donors' requirements, the ability to manage the project budget effectively, the ability to prepare contracts with suppliers, the ability to prepare periodic financial and administrative reports, the ability to evaluate project performance and achieve its objectives, open a special bank account for each grant to ensure the separation of funds from other projects, determine a detailed budget for each item of the project, prepare a specific timetable for disbursing funds, document all expenses with supporting documents, conduct a periodic review of accounts and expenses, and prepare periodic reports for donors ¹⁹⁹.

- ☒ Capacity building in funding sources ²⁰⁰for cultural relief activities within humanitarian response programs

The importance of capacity building in the field of funding sources stems from the area of diversifying funding sources, as it is not possible to rely solely on traditional funding sources such as government grants. The scope

¹⁹⁷ Financial Capacity Building Project for Executives and Managers, International Center for Training and Qualification, <https://www.ictd.ae/en/courses/details/3558>

¹⁹⁸ What is a Grant Management System?, Portal365, <https://portal365.org/ar/posts/%D9%85%D8%A7%D9%87%D9%88-%D9%86%D8%B8%D8%A7%D9%85-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D9%86%D8%AD%D8%9F>

¹⁹⁹ Grant Management, waggs, <https://campfire.waggs.org/system/files/2022-06/Grant%20Management%20-%20AR.pdf>

²⁰⁰ Capacity building on developing bankable projects in the field of biodiversity, ESCWA, <https://www.unescwa.org/en/events/capacity-building-on-development-bankable-biodiversity-projects-escwa-2018-07-04-20> A7%D8%A8%D9%84%D8%A9-%D9%84%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D9%81%D9%8A-%D9%85%D8%AC%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D9%86%D9%88%D8%B9-%D8%A7%D9%84%D8%A8%D9%8A%D9%88%D9%84%D9%88%D8%AC%D9%8A

of searching for diverse funding sources must be expanded to include the private sector, charitable institutions, the public, social investments, and improving the management of financial resources.

Building capacities to manage financial resources efficiently and transparently contributes to attracting more funders and increasing confidence in projects, developing sustainable business plans, and building clear and detailed business plans that define goals, budgets, and mechanisms to measure impact helps in obtaining long-term funding, and building strong relationships with various actors in the cultural and development sector contributes to forming strategic partnerships to implement joint projects, and training cultural relief workers in various fundraising skills, such as writing proposals, presentations, and communicating with funders, and working to develop effective marketing strategies, and marketing cultural projects in an attractive and practical way to attract the interest of funders, and building strong networks of relationships with actors in the cultural and development sector at the local, regional, and international levels, and developing tools to measure the social, economic, and cultural impact of cultural relief activities, and encouraging partnerships between the public and private sectors to finance cultural projects, and training and building the capacities of local cadres to manage cultural projects and collect donations ²⁰¹.

☒ Capacity Building in Grant Writing ²⁰² and Review in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in this area stems from increasing the chances of obtaining funding by writing strong and convincing proposals. The chances of obtaining funding from various donors can be increased, and the quality of projects can be improved. The proposal writing process helps to clearly define the objectives and desired outcomes of the project, which contributes to improving the quality of implementation, enhancing transparency and accountability, and building strong relationships with donors. Through continuous communication with donors and providing high-quality reports, strong relationships can be built and prospects for future cooperation can be opened.

201 Sustainability and Fundraising Techniques in NGOs, American University of Beirut, <https://ghi.aub.edu.lb/GHLD/shop/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AF%D8%A7%D9%85%D8%A9-%D9%88%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA-%D8%AC%D9%85%D8%B9-%D8%A7%D9%84%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%86%D8%AD-%D9%81%D9%8A-%D8%A3>

202 Grant Writing Basics for Entrepreneurs in Rehab, Faster Capital, <https://fastercapital.com/arabpreneur/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D9%86%D8%AD-%D9%84%D8%B1%D9%88%D8%A7%D8%AF-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D9%81%D9%8A-%D9%85%D8%B1%D9%83%D8%B2-%D8%A5%D8%B9%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%AA%D8%A3%D9%87%D9%8A%D9%84.html>

can be delivered through training and workshops by organizing practical workshops focusing on proposal writing and presentations, training local staff to train others on proposal writing, using interactive tools such as games and group exercises to make learning more fun, and focusing on the practical side by providing opportunities for participants to apply what they have learned by writing real proposals, learning about standard proposal components, how to build a strong argument, how to formulate clear and measurable goals and outcomes, how to prepare a detailed and justified budget, and how to build strong relationships with donors and provide reports.

- ☒ Capacity building in communication ²⁰³and social media in cultural relief activities within humanitarian response programs

The importance of capacity building in communication and social communication stems from mobilizing support. Effective communication helps in attracting volunteers and donors, and building a wide network of relationships with donors and cultural institutions. Good communication contributes to building strong partnerships with the local community and other organizations working in the cultural field. It contributes to increasing awareness of the importance of preserving cultural heritage and its role in community identity. It helps in changing negative behaviors towards cultural heritage and motivating the community to participate in protecting it. It helps in providing clear and detailed reports on projects to donors and beneficiaries.

The dimensions of capacity building in the field of communication and social media include the ability to give convincing presentations, participate in dialogues and discussions, manage meetings, write reports, proposals, press releases, articles, and prepare awareness materials. It includes the ability to produce visual materials such as documentaries, photos, and animations to spread awareness and market projects, and the ability to use various social media platforms to communicate with the target audience and build online communities.

Capacity building strategies in this area include organizing workshops that focus on various communication skills, such as public speaking, report writing, and the use of social media, providing opportunities for

²⁰³ Building the capacity of Egyptian researchers in scientific communication , British Council, Egypt, <https://www.britishcouncil.org/programs/education/newton-mosharafa-fund/success-stories/building-capacity-egyptian-researchers>

participants to apply what they have learned by participating in real projects, organizing exchange programs with communication experts from other countries, and utilizing modern technology in providing training, such as e-learning platforms, encouraging participants to read books and articles related to communication and marketing, organizing awareness campaigns on the importance of cultural heritage using social media and traditional media, producing awareness materials such as documentaries, newsletters, and posters, participating in cultural and community events to showcase projects and communicate with the public, and creating interactive online platforms to facilitate communication between the various parties involved in the project.

☒ Capacity Building in Leadership ²⁰⁴in Cultural Relief Activities within Humanitarian Response Programs

The importance of building leadership capacities in cultural relief stems from the importance of directing teams. Qualified leaders are able to direct diverse work teams towards achieving common goals, enhancing cooperation and teamwork, and the difficulty of making decisions. Cultural relief workers face multiple challenges that require quick and thoughtful decisions, and strong leadership enables them to do so. The ability to manage and deal with pressures is one of the most important leadership skills required in this field. Mobilizing the necessary resources to implement projects, whether financial, human or material resources, and building strong relationships with various actors in the local and international community are among the most important tasks of leaders, motivating the work team and making the most of their capabilities.

The dimensions of building leadership capabilities include the ability to develop a clear vision for the project and define strategic objectives, make difficult decisions in the face of uncertainty, the ability to communicate clearly and transparently with all stakeholders in the project, manage time and available resources efficiently, the ability to identify problems and find innovative solutions to them, build strong relationships with the team, donors and partners, and the desire to learn and develop continuously.

204 What are leadership skills and how do I develop them? , Forsa website, <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D9%8A%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%A3%D8%B7%D9%88%D8%B1%D9%87%D8%A7>

Among the strategies for building leadership capabilities, specialized training programs in leadership and management can be organized, covering various theoretical and practical aspects, providing opportunities for practical training through participation in real projects, providing guidance and counseling programs for new leaders, encouraging collaborative learning through the exchange of experiences and knowledge among participants, presenting positive leadership models to employees, and periodically evaluating leadership performance and providing the necessary feedback ²⁰⁵.

☒ Capacity Building in Marketing ²⁰⁶in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in marketing stems from increasing awareness, as effective marketing contributes to increasing awareness of the importance of preserving cultural heritage and its impact on community identity, and helps attract funding from various parties, whether governmental, private or individuals, and contributes to building partnerships and recruiting volunteers to participate in projects, improving the project's image and enhancing its position in society. Among the dimensions of capacity building in the field of marketing, we mention both digital marketing, which includes the use of social media, creating websites, and managing digital advertising campaigns, and traditional marketing, which includes the use of traditional media such as newspapers, magazines, television and radio, building strong relationships with the media and publishing news and reports, and producing attractive and useful content to attract the public, such as blogs, videos and photos, and organizing events and conferences to showcase projects and interact with the public.

All of the above is done through capacity building strategies that include organizing workshops that focus on various marketing skills, such as social media management, content creation, and preparing marketing plans, providing opportunities for participants to apply what they have learned by participating in real marketing campaigns, providing consultations from marketing experts, organizing field visits to successful marketing

205 Leadership skills and their importance and administrative leadership skills , Bakkah platform, <https://bakkah.com/ar/knowledge-center/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%82%D9%8A%D8%A7%D8%AF%D9%8A%D8%A9>

206 Basic Marketing Concepts and Practices , Nahno Platform, https://www.nahno.org/project_volunteer/%D9%85%D9%81%D8%A7%D9%87%D9%8A%D9%85-%D9%88%D9%85%D8%A7%D8%B1%D8%B3%D8%AA-%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-7397

institutions, building networks with marketing specialists, launching awareness campaigns on the importance of preserving cultural heritage using social media and traditional media, creating a website that provides comprehensive information about the project, its goals and achievements, producing awareness materials such as documentaries, newsletters and posters, and organizing exhibitions and events to showcase project results and interact with the public ²⁰⁷.

☒ Capacity building in advocacy ²⁰⁸in cultural relief activities within humanitarian response programs

The importance of capacity building in advocacy stems from mobilizing support. Advocacy helps mobilize support from various parties, whether governmental, private or individuals, to finance and protect projects, influence policies and decision-makers to develop policies and laws that protect cultural heritage, build strong partnerships with cultural institutions, non-governmental organizations and donors, raise awareness of the importance of preserving cultural heritage and its impact on community identity, and support the rights of local communities to preserve their cultural heritage.

The dimensions of capacity building in the field of advocacy include understanding the political and legal context in which the project operates, clearly and realistically defining advocacy objectives, building alliances with other organizations and groups with common interests, communicating effectively with decision-makers, the media and the public, and developing clear and convincing messages to promote the issue of protecting cultural heritage. Using appropriate advocacy tools such as reports, memoranda and media campaigns, and through the use of capacity building strategies that include organizing workshops that focus on various advocacy skills, such as the art of persuasion, effective communication and alliance building, providing opportunities for participants to apply what they have learned by participating in real advocacy campaigns, providing consultations by experts in the field of advocacy, and organizing field visits to institutions working in the field of advocacy ²⁰⁹.

207 Marketing Strategies for Capacity Building , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%AA%D9%82%D9%8A%D9%85-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D9%82%D9%84%D9%8A%D8%A9--%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%84%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D9%82%D9%84%D9%8A%D8%A9.html>

208 Advocacy Skills , HAD , <https://had-int.org/ar/course/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%B5%D8%B1%D8%A9/>

209 Advocacy Capacity Building , Safe World, <https://csf-sudan.org/ar/library/advocacy-capacity-building-safe-world-sudan-1-%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%B5%D8%B1%D8%A9-%D9%85%D8%AC%D9%85%D9%88%D8%B9%D8%A9-%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D8%AA%D8%AF%D8%B1%D9%8A/>

☒ Capacity building in networking ²¹⁰in cultural relief activities within humanitarian response programs

The importance of capacity building in networking stems from its contribution to mobilizing financial, technical and moral support from various parties, whether governmental, private or individuals, building strong partnerships with cultural institutions, non-governmental organizations and donors, exchanging experiences and knowledge between various parties, increasing awareness of the importance of preserving cultural heritage, and influencing decision-makers to develop policies and laws that protect cultural heritage.

Capacity building dimensions in the field of networking include the ability to communicate effectively with various parties, whether official or unofficial, build relationships based on trust and mutual respect, the ability to negotiate and reach compromise solutions, and manage relationships with partners in the long term, all through capacity building strategies that include organizing workshops that focus on various networking skills, such as relationship building, effective communication, and business protocols, providing opportunities for participants to apply what they have learned by participating in real networking events, providing consultations by experts in the field of public relations and marketing, organizing field visits to institutions working in the field of cultural relief, and encouraging the building of networks of relationships via the Internet and social media platforms ²¹¹.

Networking can be done by participating in conferences and seminars related to the preservation of cultural heritage, organizing events and workshops to bring together various interested parties, receiving delegations and making visits to other institutions, building databases containing information about institutions and actors in the field, and preparing newsletters to keep partners informed of the latest developments.

☒ Capacity building in organizing events ²¹²in cultural relief activities within humanitarian response programs

²¹⁰ Networking in associations , Bouchabout Jamal , https://elearning.marsad.dz/?page_id=26994

²¹¹ Electronic networking between civil society organizations, Dr. Mohamed Abu Al-Ela, https://maqsurah.com/home/download_file/80967

²¹² The concept of event management, its types and the most important steps in organizing it , knowledge ports, <https://marafei.com/blog/events-organizing-steps/>

The importance of capacity building in organizing events stems from the fact that events contribute to raising awareness of the importance of preserving cultural heritage, and drawing attention to pressing issues. Events can be a major source of raising the necessary donations to implement projects. Events provide an opportunity to build strong relationships with various actors in society, such as governmental and private institutions, non-governmental organizations, artists, and the public. Events contribute to marketing projects and building a positive image of them. Events can play an important role in influencing decision-makers and supporting cultural issues. The dimensions of capacity building in the field of organizing events will result in the ability to develop detailed plans for events, determine the budget, manage time and resources, manage the logistical aspects of events, such as booking, transportation, and accommodation, use various marketing channels to promote events and attract the public, manage volunteer teams and distribute tasks, and deal with any emergency problems that may occur during the event ²¹³.

Capacity building in the field of event organization includes a set of capacity building strategies, including organizing workshops that focus on various event organization skills, such as planning, marketing, and time management; providing opportunities for participants to apply what they have learned by participating in organizing real events; providing consultations from event organization experts; organizing field visits to institutions specialized in event organization; encouraging the building of networks with other event organizers; organizing festivals to display traditional arts and crafts, music, and dance; organizing art exhibitions to display the works of local artists; organizing workshops in various cultural fields, such as painting, sculpture, and handicrafts; organizing charity dinners to raise funds; and organizing conferences and seminars to discuss cultural issues.

- ☒ Capacity building in the field of managing exhibitions, lectures and performances ²¹⁴; in cultural relief activities within humanitarian response programs

The importance of capacity building in this field stems from its ability to achieve the desired goals of organizing these activities, whether they are awareness-raising, fundraising, or network-building, and the optimal use of

²¹³ Conference and Event Organizing Tips, imtevents, <https://www.imtevents.com/blog/organizing-events-tips>

²¹⁴ Understanding Event and Conference Planning: Key Strategies and Benefits, holistiquetraining, <https://holistiquetraining.com/news/understanding-event-and-conference-planning-key-strategies-and-benefits>

available resources, whether financial, human, or material, and attracting the largest possible number of the target audience, enhancing interaction with them, and building partnerships with various actors in the cultural field, such as artists, cultural institutions, and sponsors, and improving the image of cultural relief activities and enhancing their position in society.

Capacity building dimensions in the field of exhibition, lecture and show management include the ability to develop detailed plans for events, determine the budget, manage time and resources, use various marketing channels to promote events and attract audiences, manage the logistical aspects of events, such as booking, transportation, and accommodation, and supervise the technical aspects of events, such as lighting, sound, and decoration. Capacity building strategies include organizing workshops that focus on various event management skills, such as planning, marketing, and time management, providing opportunities for participants to apply what they have learned by participating in organizing real events, providing consultations from experts in the field of event organization, organizing field visits to institutions specialized in organizing exhibitions, lectures, and shows, and encouraging the building of networks of relationships with other event organizers ²¹⁵.

☒ Capacity Building in Sustainability ²¹⁶in Cultural Relief Activities within Humanitarian Response Programs

Capacity building in the field of sustainability aims to provide workers in this field with the knowledge and skills necessary to implement sustainable projects that benefit local communities and cultural heritage in the long term. The importance of capacity building in sustainability stems from ensuring the continuity of projects after the end of financial support, which ensures the long-term benefit of the local community, the preservation of natural and cultural resources, the reduction of negative environmental impacts of projects, and the achievement of sustainable development goals, especially those related to preserving cultural heritage and promoting community development, and building local capacities to preserve and manage cultural heritage, and enhancing the image of projects and increasing their credibility.

²¹⁵ Organizing and managing exhibitions and conferences , Arab Excellence for Arts, https://arabic-excellence.com/?page_id=379

²¹⁶ Capacities of the organization and implementing partners in project sustainability , Adel Salah, Portal365, <https://portal365.org/ar/posts/capacity-of-the-organization-and-implementing-partners-in-project-sustainability>

Capacity building dimensions in the field of sustainability include reducing the negative environmental impacts of projects, using sustainable materials, managing waste in a healthy manner, ensuring sustainable financing for projects, developing sustainable sources of income for local communities, building the capacities of local communities, enhancing their participation in the heritage preservation process, meeting their cultural and social needs, building strong institutions capable of managing projects in the long term, and developing sustainable policies and procedures. Capacity building strategies in this field include organizing workshops that focus on the basic concepts of sustainability, best practices in the field of cultural heritage preservation, providing opportunities for participants to apply the knowledge acquired in real projects, providing consultations by experts in the field of sustainability and heritage preservation, organizing field visits to successful projects based on the concept of sustainability, and encouraging the building of networks of relationships between workers in the field of cultural relief and various parties concerned with sustainability.

☒ Capacity Building in Stakeholder Management ²¹⁷in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in stakeholder management stems from the process of increasing impact by involving stakeholders in all stages of the project, the project impact can be increased and sustainable results can be achieved, and building partnerships as stakeholder management helps build strong partnerships with various actors, providing financial and logistical support for the project, mitigating as it helps in managing expectations and dealing with potential between different stakeholders, and improving decision-making by understanding the perspectives of different stakeholders, more comprehensive and effective decisions can be made, and transparency and accountability in project implementation can be increased.

The dimensions of capacity building in stakeholder management include the ability to identify all stakeholders relevant to the project and assess their impact, the ability to communicate effectively with stakeholders, listen to their opinions and needs, build trust-based relationships with stakeholders, manage stakeholders' expectations realistically, and the ability to resolve conflicts that may arise between stakeholders.

²¹⁷ The concept of stakeholders, their types and practical examples , Bakkah platform, <https://bakkah.com/ar/knowledge-center/%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B5%D9%84%D8%AD%D8%A9>

Capacity building strategies can be leveraged by organizing workshops that focus on stakeholder management skills, such as effective communication, conflict resolution, and partnership building, providing opportunities for participants to apply what they have learned by working on real projects, providing consultations from stakeholder management experts, organizing field visits to successful stakeholder management projects, encouraging networking with stakeholder management experts, teaching participants how to communicate clearly with different stakeholders, training participants on how to deal with conflicts that may arise between stakeholders, and teaching participants how to identify and evaluate stakeholders ²¹⁸.

- ☒ Building capacity in community arts ²¹⁹ and strengthening the arts and culture community in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of community arts stems from its contribution to healing and expression. Community arts help individuals express their feelings and pain in creative ways, which contributes to the process of psychological and social healing. Community arts bring people together from different backgrounds, which enhances social cohesion and builds trust. They contribute to economic development by creating job opportunities in the cultural and creative sector. Community arts help preserve cultural heritage and enhance national identity.

The dimensions of capacity building in the field of community arts include training artists and creatives by providing training programs in various artistic fields such as theater, music, visual arts, and handicrafts, supporting independent artistic initiatives and providing creative spaces, exchanging experiences and knowledge between local and international artists, empowering local communities, organizing artistic workshops for children, youth, and the elderly, establishing community art teams, supporting artistic initiatives that aim to solve social problems, building cultural infrastructure, establishing cultural and artistic centers, providing the tools and materials necessary for artistic practice, supporting festivals and cultural events, providing financial and logistical support, providing grants and financial assistance to artists and artistic

218 Effective Stakeholder Management Strategies for Startup Success , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B5%D9%84%D8%AD%D8%A9-%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D9%81%D8%B9%D8%A7%D9%84%D8%A9-%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B5%D9%84%D8%AD%D8%A9-%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D8%A8%D8%AF%D8%A1-%D8%A7%D9%84%D8%AA%D8%B4%D8%BA%D9%8A%D9%84.html>

219 Capacity Building: Empowering Communities: A Guide to Effective Capacity Building , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D8%A7%D8%AA-%D8%AF%D9%84%D9%8A%D9%84-%D9%84%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84%D8%A9.html>

initiatives, developing training programs that suit the needs of local communities, cooperating with local partners, non-governmental organizations, schools, and government institutions, spreading awareness of the importance of community arts, organizing awareness campaigns to encourage community participation in artistic activities, seeking funding from donors and the private sector, providing safe spaces for artistic practice and encouraging dialogue and tolerance, and through training local cadres and providing them with technical support.

☒ Capacity Building in Enhancing the Quality of Arts ²²⁰in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building stems from enhancing the quality of arts. Arts bring people together from different backgrounds, which enhances social cohesion and builds trust. Arts contribute to economic development by creating job opportunities in the cultural and creative sector. Arts help preserve cultural heritage and enhance national identity. This can be done through the dimensions of capacity building in enhancing the quality of arts, including training artists and creatives, providing specialized training programs in various artistic fields (drawing, sculpture, theater, music, design, etc.), supporting independent artistic initiatives and providing creative spaces, exchanging experiences and knowledge between local and international artists, developing the technical and administrative skills of artists, building and developing cultural infrastructure (museums, theaters, cultural centers), supporting existing cultural institutions and providing the necessary funding, developing cultural policies that encourage creativity and innovation, organizing exhibitions and art festivals, supporting the publishing and distribution of artworks, creating digital platforms to display artworks, organizing art workshops for children and youth, providing educational programs in the field of arts, and spreading awareness of the importance of arts and their role in society.

☒ Capacity building in enhancing access to educational resources ²²¹in the fields of arts, history and humanities in cultural relief activities within humanitarian response programs

²²⁰ Platform for developing skills of performing arts artists and technicians, Ettijahat Organization, <https://www.ettijahat.org/page/1054>

²²¹ Capacity building for the dissemination of the concept of open science, UNESCO, https://unesdoc.unesco.org/ark:/48223/pf0000383326_eng

The importance of capacity building in this field stems from the fact that preserving cultural heritage helps protect and preserve cultural heritage from loss and damage. Strengthening cultural identity contributes to enhancing the sense of belonging and identity among individuals and communities, providing opportunities for learning and development opens new horizons for learning and personal and professional development, and building more resilient societies contributes to building societies capable of dealing with shocks and challenges ²²².

Capacity building dimensions in enhancing access to educational resources in the fields of arts, history and humanities within cultural relief activities include developing digital educational resources by creating digital libraries containing books, articles and research in the fields of arts, history and humanities, developing electronic educational platforms that provide lessons and courses in these fields, producing multimedia educational materials such as videos and interactive images, focusing on teacher and educator training programs by providing training programs for teachers and educators on how to use technology in teaching, developing innovative educational curricula that suit the needs of learners in affected areas, building networks of teachers and educators to exchange experiences and knowledge, and working to build the technological infrastructure by providing computers and the Internet in schools and cultural centers, and establishing wide-ranging communications networks.

can be supported by providing financial and logistical support to affected cultural institutions, helping these institutions rebuild their collections and develop their programs, encouraging community participation, organizing workshops and cultural events in which local communities participate, encouraging individuals to share their knowledge and skills in the artistic and historical fields, working to provide financial and logistical resources, grants and financial assistance for educational and cultural projects, cooperating with local partners, cooperating with non-governmental organizations, schools and government institutions, spreading awareness of the importance of culture and education, and organizing awareness campaigns to encourage communities to participate in cultural and educational activities.

²²² Open Educational Resources: Basic Concepts , Mada Academy, <https://academy.mada.org.qa/ar/course/open-educational-resources-oer-basics/>

- ☒ Capacity building in health and psychosocial support ²²³ and design of psychosocial support programs in cultural relief activities within humanitarian response programs

The importance of capacity building in health and psychosocial support stems from its ability to heal psychologically, as psychological support helps reduce the severity of psychological trauma, improve mood, enhance the ability to deal with negative feelings, promote social cohesion, build social relationships, enhance the sense of belonging to society, strengthen family ties, prevent mental illnesses, detect psychological conditions early, provide appropriate treatment, and thus prevent the development of chronic mental illnesses, promote community participation in community activities, and build more active and vibrant communities.

Among the dimensions of capacity building in the field of health, psychological and social support, and designing psychological and social support programs within cultural relief activities, it is possible to work on training cadres by training relief workers on methods of providing initial psychological support, training psychological counselors to assess psychological needs and provide appropriate treatment, building the capacity of volunteers to provide psychological and emotional support to those affected, and working on developing psychological support programs by designing various programs to meet the needs of different age groups (children, youth, elderly), developing special programs for women, men, and people with disabilities, and integrating cultural elements into psychological support programs ²²⁴.

Social support networks can be built by encouraging the formation of psychological support groups, establishing community centers to provide psychological services, enhancing cooperation between organizations working in the field of mental health, and working to spread awareness by organizing awareness campaigns on the importance of mental health and breaking down social barriers related to mental health.

When designing psychosocial support programs, the needs of those affected must be taken into account, and the psychological and social needs of the program beneficiaries must be identified, as well as privacy and culture, respect for privacy and local culture in providing services, encourage active community participation

²²³ Mental Health and Psychosocial Support, INEE, <https://inee.org/ar/collections/mhpss-sel>

²²⁴ Mental health and psychosocial support, UNHCR, <https://emergency.unhcr.org/en/mental-health-and-psychosocial-support-unhcr-emergency> ... 8%A7%D9%84%D8%B5%D8%AD%D8%A9-%D8%A7%D9%84%D8%B9%D9%82%D9%84%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D9%86%D9%81%D8%B3%D9%8A-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A

in designing and implementing the program, integration with other services, and integration of psychological support programs with other services for those affected, such as shelter, food, and health care. All of these are psychosocial support activities, including workshops for self-expression through drawing, writing, music, and other creative activities, support groups to exchange experiences and feelings among those affected, recreational and social activities to enhance social cohesion and reduce tension, and life skills training programs.

☒ Capacity Building in Creative Industries Management ²²⁵in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in creative industries management stems from its ability to achieve economic development, create new job opportunities, enhance local income, preserve cultural heritage, protect and preserve craft and artistic heritage, build community, enhance social cohesion, develop entrepreneurship and innovation, and promote psychological and social healing, providing space for self-expression and healing from trauma.

The dimensions of capacity building in managing creative industries within cultural relief activities include training craftsmen and artists by developing their technical and administrative skills, teaching them the basics of marketing and distribution, introducing them to intellectual property rights, working to support cultural institutions by building and developing cultural infrastructure (workshops, exhibitions, cultural centers), supporting existing cultural institutions and providing the necessary funding, developing cultural policies that encourage creativity and innovation, working to encourage creative production by organizing exhibitions and art and craft festivals, supporting the publishing and distribution of art and craft works, creating digital platforms to display creative works, working to build cooperation networks by linking craftsmen and artists to local, regional and international markets, facilitating cooperation between the public and private sectors and civil society, activating cultural relief activities and their role in capacity building by providing financial and logistical support, providing grants and financial assistance for creative projects, developing curricula and

²²⁵ Success in Creative Industries , Faster Capital, <https://fastercapital.com/mawdoo3/%D8%A7%D9%84%D9%86%D8%AC%D8%A7%D8%AD-%D9%81%D9%8A-%D8%A7%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-.html>

training programs, developing training programs that suit the needs of local communities, cooperating with local partners, cooperating with non-governmental organizations, schools and government institutions, and spreading awareness of the importance of creative industries.

- ☒ Capacity building in managing digital platforms ²²⁶and social media in cultural relief activities within humanitarian response programs

The importance of capacity building in managing digital platforms stems from spreading awareness, reaching the largest possible number of people to raise awareness of emergencies, the needs of those affected, opportunities to contribute to relief efforts, mobilizing resources, collecting donations and in-kind assistance, recruiting volunteers, and building supportive communities, providing a platform for communication and solidarity between those affected, volunteers, and donors, and facilitating coordination processes, facilitating communication and coordination between various entities working in the field of cultural relief.

Among the dimensions of capacity building in managing digital platforms and social media within cultural relief activities, we can mention training humanitarian workers on the use of various social media platforms (Facebook, Twitter, Instagram, etc.), teaching them how to create effective digital marketing campaigns, providing them with online management skills, working on developing digital content by producing visual, audio and written content that is attractive and suitable for a wide audience, using simple and clear language to communicate with different segments of society, ensuring the accuracy of the information being published, working on building the digital identity of institutions by designing a strong and attractive visual identity for institutions working in the field of relief, creating websites and blogs to provide information and services, developing mobile applications to facilitate access to information and services, working on analyzing data by using analysis tools to measure the impact of digital campaigns, and improving communication strategies based on the results of the analysis.

can be activated by providing training and qualification, organizing workshops and training courses in the field of digital platform management, building partnerships, cooperating with experts in the field of digital

²²⁶ Building digital platforms , icloudits , <https://icloudits.com/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%85%D9%86%D8%B5%D8%A7%D8%AA-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9/>

marketing and communications, providing the tools and resources, providing the necessary devices and programs to manage accounts on social media, and supporting youth initiatives, encouraging young people to use social media to express themselves and participate in relief efforts ²²⁷.

- ☒ Capacity building in supporting and developing knowledge and ²²⁸technical and creative resources in cultural relief activities within humanitarian response programs

The importance of capacity building in supporting and developing knowledge and technical and creative resources stems from its ability to enhance innovation and creativity, encourage new ideas and innovative solutions to address the challenges facing affected communities, build local capacities, enable individuals and communities to be self-reliant and develop their skills and capabilities, preserve cultural heritage, protect and preserve craft and artistic heritage, enhance cultural identity, create new job opportunities and increase income.

Capacity building dimensions in supporting and developing knowledge and technical and creative resources within cultural relief activities include training craftsmen and artists, developing their technical and administrative skills, teaching them the basics of marketing and distribution, familiarizing them with intellectual property rights, building and developing cultural infrastructure, developing technical and creative resources, establishing libraries and information centers containing references, books and documents related to arts and crafts, providing the necessary technical tools and equipment for creative practice, building databases for technical and creative resources, encouraging cooperation and networks, linking craftsmen and artists to local, regional and international markets, facilitating cooperation between the public and private sectors and civil society, building awareness of the importance of knowledge and technical and creative resources, organizing awareness campaigns to encourage communities to benefit from these resources, activating the role of cultural relief activities and their role in capacity building by providing financial and logistical support, providing grants and financial assistance for creative projects, developing curricula and training programs, developing training programs that suit the needs of local communities, cooperating with

²²⁷ Digital Platforms | Coordination, Integration and Transformation , du , <https://www.du.ae/ar/business/digital-platform>

²²⁸ Capacity building and development, technical and scientific cooperation, Convention on Biological Diversity

<https://www.cbd.int/doc/c/c677/3157/0ca49875cbc38525239ec8a6/cop-15-l-28-ar.pdf>

local partners, cooperating with non-governmental organizations, schools and government institutions, spreading awareness of the importance of knowledge and technical and creative resources, organizing awareness campaigns to encourage communities to benefit from these resources ²²⁹.

- ☒ Capacity building in strong work ethics, ²³⁰motivation, initiative, dynamism, enthusiasm, discipline and reliability in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of capacity building stems from strong work ethics, motivation, initiative, dynamism, enthusiasm, discipline and reliability within cultural relief activities by ensuring transparency and integrity, enhancing trust between humanitarian organizations and affected communities, improving work efficiency, increasing productivity and achieving the best results with the least effort, enhancing team spirit, building strong working relationships based on mutual respect and cooperation, and ensuring the continuity of relief projects and the achievement of their goals in the long term.

The dimensions of capacity building in strong work ethics, motivation, initiative, dynamism, enthusiasm, discipline and reliability within cultural relief activities include designing specialized training programs to develop the personal and professional skills of relief workers, focusing on values such as integrity, transparency, responsibility and commitment, adopting interactive training methods that encourage participation and learning, building a strong corporate culture, establishing clear policies and procedures related to work ethics, creating mechanisms for accountability and transparency, encouraging positive initiatives and appreciating outstanding employees, providing a safe and respectful work environment that contributes to motivating employees, providing psychological and social support to employees, providing opportunities for professional development, setting clear performance indicators to measure the extent of employees' commitment to work ethics, and conducting periodic evaluations of employee performance and providing the necessary feedback.

is through cultural relief activities and activating its role in building capacities in strong work ethics, motivation, initiative, dynamism, enthusiasm, discipline and reliability within cultural relief activities by

²²⁹ Knowledge Exchange , Nuqat website, <https://www.nuqat.me/ar-what-we-do>

²³⁰ Strong Work Ethics , Faster Capital, <https://fastercapital.com/mawdoo3/%D8%A3%D8%AE%D9%84%D8%A7%D9%82%D9%8A%D8%A7%D8%AA-%D8%B9%D9%85%D9%84-%D9%82%D9%88%D9%8A%D8%A9.html>

providing training and qualification, organizing workshops and training courses in the field of work ethics and human values, spreading awareness of the importance of work ethics, organizing awareness campaigns to encourage employees to adhere to institutional values, and developing evaluation tools to measure the extent of employees' commitment to work ethics.

☒ Capacity Building in Content Quality Management ²³¹in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in content quality management within cultural relief activities stems from ensuring the accuracy of information, ensuring that the information being disseminated is accurate and reliable, enhancing transparency, building trust between humanitarian organizations and affected communities, improving communication, using clear and simple language that facilitates understanding of messages, customizing content to meet the needs of the target audience and providing content that is appropriate to their culture and experiences, and measuring impact, evaluating the effectiveness of relief campaigns by analyzing data related to the content.

The dimensions of capacity building in content quality management within cultural relief activities include training humanitarian workers on the basics of writing good and appropriate content, teaching them how to use photo and video editing tools, providing them with social media management skills, developing content strategies, setting clear plans for developing and distributing content, identifying the target audience and determining their needs, choosing appropriate channels for publishing content, working on building a content database by creating a digital library for relief content, developing tools for classifying and storing content, working on measuring and analyzing performance by using analytical tools to measure the extent of audience interaction with content, conducting opinion polls to learn the opinions of beneficiaries, using experts in the field of communication and media to develop content, working on providing training and qualification, organizing workshops and training courses in the field of content management, building partnerships, cooperating with academic institutions and non-governmental organizations to develop training programs,

²³¹ Choosing the right CMS for your business , Sahl Solution Company, <https://sahlsolution.com/%D8%A7%D8%AE%D8%AA%D9%8A%D8%A7%D8%B1-%D9%86%D8%B8%D8%A7%D9%85-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%B3%D8%A8-%D9%84%D8%B9%D9%85/>

spreading awareness of the importance of content quality, organizing awareness campaigns to encourage employees to commit to content quality, and developing evaluation tools. Developing tools to measure content quality.

☒ Capacity Building on Cultural Diversity ²³²in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in cultural diversity stems from building bridges of communication between different cultures, which reduces misunderstanding and conflict, and reaching target groups allows for the design of relief programs that meet the needs of different cultures and take into account their specificities, and enhance cooperation between individuals and groups from different cultural backgrounds, and build more cohesive, inclusive and accepting societies.

Capacity building dimensions in content quality management within cultural relief activities include training humanitarian workers to understand and appreciate different cultures, teaching them how to communicate effectively with people from diverse cultural backgrounds, providing them with the skills needed to manage cultural diversity in the workplace, developing cultural programs, designing relief programs that take cultural diversity into account and include all groups, benefiting from local cultural heritage in program design, ensuring representation of all cultural groups in program design and implementation, working to build partnerships with the local community by involving community leaders and cultural organizations in program design and implementation, building trust with local communities through ongoing dialogue, organizing awareness campaigns to encourage tolerance and mutual respect between different cultures, supporting cultural activities that promote diversity, providing training and qualification, organizing workshops and training courses in the field of cultural diversity, building partnerships and cooperating with local, regional and international cultural organizations, spreading awareness of the importance of cultural diversity, organizing awareness campaigns to encourage tolerance and mutual respect between different cultures, and developing evaluation tools to measure the effectiveness of programs in promoting cultural diversity.

232 What is cultural diversity , French diplomacy, <https://www.diplomatie.gouv.fr/ar/dossier-pays/afrique-du-nord-et-moyen-orient/%D9%81%D8%B1%D9%86%D8%B3%D8%A7-%D8%AA%D8%AA%D8%AD%D8%B1%D9%83-%D9%85%D9%86-%D8%A3%D8%AC%D9%84-%D8%B6%D8%AD%D8%A7%D9%8A%D8%A7-%D8%A7%D9%84%D8%A7%D8%B6%D8%B7%D9%87%D8%A7%D8%AF-%D8%B9%D9%84%D9%89-%D8%AE%D9%84%D9%81%D9%8A%D8%A9/article/understanding-the-diversite-culturelle>

- ☒ Capacity building in cultural policies ²³³in cultural relief activities within humanitarian response programs

The importance of capacity building in cultural policies stems from the fact that it helps to identify the cultural needs of affected communities and set priorities, develop clear action plans to achieve cultural goals, allocate available resources effectively to achieve maximum benefit, build partnerships and cooperation between various entities working in the cultural field, ensure sustainability, and build strong cultural institutions capable of continuing to provide their services.

The dimensions of capacity building in cultural policies within cultural relief activities include training policy makers and providing them with the knowledge and skills necessary to develop effective cultural policies, teaching them how to analyze cultural needs and determine priorities, training them on methods of evaluating cultural policies, building institutional capacities and enhancing the capacities of governmental and non-governmental cultural institutions to develop and implement cultural policies, supporting the establishment of new cultural institutions, encouraging community participation in formulating cultural policies, building dialogue between policy makers and civil society, supporting research and studies in the field of cultural policies, collecting data and information necessary to develop policies, providing training and qualification, and organizing workshops and training courses in the field of cultural policies.

Partnerships can be built and cooperation can be established with academic institutions and non-governmental organizations to develop training programs, raise awareness of the importance of cultural policies, organize awareness campaigns to encourage community participation in policy formulation, and develop evaluation tools to measure the effectiveness of cultural policies ²³⁴.

- ☒ Capacity Building in Creative Writing ²³⁵in Cultural Relief Activities within Humanitarian Response Programs

233 Cultural Policy Program, Cultural Resource, [https://mawred.org/%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9/](https://mawred.org/%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9/)

234 Why Cultural Policies?, Saadia Mufreh, Al-Sharq Newspaper, 2023, <https://al-sharq.com/opinion/04/12/2023/%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9>

235 https://www.youtube.com/watch?v=pdUq_RTV3LE Creative writing lecture, trainer Zainab Saleh

The importance of building capacity in creative writing within cultural relief activities stems from the fact that it helps individuals understand their feelings and organize their thoughts, which contributes to the process of psychological and social healing, and helps individuals discover their creative abilities and enhance their self-confidence. Creative writing allows individuals to express their cultural identity and heritage, and creative writing workshops bring together people from different backgrounds, which enhances social cohesion and builds confidence.

Capacity building dimensions in creative writing within cultural relief activities include organizing workshops that focus on the basics of creative writing, such as describing feelings and events, building characters, and developing the plot, hosting writers and journalists to present specialized workshops, encouraging participants to write short stories, poetry, blogs, and other creative forms, creating writing groups where participants can share their writings and receive constructive feedback, organizing poetry readings and book launches for participants, publishing participants' creative works in literary magazines or electronic platforms, organizing exhibitions of books, photos, and paintings produced by participants, building networks by connecting participants with writers, publishers, and cultural institutions, facilitating cooperation between participants in joint projects, and working to spread awareness of the importance of creative writing by organizing awareness campaigns to encourage participation in creative activities.

☒ Capacity Building on Intellectual Property Rights, ²³⁶Copyright and Resale Rights for Artists in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in intellectual property rights, copyrights and resale rights for artists within cultural relief activities stems from working to protect artistic creations, helping artists understand their legal rights and protect their works from plagiarism and theft, empowering artists economically, helping artists negotiate fair terms for the use of their works and generating income from them, encouraging creativity and building a healthy creative environment that contributes to building a creative environment that respects artists' rights and encourages cooperation.

²³⁶ Intellectual Property Rights, <https://www.wipo.int/about-wipo/ar/>

Capacity building dimensions in intellectual property rights, copyrights and resale rights for artists within cultural relief activities include training artists by providing training workshops on the concepts of intellectual property rights and copyrights, explaining how to register and legally protect artistic works, training artists on how to negotiate contracts with publishers and cultural institutions, organizing awareness campaigns on the importance of intellectual property rights, publishing educational materials and digital resources on this topic, providing free legal advice to artists to help them solve legal problems related to intellectual property rights, building networks, linking artists with lawyers specializing in intellectual property rights, encouraging cooperation between artists and human rights organizations, working to provide financial and logistical support, providing grants and financial assistance for projects that aim to build capacity in the field of intellectual property rights, developing curricula and training programs, developing training programs that suit the needs of local artists, cooperating with local partners, cooperating with non-governmental organizations, schools and government institutions, spreading awareness of the importance of intellectual property rights, organizing awareness campaigns to encourage community participation in protecting creativity.

☒ Capacity Building in Brand Management ²³⁷in Cultural Relief Activities within Humanitarian Response Programs

The importance of building capacity in brand management within cultural relief activities stems from its role in unifying efforts, which helps unify the efforts of the various parties working in the project under one umbrella, and building identity, which helps build a strong identity for the project that reflects its values and goals, enhancing communication with beneficiaries, donors and partners, increasing awareness of the project's goals and achievements, and helping attract funding from donors and companies.

The dimensions of capacity building in brand management include defining the visual identity, designing a distinctive logo for the project, choosing colors and designs that reflect the project's values, developing a comprehensive visual identity guide, formulating a clear and concise message that expresses the project's

237 Brand: Building a Strong Brand: The Key to Successful Business Expansion, Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D9%8A%D8%A9-%D8%A8%D9%86%D8%A7%D8%A1-%D8%B9%D9%84%D8%A7%D9%85%D8%A9-%D8%AA%D8%AC%D8%A7%D8%B1%D9%8A%D8%A9-%D9%82%D9%88%D9%8A%D8%A9-%D9%85%D9%81%D8%AA%D8%A7%D8%AD-%D8%A7%D9%84%D8%AA%D9%88%D8%B3%D8%B9-%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D9%8A-%D8%A7%D9%84%D9%86%D8%A7%D8%AC%D8%AD.html>

objectives, defining the project's core values, developing a communication strategy, identifying the target audience, choosing appropriate communication channels (social media, websites, print), developing an attractive content plan, setting performance indicators to measure the effectiveness of the brand strategy, using analysis tools to measure audience interaction, providing training and organizing training workshops in the field of brand management, building partnerships and cooperating with experts in the field of marketing and advertising, developing tools and methods to measure performance, and spreading awareness and organizing awareness campaigns on the importance of brand management.

- ☒ Capacity building in sales ²³⁸ and online selling in cultural relief activities within humanitarian response programs

The importance of building capacity in sales and online selling within cultural relief activities stems from enabling artists and craftsmen to market their products directly to the target audience, which increases their income and ensures the continuity of their work, and builds a sustainable local economy based on creativity and innovation, and helps spread awareness of local culture and heritage through the sale of handicrafts and arts, and enables artists and craftsmen to participate in the digital economy and communicate with a global audience.

Among the dimensions of capacity building in sales and online selling within cultural relief activities, we can work on training artists on the basics of online marketing, including market research, identifying the target audience, building a strong product identity, teaching them how to use different e-commerce platforms and providing them with the necessary skills to manage their online stores and social media marketing, helping artists create simple websites to display their products, training them to design attractive and effective websites, training them to use different digital marketing tools, such as search engines, paid advertising, and email marketing, teaching them how to optimize search engines to increase the appearance of their products in search results, training them to take professional photos of their products to display them online, training them on appropriate packaging methods to ensure that the products reach customers in good condition, and

238 Developing Sales Team Skills , Commitment Website, <https://iltizamerp.com/ar/Blog/Tutorials/%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%81%D8%B1%D9%8A%D9%82-%D8%A7%D9%84%D9%85%D8%A8%D9%8A%D8%B9%D8%A7%D8%AA-%D9%83%D9%8A%D9%B1%D9%8A%D8%A9-%D8%A8%D9%86%D8%A7%D8%A1-%D9%81%D8%B1%D9%8A%D9%82-%D9%82%D9%88%D9%8A-%D9%88%D9%81%D8%B9%D9%91%D8%A7%D9%84>

providing financial and logistical support, providing grants and financial assistance to purchase the necessary equipment and marketing.

- ☒ Capacity building in inventory and warehouse management ²³⁹in cultural relief activities within humanitarian response programs

The importance of capacity building in inventory and warehouse management within cultural relief activities stems from its role in preserving cultural property, protecting cultural materials from damage, destruction and deterioration, improving efficiency, using available resources effectively and efficiently, facilitating the distribution of cultural materials to beneficiaries, and providing accurate data on inventory, which helps in making relief-related decisions and enhancing transparency.

Capacity building dimensions in inventory and warehouse management within cultural relief activities include training warehouse workers on the correct storage methods for various cultural materials (books, paintings, sculptures, musical instruments, etc.), teaching them how to inspect and evaluate the condition of stored materials, training them on the use of inventory management systems, working on equipping warehouses, securing safe, dry and cool warehouses to preserve cultural materials, providing shelves and appropriate tools for storing various materials, providing a lighting and ventilation system suitable for preserving cultural materials, developing an accurate recording system for stored materials, using computer programs to manage inventory and track the movement of materials, cooperating with museums and cultural institutions to gain the necessary expertise and knowledge, and exchanging expertise and information on best practices in the field of preserving cultural materials.

- ☒ Capacity building in correspondence management ²⁴⁰in cultural relief activities within humanitarian response programs

239 Integrated skills in warehouse management and inventory control , Arab Portal for Administrative Development, <https://arabpad.net/purchasing-warehousing-and-logistics-courses/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%AA%D9%83%D8%A7%D9%85%D9%84%D8%A9-%D9%81%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%88%D8%AF%D8%B9/>

240 What is the administrative correspondence system , hr-system , <https://hr-system.ai/topics/%D8%A8%D8%B1%D9%86%D8%A7%D9%85%D8%AC-%D8%B4%D8%A6%D9%88%D9%86-%D9%85%D9%88%D8%B8%D9%81%D9%8A%D9%86/%D8%A7%D9%84%D9%85%D8%B1%D8%A7%D8%B3%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9>

The importance of capacity building in correspondence management within cultural relief activities stems from its role in ensuring effective communication, rapid and accurate exchange of information and documents between the various stakeholders, improving decision-making, providing the necessary information to make the right decisions at the right time, enhancing transparency at all stages of the project, facilitating the monitoring and evaluation process, providing the necessary data to evaluate project performance, and maintaining an accurate record of correspondence, which can be referred to at any time.

The dimensions of capacity building in correspondence management within cultural relief activities include training employees to use electronic correspondence management programs, teaching them how to write official correspondence correctly, training them to archive and organize correspondence, developing an electronic correspondence management system that covers all stages of the correspondence life cycle (from receiving the request to archiving), designing templates for different correspondences (letters, reports, protocols), establishing clear procedures to organize the workflow of correspondence, defining responsibilities for each member of the work team, organizing workshops and training courses to raise employees' awareness of the importance of correspondence and its role in the success of the project, providing training and qualification, organizing workshops and training courses in the field of correspondence management, developing tools and programs to manage correspondence, building partnerships, cooperating with academic institutions and non-governmental organizations to develop training programs, spreading awareness of the importance of correspondence management, and organizing awareness campaigns to encourage community participation in protecting cultural heritage.

- ☒ Building capacity in managing ²⁴¹current and future clients, funders, suppliers and the community in cultural relief activities within humanitarian response programs

The importance of capacity building in managing current and future clients, funders, suppliers and the community within cultural relief activities stems from ensuring project continuity by building strong relationships with funders and ensuring continued financial support, improving the quality of services by

241 Mechanisms of creativity and methodologies of excellence in customer relationship management , administrative expert, <https://alkhabeer.org/%D8%A2%D9%84%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%A8%D8%AF%D8%A7%D8%B9-%D9%88%D9%85%D9%86%D9%87%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%85%D9%8A%D8%B2-%D9%B1%D9%8A-%D8%A5%D8%AF%D8%A7%D8%B1/>

listening to the opinions of clients and beneficiaries and meeting their needs, building broad networks of relationships by forming strong relationships with suppliers and partner institutions, enhancing transparency and accountability through continuous communication with the local community and providing periodic reports on the progress of work, and improving the image of the project by building a positive image of the project among the community.

The dimensions of capacity building in managing current and future customers, funders, suppliers and the community within cultural relief activities include the topics of customer relationship management, training employees on how to deal with current and future customers, developing strategies to attract new customers and retain current customers, using customer relationship management tools, managing funder relationships, building strong relationships with current and new funders, submitting periodic reports on the progress of work and project achievements, developing plans to diversify funding sources, managing supplier relationships, building strong relationships with suppliers and ensuring the quality of products and services, developing a system to evaluate supplier performance, managing community relationships, organizing awareness and communication events with the local community, listening to the opinions and ideas of the local community, and building partnerships with community institutions ²⁴².

☒ Capacity building in studio management ²⁴³in cultural relief activities within humanitarian response programs

The importance of building capacity in studio management within cultural relief activities stems from empowering artists, providing them with the necessary skills to manage their artistic work independently, revitalizing the cultural scene, contributing to the revitalization of cultural life and the reconstruction of affected communities, creating job opportunities for artists and creative youth, preserving and developing cultural heritage, building creative communities, and encouraging cooperation and innovation among artists and creatives.

²⁴² How to develop relationships with clients and build trust with them , Engaz, <https://engazcrm.com/blog/develop-relationships-with-clients/>

²⁴³ Multidisciplinary Studios Strategy , Arabic Blog, <https://blog.ajsrp.com/%d8%a7%d8%b3%d8%aa%d8%b1%d8%a7%d8%aa%d9%8a%d8%ac%d9%8a%d8%a9-%d8%a7%d9%84%d8%a7%d8%b3%d8%aa%d9%88%d8%af%d9%8a%d9%88%d9%87%d8%a7%d8%aa-%d9%85%d8%aa%d8%b9%d8%af%d8%af%d8%a9-%d8%a7%d9%84%d8%aa%d8%ae/>

Capacity building dimensions in studio management within cultural relief activities include training artists on the basics of business management, such as marketing, sales, and budget management, teaching them how to build effective business plans and marketing strategies, providing them with the skills needed to manage artistic projects, training artists on how to use social media to promote their work, teaching them how to participate in art exhibitions and festivals, providing them with the skills needed to build a broad network of relationships in the artistic field, training artists on how to use modern artistic techniques, teaching them how to develop their creative ideas and transform them into artworks, providing them with the skills needed to manage artistic production, training artists on methods of preserving and maintaining artworks, teaching them how to deal with digital artworks, providing training and qualification, organizing workshops and training courses in the field of studio management, and spreading awareness of the importance of cultural studios.

☒ Capacity building in documentation ²⁴⁴in cultural relief activities within humanitarian response programs

The importance of building capacities in the field of documentation within cultural relief activities stems from preserving cultural heritage, documenting the condition of cultural artifacts before and after the repair process, which facilitates the decision-making process regarding their restoration and maintenance, facilitating the decision-making process, providing the data and information necessary to make the right decisions regarding restoration and repair processes, enhancing transparency, and building a comprehensive database of cultural artifacts, which facilitates the research and study process, and facilitates the evaluation process of the success of relief operations ²⁴⁵.

The dimensions of capacity building in the field of documentation within cultural relief activities include training cadres on different documentation methods (photos, videos, drawings, measurements), teaching them how to use computer programs specialized in the field of documentation, training them on writing technical reports, developing a unified documentation system that covers all stages of the relief process, designing unified documentation forms, using computer programs to manage data, providing the necessary equipment

²⁴⁴ Documentation, Wikipedia, <https://ar.wikipedia.org/wiki/%D8%AA%D9%88%D8%AB%D9%8A%D9%82>

²⁴⁵ Documents Function – ScienceDirect, <https://www.sciencedirect.com/science/article/abs/pii/S0262885698000687>

and tools such as cameras, scanning devices, measuring devices, and other equipment necessary for documentation, cooperating with museums and cultural institutions to gain expertise and knowledge, exchanging experiences and information on best practices in documentation, providing training and qualification, organizing workshops and training courses in documentation.

- ☒ Capacity building in the working methods of art galleries ²⁴⁶and art exhibitions locally and internationally in cultural relief activities within humanitarian response programs

The importance of capacity building in the methods of working of art galleries and art exhibitions locally and internationally within cultural relief activities stems from its role in revitalizing the cultural scene, contributing to the revitalization of cultural life and the reconstruction of affected communities, creating job opportunities, providing job opportunities for artists and creative youth, preserving cultural heritage, helping to preserve and develop cultural heritage, building creative communities, encouraging cooperation and innovation among artists and creatives, and promoting cultural exchange, contributing to the promotion of cultural exchange between different communities.

Among the dimensions of capacity building in the methods of working in art exhibitions and art fairs locally and internationally within the cultural relief activities, we can mention planning and organizing exhibitions, training participants on how to choose appropriate topics for exhibitions, teaching them how to identify the target audience, providing them with the skills necessary to plan and organize all stages of the exhibition (from choosing the venue to the opening), training participants on how to use social media to promote exhibitions, teaching them how to build relationships with the media, providing them with the skills necessary to attract the audience, training participants on how to manage the artwork during the exhibition, teaching them how to deal with visitors and inquiries, providing them with the skills necessary to manage the budget, training participants on how to participate in international exhibitions, teaching them how to deal with international museums and exhibitions, and providing them with the skills necessary to market their artworks internationally.

246 Art Gallery Training: How to Run an Art Gallery with Art Gallery Training , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%85%D8%B9%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%85%D8%B9%D8%B1%D8%B6-%D9%81%D9%86%D9%8A-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%85%D8%B9%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A.html>

- ☒ Capacity building in managing co-working spaces, platforms and cultural spaces ²⁴⁷in cultural relief activities within humanitarian response programs

The importance of capacity building in managing co-working spaces, platforms and cultural spaces within cultural relief activities stems from empowering artists with the skills needed to manage their artistic work independently, revitalizing the cultural scene, contributing to the revitalization of cultural life and the reconstruction of affected communities, providing job opportunities for artists and creative youth, helping to preserve and develop cultural heritage, and building creative communities to encourage cooperation and innovation among artists and creatives.

Among the dimensions of capacity building in managing shared workspaces, platforms and cultural spaces within cultural relief activities, we can mention training participants on how to manage shared spaces and cultural platforms, teaching them how to plan and organize activities and events, providing them with the necessary skills to manage the budget, training participants on how to use social media to promote the spaces, teaching them how to build relationships with the media, providing them with the necessary skills to attract the audience, training participants on how to build a community of artists and creators, teaching them how to organize activities that enhance cooperation and interaction, providing them with the necessary skills to manage conflicts and solve problems, training participants on how to build partnerships with governmental and private institutions, and teaching them how to obtain financial and logistical support.

- ☒ Capacity building in managing workshops, meetings, seminars and conferences ²⁴⁸in cultural relief activities within humanitarian response programs

The importance of capacity building in the methods of managing workshops, meetings, seminars and conferences within cultural relief activities stems from enhancing cooperation and building cooperation networks between the various parties concerned with culture and relief, building capacities and exchanging

247 Fundamentals of designing cultural centers ' scribd , <https://www.scribd.com/document/429135922/%D8%A7%D8%B3%D8%AA%D8%B5%D9%85%D9%8A%D9%85-% pdf>

248 Seminars and Conferences Organization Course , Dr. Saeed Al-Ghamdi, King Saud University, <https://fac.ksu.edu.sa/sites/default/files/%20%D9%85%D9%82%D8%B1%D8%B1%20%D8%AA%D9%86%D8%B8%D9%8A%D9%85%20%D8%A7%D9%84%D9%86%D8%AF%D9%88%D8%A7%D8%AA%20%D9%88%D8%A7%D9%84%D9%85%D8%A4%D8%AA%D9%85%D8%B1%D8%A7%D8%AA.doc>

knowledge and experiences between participants, developing ideas and joint projects, assessing needs, identifying the actual needs of affected communities, and developing effective strategies for cultural relief.

The dimensions of capacity building in the methods of managing workshops, meetings, seminars and conferences within the cultural relief activities include the topics of planning and organizing events, training participants on how to choose appropriate topics for events, teaching them how to identify the target audience, providing them with the skills necessary to plan and organize all stages of the event (from choosing the venue to the opening), training participants on how to use social media to promote events, teaching them how to build relationships with the media, providing them with the skills necessary to attract the audience, training participants on how to manage the artistic work during the event, teaching them how to deal with participants and inquiries, providing them with the skills necessary to manage the budget, training participants on how to facilitate dialogue and encourage effective participation, teaching them how to manage discussions, providing them with the skills necessary to ensure the smooth running of the event, training participants on how to evaluate the effectiveness of events, teaching them how to collect and analyze data, and providing them with the skills necessary to extract lessons learned.

☒ Capacity Building in Visual Arts ²⁴⁹in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in visual arts within cultural relief activities stems from helping individuals express their feelings and pain in a healthy way, which contributes to the process of psychological healing, building more cohesive and supportive societies by creating shared spaces for creativity and expression, preserving and developing cultural heritage by encouraging creativity inspired by heritage, and empowering individuals with the skills necessary to express themselves creatively. Visual arts can contribute to creating new economic opportunities for artists and craftsmen.

Capacity building dimensions in visual arts within cultural relief activities include organizing workshops in various artistic fields such as painting, sculpture, photography, ceramics, etc., focusing on the use of available

²⁴⁹ Contemporary Visual Arts, Birzeit University, <https://www.birzeit.edu/ar/study/programs/contemporary-visual-art>

local materials, encouraging individual and group participation, developing artistic projects, helping artists develop individual and group artistic projects, providing financial and logistical support for projects, organizing exhibitions to display artworks, establishing art studios equipped with the necessary tools and materials, providing safe spaces for creativity and expression, helping artists market their artworks, organizing exhibitions and auctions, using social media to promote artworks, building partnerships with cultural and educational institutions and the private sector, and cooperating with international organizations working in the field of cultural relief.²⁵⁰

- ☒ Capacity building in methods of creating artworks in cultural relief activities within humanitarian response programs

The importance of capacity building in the methods of creating artworks within cultural relief activities stems from empowering individuals, providing individuals with the skills necessary to express themselves creatively, providing economic opportunities, and creating new economic opportunities. Among the dimensions of capacity building in the methods of creating artworks within cultural relief activities, one can work on workshops in the visual arts, and organize workshops in various artistic fields such as drawing, sculpture, photography, ceramics, etc., and focus on using available local materials, encouraging individual and group participation, developing artistic projects, building artistic studios, marketing and promoting artworks, building partnerships with cultural and educational institutions and the private sector, cooperating with international organizations working in the field of relief, providing materials and tools, providing the artistic materials and tools necessary to implement artistic projects, training trainers, training local cadres to implement artistic workshops, and organizing exhibitions and festivals, organizing exhibitions and artistic festivals to display the artworks of participants.

- ☒ Capacity building in ²⁵¹physical or digital distribution of cultural relief activities within humanitarian response programs

²⁵⁰ Critics, sculptors, artists and writers: "Colleges of Arts" enrich the visual arts scene and develop cultural capabilities, Ahmed Al-Ghannam, Al-Riyadh newspaper, 2022, <https://www.alriyadh.com/1955505>

²⁵¹ What are distribution strategies, their importance and types, and what are the best distribution techniques, diggipacks, <https://diggipacks.com/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%88%D8%B2%D9%8A%D8%B9/>

The importance of capacity building in physical or digital distribution within cultural relief activities stems from ensuring that cultural resources reach the target groups, whether they are libraries, schools, community centers, or Individuals, and improving the utilization of resources, the optimal use of available resources, whether through their fair distribution or by providing the necessary training to benefit from them, building effective distribution networks linking suppliers and beneficiaries, and ensuring the sustainability of distribution activities by building local capacities.

Capacity building dimensions in physical or digital distribution within cultural relief activities can include assessing and identifying the cultural needs of affected communities, assessing the available infrastructure for distribution (warehouses, libraries, distribution centers), developing distribution strategies, developing comprehensive distribution plans that take into account the nature of the resources and the target audience, choosing appropriate distribution channels (directly, online, through partners), building logistical capabilities, training cadres in warehouse management, packaging, transportation and distribution, developing tracking and recording systems for distributed resources, building marketing capabilities, enhancing awareness of the importance of cultural resources among the target audience, developing promotional campaigns to encourage the use of these resources, training cadres in the use of digital technology in managing and distributing digital content, building digital platforms to provide access to cultural resources, activating training workshops in the fields of warehouse management, marketing, and digital distribution, designing programs to exchange expertise between local and international experts, field visits to successful projects in the field of distribution, and developing evaluation tools to measure the effectiveness of distribution programs ²⁵².

- ☒ Capacity building in accompanying people and leading tours, trips, meetings and gatherings ²⁵³in cultural relief activities within humanitarian response programs

The importance of capacity building in accompanying people and leading tours, trips, meetings and gatherings within cultural relief activities stems from its role in building bridges of communication, as trained tour guides help build bridges of communication between members of society, bring viewpoints closer, promote

²⁵² How to Manage Distribution Channels in Supply Chains Like a Pro, E3mel Business Platform, <https://www.e3melbusiness.com/blog/Manage-Distribution-Channels>

²⁵³ Trip management, agora, <https://agora.unwomen.org/course/info.php?id=28544>

dialogue, and enhance the sense of identity by learning about the cultural and historical heritage of the place. Individuals can enhance their sense of identity and belonging, support sustainable tourism that preserves natural and cultural resources, provide job opportunities, as working as a tour guide can become a sustainable source of income for many individuals, and support and provide a safe and stimulating environment for psychological and social recovery.

The dimensions of capacity building in accompanying people and leading tours, trips, meetings and meetings within cultural relief activities are related to basic skills such as communication skills where the guide must have excellent communication skills, the ability to express clearly and easily, effective listening, and guidance skills where the guide has the ability to direct groups and organize activities, ensure the safety of participants, possess historical and cultural knowledge of the place, the ability to speak multiple languages, especially local languages and common tourist languages, skills to deal with cultural diversity, the ability to deal with individuals from different cultural backgrounds and respect their privacy, problem-solving skills, the ability to deal with unexpected situations and solve problems that may arise during tours, marketing skills, the ability to promote tours and trips and attract more participants, possess community awareness, understand the special needs of affected local communities, the ability to interact with the local community in a positive and constructive way, and the ability to build the capacities of guides through capacity building activities in accompanying people and leading tours, trips, meetings and meetings within cultural relief activities such as training workshops in the fields of tourist guidance, local history and culture, communication skills, and field training programs through participation in tours Real trips, development of training materials, brochures, presentations, databases, and building networks of cooperation between tourist guides, NGOs, and the private sector ²⁵⁴.

- ☒ Capacity building in the field of security and safety ²⁵⁵ in cultural relief activities within humanitarian response programs

²⁵⁴ The importance of tour operators in the tourism industry , ticketinghub , <https://ar.ticketinghub.com/blog/the-importance-of-tour-operators-and-tour-tech-in-tourism-industry>

²⁵⁵ Capacity Building Programme in Occupational Safety and Health , SESRIC , <https://www.sesric.org/cbp-ohs-ar.php>

The importance of building capacities in the field of security and safety within cultural relief activities stems from its role in protecting employees and volunteers, ensuring the safety of cultural relief workers from any potential risks, protecting cultural property, protecting archaeological sites and cultural artifacts from damage or theft, ensuring the continuity of activities, providing a safe environment that allows cultural relief activities to continue without interruption, and building and strengthening trust between the local community and cultural relief workers.

The dimensions of capacity building in the field of security and safety within cultural relief activities include assessing and identifying potential risks in the work area (security, natural, social), assessing the level of risk for each risk, developing emergency plans to deal with various types of accidents, training employees to implement these plans, training employees to provide first aid in emergency situations, training employees on safety while working in archaeological sites and historical buildings, training them on the safe use of equipment and tools, educating employees and the local community on the importance of security and safety, providing advice on how to maintain personal security, cooperating with security agencies, building cooperative relationships with local security agencies, coordinating with them to provide the necessary protection, creating training workshops in the fields of safety, first aid, management, and designing field training programs by simulating emergency scenarios, developing safety protocols to ensure that the correct procedures are followed at all times, and providing safety equipment such as fire extinguishers and first aid devices.

- ☒ Capacity building in dialogue management ²⁵⁶, discussions, facilitation and presentation in cultural relief activities within humanitarian response programs

The importance of capacity building in managing dialogue, discussions, facilitation and presentation within cultural relief activities stems from its role in enhancing community participation, encouraging community members to participate effectively in making decisions related to the reconstruction of cultural heritage, building and creating an atmosphere of trust and respect among the various stakeholders, resolving conflicts,

²⁵⁶ , Foundations of Dialogue Management , Al-Josoer Center, <http://www.siironline.org/alabwab/josoer/002.html>

developing negotiation skills and resolving conflicts through peaceful means, making informed decisions, facilitating the process of collective decision-making through constructive dialogue, and enhancing social cohesion among community members, and from the dimensions of capacity building in managing dialogue, discussions, facilitation and presentation within cultural relief activities.

can be enhanced among workers in the cultural and humanitarian relief field, including effective communication skills, active listening skills, the ability to listen attentively to others and understand their points of view, the ability to express ideas and opinions clearly and easily, ask questions that encourage critical thinking and dialogue, provide constructive feedback that helps develop ideas, build capacity in session facilitation skills, manage and organize time effectively during sessions, manage and direct the discussion towards achieving specific goals, solve problems, deal with any problems that may arise during sessions, encourage all participants to participate in the discussion, build capacity in presentation skills in an attractive and clear manner, use visual aids, interact with the audience, build capacity in negotiation and conflict resolution skills, understand the roots of conflicts, search for common solutions, manage in a constructive manner, activate training workshops in the field of effective communication, session facilitation, presentation, conflict resolution, and field training programs through participation in real dialogue sessions, develop training tools, manuals, presentations, and databases, and build cooperation networks between facilitators, non-governmental organizations, and the private sector ²⁵⁷.

- ☒ Capacity building in cultural protection and preventive preservation ²⁵⁸ in cultural relief activities within humanitarian response programs

The importance of capacity building in cultural protection and preventive preservation within cultural relief activities stems from its role in preserving cultural identity. It helps preserve the cultural identity of affected communities, promotes and develops cultural tourism, which contributes to the development of the local economy, and builds strong and cohesive communities through connection to common heritage.

²⁵⁷ Ten steps to make you a great communicator, Misk platform, <https://hub.misk.org.sa/ar/insights/community/2022/10-characteristics-of-a-great-communicator/?allowview=true>

²⁵⁸ Capacity building worldwide for the safeguarding of intangible cultural heritage, UNESCO, https://webarchive.unesco.org/web/20201215140020/https://ich.unesco.org/en/capacity-building?categ=2017&country=&keyword=&field_office=&domain=&safe_meas=&text=

The dimensions of capacity building in cultural protection and preventive preservation within cultural relief activities include raising awareness of the importance of cultural heritage, raising awareness among the local community of the importance of preserving cultural heritage, familiarizing them with the laws and legislation related to heritage protection, training local cadres on cultural property preservation skills, providing them with the necessary knowledge about restoration and preservation techniques, developing emergency plans to protect cultural property in the event of natural or man-made disasters, building cooperation networks between government institutions, non-governmental organizations and the private sector, and benefiting from international expertise in the field of cultural heritage protection, through capacity building activities in cultural protection and preventive preservation within cultural relief activities, which may include training workshops in the fields of restoration, preservation, museum management, cultural marketing, and field training programs through direct work on the restoration of monuments and historical buildings, developing training tools, brochures, presentations, databases, and building specialized libraries, providing the necessary knowledge resources for researchers and specialists, and organizing conferences and seminars to exchange experiences and knowledge among experts in the field.

☒ Capacity Building in Collections Management ²⁵⁹in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in collection management within cultural relief activities stems from its role in preserving cultural heritage, ensuring the preservation of cultural collections from damage or loss, facilitating restoration processes, providing the necessary information for restoration and preservation processes, developing databases, creating comprehensive databases for cultural collections, promoting scientific research, providing raw materials for researchers and scholars, and building museums and cultural centers, providing the necessary collections to establish these institutions.

Among the dimensions of capacity building in the management of collections within cultural relief activities, we can mention activities such as documentation and inventory, training cadres on methods of documenting

²⁵⁹ Collection Development Policy, 6th of October University Library, Egypt, <https://soul.o6u.edu.eg/ar/circulation-policy/>

and inventorying cultural collections, using modern documentation techniques such as photography and scanning, assessing the condition of collections and determining treatment needs, determining preservation and restoration priorities, training cadres on methods of preventive preservation of collections, providing a suitable environment for storing collections, training cadres on various restoration techniques, using appropriate materials and equipment for restoration operations, organizing and classifying collections in warehouses, and using specialized warehouse management systems.

include training workshops in the areas of documentation, evaluation, preservation, restoration, and warehouse management, field training programs through direct work on cultural collections, development of training tools (booklets, presentations, databases), and organization of conferences and seminars to exchange experiences and knowledge among experts.

☒ Capacity Building in Museum Management ²⁶⁰in Cultural Relief Activities within Humanitarian Response Programs

The importance of building capacities in museum management within cultural relief activities stems from its role in preserving tangible and intangible heritage, protecting museum collections from damage and loss, preserving records and documents related to them, enhancing the role of museums in society, transforming museums into vital centers for education and culture, encouraging community participation, developing and designing interactive educational programs targeting different age groups, attracting visitors, developing marketing strategies to attract visitors to museums, and building partnerships with other relevant institutions, such as universities, schools, and non-governmental organizations.

Capacity building dimensions in museum management within cultural relief activities include documenting and inventorying museum collections, assessing the condition of collections and identifying treatment needs, developing conservation and restoration plans, managing warehouses and organizing collections, designing interactive educational programs targeting different age groups, developing educational materials (brochures, bulletins, websites), organizing cultural events, preparing budgets and managing financial resources, obtaining

²⁶⁰ Museum management, intercom , https://intercom.mini.icom.museum/wp-content/uploads/sites/62/2022/04/PULSE-2021-ARB_compressed-compressed.pdf

funding from various sources, developing marketing strategies to attract visitors, using social media to promote the museum, building partnerships with international cultural institutions, and participating in international projects.

- ☒ Capacity building in office and field work management ²⁶¹in cultural relief activities within humanitarian response programs

The importance of building capacities in managing office and field work within cultural relief activities stems from its role in improving the efficiency and organization of work and setting priorities, avoiding duplication of efforts, enhancing cooperation between the various teams working in the project, saving time and effort by simplifying procedures and unifying standards, improving the collection, analysis and quality of data accurately and efficiently, ensuring the sustainability of projects, and building strong institutions capable of continuing to provide their services after the end of the emergency phase.

The dimensions of capacity building in managing office and field work within cultural relief activities include project management skills and the ability to identify the goals and expected results of the project, develop work plans and define tasks and responsibilities, follow up and evaluate work progress, manage budgets and resources, manage time, set priorities and allocate time for different tasks, manage personal and group time, use planning and organizing tools, communicate effectively with team members and partners, write reports and official correspondence, give presentations, manage information, collect and analyze data, use computer programs to store and manage data, prepare periodic reports, plan and implement field work, collect field data, and deal with local communities.

- ☒ Capacity Building in Artistic Business Management ²⁶²in Cultural Relief Activities within Humanitarian Response Programs

The importance of capacity building in the management of artistic works within cultural relief activities stems from its role in preserving artistic heritage, protecting artworks from damage and loss, preserving the aesthetic

²⁶¹ All you want to know about field work and office work , Forsa website, <https://www.for9a.com/learn/%D9%83%D9%84-%D9%85%D8%A7-%D8%AA%D8%B1%D9%8A%D8%AF-%D8%A3%D9%86-%D8%AA%D8%B9%D8%B1%D9%81%D9%87-%D8%B9%D9%86-%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%A7%D9%84%D9%85%D9%8A%D8%AF%D8%A7%D9%86%D9%8A-%D9%88%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%A7%D9%84%D9%85%D9%83%D8%AA%D8%A8%D9%8A>

²⁶² Arts Management in Turbulent Time , Al Mawred Al Thaqafy, <https://mawred.org/wp-content/uploads/2019/04/Arts-Management-in-Turbulent-Time-Arabic.pdf>

and historical values they carry, enhancing cultural identity, contributing to preserving the cultural identity of affected communities, developing cultural tourism, attracting tourists to affected areas by displaying artworks, and building strong and cohesive communities through connection to a shared heritage.

Among the dimensions of capacity building in the management of artistic works within cultural relief activities, we can mention the importance of training cadres on methods of documenting and inventorying damaged artworks, using modern techniques in documentation such as photography and scanning, assessing the condition of artworks and determining treatment needs, determining restoration and preservation priorities, training cadres on methods of preventive preservation of artworks, providing a suitable environment for storing artworks, training cadres on various restoration techniques, using appropriate materials and equipment for restoration operations, organizing and classifying artworks in warehouses, and using specialized warehouse management systems.

- ☒ Capacity building in the field of publications, distribution and dissemination ²⁶³in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of publishing, distribution and dissemination within cultural relief activities stems from its role in preserving cultural heritage, reprinting books, manuscripts and heritage magazines, preserving them for future generations, enhancing cultural identity, publishing books, stories and poems that express the cultural identity of society, developing awareness, publishing books and educational materials that contribute to raising awareness of culture and history, supporting cultural industries, revitalizing the publishing and distribution industry, and providing new job opportunities.

Among the dimensions of capacity building in the field of printing industry, distribution and publishing within cultural relief activities, we can mention the activities of the printing industry, which include training cadres in traditional and modern printing methods, developing design, editing and publishing skills, providing the necessary equipment and machines for printing, building effective distribution networks for books and publications, developing effective marketing strategies, establishing public and specialized libraries, managing

²⁶³ Distribution of publications in the digital age , Eng. Mahmoud Anbar , Arab East Center for Strategic and Civilizational Studies , 2003, <https://www.asharqalarabi.org.uk/center/taarif.htm>

book and publication printing and publishing projects, setting budgets and following up on implementation, raising awareness among workers in the field of intellectual property rights, and protecting the rights of authors and publishers.

- ☒ Capacity building in resilience ²⁶⁴and adaptation in cultural relief activities within humanitarian response programs

The importance of building resilience and adaptation capacities within cultural relief activities stems from its role in protecting cultural heritage, enabling cultural institutions and local communities to protect their cultural heritage from conflicts and future ones, building cultural institutions that are able to withstand and adapt to ongoing changes, increasing community participation in protecting its cultural heritage, improving crisis response, and developing effective emergency plans to deal with conflicts.

The dimensions of capacity building in the field of resilience and adaptation within cultural relief activities include raising awareness of the importance of resilience and adaptation, informing individuals and institutions of the importance of resilience and adaptation in protecting cultural heritage, assessing and identifying risks that threaten cultural heritage and assessing the extent to which they are affected by conflicts, developing emergency plans to protect cultural heritage in the event of conflicts, building cultural institutional capacities to manage and adapt to changes, and encouraging local communities to participate in protecting their cultural heritage.

- ☒ Capacity building in remote work ²⁶⁵in cultural relief activities within humanitarian response programs

The importance of building capacity in the field of remote work within cultural relief activities stems from its role in increasing flexibility, enabling cultural relief workers to work from anywhere in the world, thus adapting to rapidly changing circumstances, saving time and effort spent on travel, increasing productivity, expanding the scope of work, and accessing experts and specialists from all over the world, thus benefiting

²⁶⁴ Administrative Flexibility , International Training , Consulting and Integrated Solutions , 2023, https://i-tcis.com/administrative-flexibility/?srsltid=AfmBOocC64Tjem_KoKd0lDpVVFh28G-wf9IsncoIX-7Pd0l88NEsWlm

²⁶⁵ What is remote work, its fields, objectives, how to manage it , and its locations, from Bakkah, <https://bakkah.com/ar/knowledge-center/%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%B9%D9%86-%D8%A8%D8%B9%D8%AF>

from a wide range of knowledge and experiences, reducing costs related to travel and accommodation, and the ability to respond quickly to crises by activating remote work teams ²⁶⁶.

The dimensions of capacity building in the field of remote work within cultural relief activities include technology use skills, training workers on the use of video communication programs, file sharing, online project management, developing time management skills and working independently, enhancing written and oral communication skills, the ability to work within virtual work teams, educating workers on the importance of protecting data and information from hacking, and providing psychological support to workers to deal with the pressures associated with remote work.

include training workshops in the areas of technology use, time management, effective communication, cybersecurity, and mental health, in addition to practical training programs through working on real relief projects remotely, providing the tools, resources, devices, and programs necessary for remote work, in addition to providing digital libraries for educational resources, building learning communities, and creating electronic communication platforms to enable workers to exchange experiences and knowledge.

- ☒ Capacity building on relevance and governance ²⁶⁷in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of relevance and governance within cultural relief activities stems from its role in ensuring sustainability and ensuring that projects meet the needs of the local community and are supported by it, enhancing transparency and accountability by applying the principles of good governance in the management of financial and human resources, building trust by involving the local community in the decision-making and action-taking process, and improving the efficiency of projects by establishing clear mechanisms for monitoring and evaluation.

The dimensions of capacity building in the field of suitability and governance within cultural relief activities include cultural suitability, training cultural relief workers to understand the cultural and social context of the

²⁶⁶ How to Manage Remote Workers?, Asim Qureshi, Jibble Platform, 2024, <https://www.jibble.io/ar/%D8%A7%D9%84%D9%85%D9%82%D8%A7%D9%84%D8%AA/%D9%83%D9%8A%D9%81-%D8%AA%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D9%84%D9%8A%D9%86-%D8%B9%D9%86-%D8%A8%D8%B9%D8%AF%D8%9F>

²⁶⁷ Governance and Institution Building, World Bank, <https://thedocs.worldbank.org/en/doc/513a2058ad90f1029e18673f80aa682c-0410012016/original/ida-abcs-governance-arabic-july-2016.pdf>

target communities, developing communication and interaction skills with the local community, ensuring that activities and projects are compatible with local values and traditions, encouraging effective community participation in all stages of the project, from planning to implementation and evaluation, building the capacity of the local community to manage their own projects, training cultural relief workers on the principles of good governance, including transparency, accountability and justice, establishing clear systems and procedures for managing financial and human resources, establishing mechanisms for independent monitoring and evaluation, training workers to conduct a comprehensive assessment of the cultural needs of the local community, and developing assessment tools appropriate to the local context.

- ☒ Capacity building in the field of methods for creating high-quality stories ²⁶⁸in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of methods for creating high-quality stories within cultural relief activities stems from its role in self-expression, as story writing allows individuals to express their feelings, opinions and ideas in a creative way; preserving cultural heritage, as stories help preserve the customs, traditions and cultural values of a community; recovering from trauma, as story writing can be an effective means of helping to recover from psychological and social trauma; social cohesion, as stories help build bridges of communication between community members and enhance a sense of belonging; and awareness, as stories can be used to raise community awareness of social and environmental issues.

Capacity building objectives in the area of methods for creating high-quality stories within cultural relief activities may focus on developing creative writing skills among individuals, enhancing self-confidence among beginning writers, encouraging self-expression and opinions, developing the ability to tell stories in an engaging and effective way, and building an active literary community.

include organizing intensive workshops to teach the theoretical and practical foundations of writing short stories and novels, organizing discussion groups on different literary works to analyze and evaluate them, organizing literary competitions to encourage participation and creativity, organizing field visits to places of

²⁶⁸ Best practices for creating a successful web story, AMP, https://amp.dev/ar/documentation/guides-and-tutorials/start/create_successful_stories

cultural significance to provide inspiration for writers, providing individual and group mentoring programs for aspiring writers, and providing opportunities for publishing the literary works of participants. Narrative topics in the context of cultural relief may include stories about trauma and recovery that help individuals express their experiences with trauma, stories that instill hope and optimism in people's souls and inspire them to build a better future, stories about cultural heritage that preserve it and pass it on to future generations, stories about the challenges and opportunities facing communities and provide innovative solutions, contribute to building a strong and cohesive society, are used to raise community awareness of social and environmental issues, and help express the basic needs of the community. Capacity building in the field of writing high-quality stories can be a powerful tool for recovering from trauma and enhancing social cohesion in affected communities. By providing opportunities for self-expression and creativity, writing stories can help individuals to Building a better future for themselves and the communities in which they live.

- ☒ Capacity building in the area of responsibility ²⁶⁹and performance in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of responsibility and performance within cultural relief activities stems from its role in enhancing transparency and accountability, as capacity building helps to enhance the principles of transparency and accountability in all stages of the project, which increases the confidence of local communities in the operating organizations, improves the efficiency of relief operations as it contributes to improving resource management and accelerating the pace of emergency response, empowers local communities as it provides local communities with the tools and knowledge necessary to participate effectively in the decision-making process and project implementation, and ensures the sustainability of projects as it contributes to building strong institutions capable of continuing to provide services after the end of the emergency phase.

The capacity building programmed in the field of responsibility and performance within cultural relief activities may aim to develop leadership and management skills among individuals and institutions, enhance

²⁶⁹ Administrative Responsibility, Mohamed Amin, Customs Family, 2024, <https://abdelnassergraphic.blogspot.com/2024/02/Administrative-responsibility.html>

awareness of the importance of planning, implementation and evaluation, develop communication and cooperation skills among various stakeholders, build a strong institutional culture based on the principles of transparency and accountability, and enhance the sense of social responsibility among individuals and institutions.

include, but are not limited to, organizing workshops covering various aspects of responsibility and performance, such as project management, strategic planning, human resources management, etc., establishing programs for exchanging experiences between institutions working in the field of cultural relief, organizing field visits to successful projects to study their experiences, providing opportunities for practical training for participants in the actual work environment, facilitating communication and cooperation between the various stakeholders, and activating a capacity building program that includes, among other things, management principles and theoretical foundations of management, such as planning, organization, leadership, and control, and project management that focuses on the project life cycle, from planning to implementation and evaluation, and human resources management that covers various aspects of human resources management, such as recruitment, training, evaluation, and financial management that focuses on budget management, accounting, and financial reporting, and communication and marketing that covers effective communication skills, reporting, and public relations, and transparency and accountability that focuses on the importance of transparency and accountability in institutional work, and how to apply them, and child protection that aims to train relief workers to protect children from exploitation and violence, and gender that aims to integrate a gender perspective into all cultural relief activities.

- ☒ Capacity building in sustainable development ²⁷⁰in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of sustainable development within cultural relief activities stems from its role in ensuring the sustainability of projects, enabling local communities to manage their own projects in the long term, and thus ensuring the sustainability of relief efforts, enhancing community

²⁷⁰ Sustainable Development Report, United Nations, <https://sdgs.un.org/ar/gedr>

empowerment, and a sense of responsibility among community members, encouraging them to participate effectively in the development process, preserving cultural heritage as a basic element of community identity, linking it to sustainable development, adapting to climate change, and building the capacity of communities to adapt to climate change and reduce its negative effects.

Capacity building in sustainable development within cultural relief activities often aims to develop the knowledge and skills needed to apply sustainable development principles, build the institutional capacity of local communities and relief organizations, strengthen partnerships between different sectors involved in development, and integrate environmental and social considerations into all stages of projects.²⁷¹

Capacity building activities in the field of sustainable development within cultural relief activities often include key activities such as organizing workshops covering different aspects of sustainable development, such as natural resource management, renewable energy, sustainable tourism, sustainable agriculture, establishing programs for exchanging experiences between local communities and organizations working in the field of sustainable development, organizing field visits to successful projects in the field of sustainable development, providing practical training opportunities for participants in the actual work environment, building cooperation networks, facilitating communication and cooperation between various stakeholders, within training topics that include the principles of sustainable development to introduce participants to the concept of sustainable development and its goals, strategic planning to teach participants how to develop strategic plans for projects, natural resource management to provide the knowledge and skills necessary to manage natural resources sustainably, adaptation to climate change to provide participants with the tools and knowledge necessary to adapt to climate change, and social responsibility to enhance the concept of social responsibility among participants.

- ☒ Capacity building in the field of performing arts ²⁷²in cultural relief activities within humanitarian response programs

²⁷¹ Sustainable Development Goals , United Nations Development Programme, <https://www.undp.org/ar/arab-states/%D8%A3%D9%87%D8%AF%D8%A7%D9%81-%D8%A7%D9%84%D8%AA%D9%86%D9%85%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AF%D8%A7%D9%85%D8%A9>

²⁷² Associate Diploma in Theatre Arts , Community College of Qatar, <https://www.community.edu.qa/Arabic/Programs/Diploma-Degrees/Pages/AAA-TheaterArts.aspx>

The importance of capacity building in the field of performing arts within cultural relief activities stems from its ability to provide an opportunity and a safe platform for individuals to express their feelings, opinions and ideas in a creative way. Participation in theatrical activities helps build self-confidence and improve communication skills. Theatre can be an effective tool to help recover from psychological and social trauma. Theatre helps build bridges of communication between community members and enhance a sense of belonging. Theatre can be used to raise community awareness of social and environmental issues.

The capacity building programmed in the field of theatre arts within cultural relief activities often aims to develop basic skills in acting, directing, set design and lighting, enhance the ability to write theatrical texts, build self-confidence in participants and encourage them to express themselves, develop the ability to work in teams and solve problems, and build an active theater community, within the capacity building activities in the field of theater arts.

include organizing intensive workshops to teach the basics of acting, physical and vocal expression, organizing workshops to teach writing short and long theatrical scripts, organizing workshops for theatrical directing and directing actors, organizing workshops to teach theatrical set design and lighting, organizing theatrical competitions to encourage participation and creativity, and organizing joint theatrical performances among participants.

☒ Capacity building in fine arts ²⁷³in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of fine arts within cultural relief activities stems from its role in giving people the opportunity to express themselves in a creative way, build self-confidence and improve communication skills, recover from psychological and social trauma, build bridges of communication between members of society and enhance the sense of belonging. All of this is within the objectives of capacity building in the field of fine arts within cultural relief activities, which focus on developing basic skills in drawing, sculpture, photography and other arts, enhancing the ability to express oneself and be creative, building self-confidence among participants and encouraging them to express themselves.

273 Definition of Fine Arts, Fatima Al-Qudah, Mawdoo3 Platform, 2019, https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81_%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86_%D8%A7%D9%84%D8%AC%D9%85%D9%8A%D9%84%D8%A9

include organizing intensive workshops to teach the basics of drawing, sculpture, photography and other arts, organizing art exhibitions to display the work of participants and encourage them to participate, organizing art tours to visit museums and art galleries, organizing workshops to teach fashion and jewelry design, and organizing art competitions to encourage participation and creativity, within documentary art topics used to document people's experiences during, expressive arts, where art can be used to express feelings and emotions associated with trauma, participatory arts, where art can be used to create collective artworks that express the identity of the community, and sustainable arts, where art can be used to promote the concepts of sustainability and environmental conservation.

- ☒ Capacity building in performing arts ²⁷⁴in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of performing arts within cultural relief activities stems from its role in giving individuals the opportunity to express themselves, build self-confidence, recover from trauma, and social cohesion, and use performing arts to raise awareness in society about its issues, all through specific objectives for capacity building in the field of performing arts within cultural relief activities, such as developing basic skills in acting, dancing and music, enhancing the ability to express oneself and be creative, and building self-confidence among participants.

The capacity building activities in the field of performing arts within the cultural relief activities include intensive workshops to teach the basics of acting, physical and vocal expression, organizing workshops to teach different types of dance such as folk and contemporary dance, organizing workshops to teach playing musical instruments and singing, organizing workshops to teach writing theatrical and musical texts, organizing joint artistic performances among participants, and organizing artistic competitions to encourage participation and creativity, all of which discuss different stories and topics.

- ☒ Capacity building in applied arts ²⁷⁵in cultural relief activities within humanitarian response programs

²⁷⁴ Performing Arts , Shaghafi Platform, <https://shaghafi.gov.jo/category/5>

²⁷⁵ What are applied arts , Muhammad Marwan, Mawdoo3 platform, 219, https://mawdoo3.com/%D9%85%D8%A7_%D9%87%D9%8A_%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86_%D8%A7%D9%84%D8%AA%D8%B7%D8%A8%D9%8A%D9%82%D9%8A%D8%A9

The importance of capacity building in the field of applied arts within cultural relief activities stems from the fact that it is considered a safe platform for individuals to express their feelings, opinions and ideas in a creative way, and an effective tool to help recover from psychological and social trauma, and contributes to creating job opportunities and supporting the local economy.

The capacity building programmed in applied arts within cultural relief activities often aims to develop basic skills in various applied arts such as ceramics, weaving, wood carving, fashion design, etc., and to enhance the ability to transform raw materials into saleable artistic products.

include organizing intensive workshops to teach the basics of various applied arts, organizing art exhibitions to display the works of participants and encourage them to participate, organizing art tours to visit art and craft workshops, organizing art competitions to encourage participation and creativity, and training participants on how to manage their art projects and market their products.

- ☒ Building capacities in the field of applying for competitions, festivals, awards, ²⁷⁶workshops, conferences, and applying for creative training and intellectual events in cultural relief activities within humanitarian response programs

The importance of building capacities in the field of applying for competitions, festivals, awards, workshops, conferences, and applying for creative training and intellectual events within cultural relief activities stems from their ability to stimulate creativity and develop artistic skills among individuals. Participation in these activities gives participants confidence in themselves and their abilities, and these activities provide participants with an opportunity to communicate with other artists and cultural institutions.

Participation in these activities can lead to opportunities to exhibit work, obtain grants, and communicate with stakeholders. The capacity building program in the field of applying for competitions, festivals, awards, workshops, conferences, and applying for creative training and intellectual events within cultural relief activities often aims to provide participants with the necessary knowledge on how to apply for competitions,

²⁷⁶ Arab Youth Awards.. and the worker with youth , Fatima Muhammad Al-Amin Musa , Community Youth, 2020, <https://shababm.com/prizesarticle/>

festivals, and awards, develop skills in writing artistic CVs and cover letters, teach participants how to prepare professional portfolios, provide participants with effective presentation and presentation skills, and help participants understand the evaluation criteria in competitions and festivals, through capacity building activities in the field of applying for competitions, festivals, awards, workshops, conferences, and applying for creative training and intellectual events.

include organizing intensive workshops to teach participants how to apply for competitions, festivals and awards, how to prepare professional portfolios, how to write artistic CVs and cover letters, giving introductory lectures on the various types of competitions, festivals and awards available, and the conditions for participation in them, organizing field visits to art galleries and cultural institutions, organizing discussion groups on the experiences of successful artists in participating in competitions and festivals, and organizing programs for exchanging experiences between artists from different countries to understand the nature of competitions, festivals and awards, types of competitions, conditions for participation, evaluation criteria, awards, preparing portfolios, knowing how to choose appropriate artworks, how to display works professionally, how to write an artist statement, how to write an attractive CV, how to write a convincing cover letter, how to market oneself as an artist, how to give an effective presentation, how to answer the jury's questions, the importance of building relationships with other artists and cultural institutions, and how to participate in forums and conferences.

- ☒ Building capacity to apply for creative residencies ²⁷⁷in cultural relief activities within humanitarian response programs

The importance of capacity building in applying for creative residencies within cultural relief activities stems from its importance in promoting creativity, as creative residencies help stimulate creativity and develop artistic skills among artists, build networks, as creative residencies provide artists with the opportunity to connect with other artists and cultural institutions, and obtain opportunities, as creative residencies can lead

²⁷⁷ What is an artist residency and how do you apply for it? , Opportunity website, <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%A5%D9%82%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%AA%D9%82%D8%AF%D9%85-%D9%84%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%8A%D9%87%D8%A7>

to opportunities to display work, obtain grants, and communicate with stakeholders, and psychological recovery, as creative residencies can help affected artists to recover psychologically and rebuild their lives.

The capacity building program for applying for creative residencies within cultural relief activities aims to provide artists with the necessary knowledge on how to apply for creative residencies, develop residency application writing skills, teach artists how to prepare a professional portfolio, and help artists understand the criteria for selecting candidates for residency, through capacity building activities for applying for creative residencies within cultural relief activities, which may include organizing intensive workshops to teach artists how to apply for creative residencies, how to prepare a professional portfolio, how to write letters of intent, giving introductory lectures on the different types of creative residencies available and the conditions for participation in them, organizing discussion groups on the experiences of artists who have obtained creative residencies, and organizing experience exchange programs between artists who have obtained creative residencies to understand the nature of creative residencies and types of residencies, conditions for participation, selection criteria, benefits, how to choose appropriate artworks, how to display works professionally, how to write an artist statement, how to write a convincing letter of intent, how to market oneself as an artist, how to search for suitable residencies, and how to register in creative residencies databases.

- ☒ Capacity building in digital campaigning methods ²⁷⁸in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of digital campaign creation methods within cultural relief activities stems from its role in raising awareness, as digital campaigns help spread awareness of cultural and humanitarian issues faster and more widely, collecting donations, as digital campaigns can be an effective tool for collecting donations to support relief projects, mobilizing support, as digital campaigns contribute to mobilizing popular support for cultural and humanitarian issues, and building supportive communities, as digital campaigns help build communities that support culture and humanity.

²⁷⁸ How to create a digital marketing campaign , Mohamed Abbas < <https://med3bbas.com/how-to-create-digital-marketing-campaign-2/>

The capacity building programmed in the field of digital campaign creation methods within cultural relief activities aims to provide participants with the necessary knowledge about the basics of digital campaign creation, develop participants' skills in using various digital tools to create campaigns, teach participants how to identify the target audience and develop strategies to communicate with them, and help participants measure campaign performance and evaluate their effectiveness.

include organizing intensive workshops to teach participants how to design digital campaigns, choose appropriate platforms, create attractive content, provide introductory lectures on various aspects of digital marketing and online advertising, organize discussion panels on success stories of previous digital campaigns, organize field visits to digital marketing companies, and provide practical training programs on designing and implementing digital campaigns, to learn the basics of digital marketing, social media marketing, content marketing, email marketing, designing digital campaigns, setting goals, identifying the target audience, choosing platforms, creating content, measuring performance, using graphic design programs to create images and videos, writing attractive and persuasive content, writing titles and slogans, analyzing the performance of digital campaigns and making decisions based on the outputs.

☒ Capacity building in advertising²⁷⁹ in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of advertising within cultural relief activities stems from raising awareness, as effective advertising contributes to raising awareness of the importance of preserving cultural heritage and supporting artists, attracting financial support, as advertising can attract donations and sponsorship from individuals and companies, building partnerships, as advertising can help build partnerships with other institutions to support cultural projects, and enhancing visual identity, as advertising helps build a strong visual identity for the cultural institution.

The advertising capacity building program within cultural relief activities aims mostly to provide participants with basic knowledge in the field of advertising, develop their skills in designing visual and audio

²⁷⁹ Free online course on the basics of advertising on social media platforms , Forsa platform, <https://www.for9a.com/courses/%D8%AF%D9%88%D8%B1%D8%A9-%D8%A3%D9%88%D9%86%D9%84%D8%A7%D9%8A%D9%86-%D9%85%D8%AC%D8%A7%D9%86%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%86-%D8%B9%D9%84%D9%89-%D9%85%D9%86%D8%B5%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A-%D9%85%D9%86-Coursea>

advertisements, teach them how to choose appropriate advertising media, and build their capacity to measure the effectiveness of advertising campaigns, within the advertising capacity building activities within cultural relief activities, which include organizing workshops covering various aspects of advertising, such as logo design, preparing printed materials, digital advertising, organizing discussion groups to discuss best practices in the field of advertising, exchanging experiences and knowledge, organizing field visits to advertising companies to learn how they work, and providing practical training programs on designing and implementing advertising campaigns to understand the basics of advertising, principles of advertising design, choosing colors and fonts, writing titles and slogans, designing posters, brochures and videos, writing advertising texts, choosing music and sounds, marketing via social media, advertising via search engines, email marketing, measuring the effectiveness of advertising, tracking results, analyzing data, focusing on practical training, using free tools to facilitate the learning process, cooperating with advertising companies to provide discounts or free services to cultural institutions, and building cooperation networks between cultural institutions to exchange experiences and knowledge ²⁸⁰.

- ☒ Capacity building for ²⁸¹academic scholarships in universities and higher education institutions for Masters or PhD degrees in cultural relief activities within humanitarian response programs

Academic scholarships are an essential tool to support talented students in developing countries and enable them to obtain higher education. In the context of cultural relief activities, these scholarships play a crucial role in building capacities and developing the competencies needed to rebuild affected communities. The importance of building capacities related to academic scholarships in universities and higher education institutions to obtain a master's or doctorate degree within cultural relief activities stems from raising awareness, as capacity building contributes to raising awareness of scholarship opportunities available to students and how to benefit from them, improving the quality of applications, as it helps improve the quality

²⁸⁰ What is advertising (explanation of the concept of advertising, its types and elements , Muhammad Nour, Al-Rabihun, 2024, <https://www.alrab7on.com/what-is-advertising/>),

²⁸¹ What are scholarships and how do I get them?, Dalal Qasri, Forsa website, 2024 <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%85%D9%86%D8%AD-%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D8%B3%D9%8A%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%A3%D8%AD%D8%B5%D9%84-%D8%B9%D9%84%D9%8A%D9%87%D8%A7>

of applications for scholarships, which increases the chances of acceptance, and building networks, as it contributes to building networks of relationships between students, researchers and donor institutions ²⁸².

The skills of scientific research and proposal writing can be developed. The capacity building program related to academic scholarships in universities and higher education institutions to obtain a master's or doctorate degree within the cultural relief activities aims to provide students with the necessary knowledge about the types of scholarships available, teach students how to search for scholarships that suit their qualifications and goals, develop skills in writing CVs and motivation letters, train students to prepare strong research proposals, build self-confidence in students and encourage them to apply for scholarships within the capacity building activities related to academic scholarships in universities and higher education institutions to obtain a master's or doctorate degree.

Cultural relief activities in this area include organizing workshops covering various aspects of obtaining scholarships, such as how to write a CV, prepare a motivation letter, write research proposals, organize discussion groups to discuss the experiences of previous students in obtaining scholarships, exchange experiences, organize field visits to universities and institutions that offer scholarships, organize exchange programs with international students who have obtained scholarships, create a comprehensive database of available scholarships to understand the types of scholarships, government scholarships, private scholarships, and institutional scholarships, how to search for scholarships, use specialized databases, communicate with donor institutions, write a CV, how to highlight skills and experiences, ways to write a motivation letter, how to write a persuasive letter that expresses goals and ambitions, ways to prepare research proposals, how to formulate a strong research idea, determine objectives and methodology, cooperate with universities and colleges to provide these training programs for students, build partnerships with donor institutions to provide training opportunities for students, use technology to facilitate access to information and provide support to students, and provide ongoing support to students throughout the scholarship application process ²⁸³.

²⁸² How do I apply for a free scholarship , Dalal Qasri, Forsa website, 2024 <https://www.for9a.com/learn/%D9%83%D9%8A%D9%81-%D8%A7%D9%82%D8%AF%D9%85-%D8%B9%D9%84%D9%89-%D9%85%D9%86%D8%AD%D8%A9-%D8%AF%D8%B1%D8%A7%D8%B3%D9%8A%D8%A9-%D9%85%D8%AC%D8%A7%D9%86%D9%8A%D8%A9>

²⁸³ How to apply for a free scholarship from A to Z , studysshoot , https://studysshoot.com/_/how-to-apply-for-a-free-scholarship/

- ☒ Capacity building in filmmaking, ²⁸⁶cinematic and digital production in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of filmmaking, cinematic and digital production within cultural relief activities stems from its ability to document the tangible and intangible heritage of affected communities, protect it from loss, raise awareness of the humanitarian situation in affected areas, attract support and donations, enable local communities to tell their stories and document their experiences, build bridges of communication between different segments of society, promote dialogue and understanding, and contribute to creating new job opportunities in the film production sector.

The capacity building programmed in the field of filmmaking, cinematic and digital production within the cultural relief activities aims to provide participants with basic skills in filmmaking, cinematic and digital production, develop their ability to write scripts, direct, shoot, and edit, teach them how to use modern technologies in filmmaking, build their skills in managing cinematic projects, and encourage them to use cinema as a tool for self-expression within the capacity building activities in the field of filmmaking, cinematic and digital production.

Cultural relief activities in this area include organizing workshops covering various aspects of filmmaking, such as scriptwriting, directing, photography, editing, sound, and lighting, organizing discussion panels to discuss the works of professional directors, exchanging experiences, organizing film exhibitions to display the work of participants, organizing film competitions to encourage participants to practice and develop, and organizing exchange programs with professional filmmakers to learn how to write a good story, build characters, develop the plot, learn how to direct actors, photography, editing, learn how to use the camera, lighting, and composition, learn how to assemble shots and make the final film, learn how to record and edit sound, learn how to manage the film budget, organize the work team, and market the film ²⁸⁷.

²⁸⁶ Capacity Building in Filmmaking , Sharjah, 2024, <https://sharjah24.ae/ar/Articles/2024/09/30/NJ478>

²⁸⁷ Filmmaking , Forsa website, <https://www.for9a.com/specialities/%D8%B5%D9%86%D8%A7%D8%B9%D8%A9-%D8%A7%D9%84%D8%A3%D9%81%D9%84%D8%A7%D9%85-Film-Making>

- ☒ Capacity building in radio and print journalism ²⁸⁸in cultural relief activities within humanitarian response programs

The importance of capacity building in radio and print journalism within cultural relief activities stems from its contribution to documenting humanitarian events accurately and reliably, which helps preserve historical memory, spread awareness of the humanitarian situation in affected areas, attract support and donations, and enable local communities to express themselves and share their stories.

The capacity building programmed in radio and print journalism within the cultural relief activities aims to provide journalists with basic skills in radio and print journalism, develop their ability to collect, analyses and write news, teach them how to conduct interviews and investigative journalism, build their skills in editing and proofreading, and encourage them to adhere to professional ethics standards, within the capacity building activities in radio and print journalism.

Cultural relief activities in this field include organizing workshops covering various aspects of radio and print journalism, such as writing news, conducting interviews, editing texts, preparing radio reports, organizing discussion groups to discuss contemporary journalistic issues, exchanging experiences, organizing field visits to media institutions, organizing exchange programs with journalists from other countries, and organizing journalistic competitions to encourage participants to practice and develop to learn how to write a clear and concise news story, learn how to conduct a successful journalistic interview, learn how to edit and proofread journalistic texts, learn about the importance of professional ethics in journalism, and learn about the laws governing journalistic work.²⁸⁹

- ☒ Capacity building in creative technologies and techniques in cultural relief activities within humanitarian response programs

The importance of capacity building in the field of creative technologies and techniques within cultural relief activities stems from its ability to empower and provide individuals with the skills necessary to express

²⁸⁸ Capacity Building in Journalism , Amani Shanino , International Journalists Network, 2022, <https://ijnet.org/ar/story/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%84%D8%A7%D8%B2%D9%85%D8%A9-%D9%84%D9%84%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8-%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85%D9%8A%D8%9F>

²⁸⁹ 6 Ways to Build Credibility in Journalism and Media , Middle East and North Africa Editors Network, 2024, <https://menaeditors.com/2024/07/22/6-ways-to-build-credibility-in-journalism-and-media/>

themselves and their creativity, build their self-confidence, document the cultural heritage of affected communities and protect it from loss, build bridges of communication between community members, promote dialogue and understanding, enable communities to adapt to the changes and challenges they face, and create new job opportunities in the field of creative technologies ²⁹⁰.

The capacity building programmed in the field of creative technologies and techniques within cultural relief activities aims to provide participants with basic skills in using creative technologies such as photography, video, graphic design and programming, develop their ability to use these technologies to tell stories and document experiences, encourage them to innovate and create in using these technologies, and build networks of cooperation between participants within the capacity building activities in the field of creative technologies and techniques.

Cultural relief activities in this field include organizing workshops covering various aspects of creative techniques, such as photography, video editing, and website building, organizing discussion groups to discuss creative projects, exchanging experiences, organizing competitions in various fields such as photography, short film production, and game design, organizing art exhibitions to display the creative works of participants, and organizing exchange programs with artists and creators from other countries, to understand the basics of photography, learn how to use the camera, compose the image, edit images, learn how to shoot video, edit it, add sound and visual effects, learn how to design images, graphics, and logos, learn the basics of programming and building applications and websites, and learn how to use digital technologies to tell stories. still many types of capacity building that we could not explain in more detail, such as capacity building in the field of creative academic business basics, capacity building in the field of independence, creativity and accuracy, capacity building in the field of framing, production, commission and competition, capacity building in the field of enhancing prosperity, peace and security, capacity building in the field of enhancing resilience, access and inclusion, capacity building in the field of vision, thinking and control, capacity building in the field of sensing, understanding, desire and will, capacity building in the field of influence, exploration

290 The Importance of Technology in Capacity Building , Abdul Hamid Abdul Salam , Iblagh, 2014, <https://www.balagh.com/article/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D9%83%D9%86%D9%88%D9%84%D9%88%D8%AC%D9%8A%D8%A7-%D9%81%D9%8A-%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA>

and experimentation. There are many types of capacity building that we could not explain in more detail, such as capacity building in acting and lighting, special effects production, developing a basic set of skills in media production and multiple, visualizing the idea, using appropriate lighting techniques, capturing audio and video, media production, advertising, broadcasting, communications, effective design, editing, effects and mixing, quality, movement, programming, mass communication, organization, journalism, scientific and visual communication, creative development, guidance, encouragement, openness, readiness, enrichment, enhancement, guidance and production, creative publications, technical training, a sense of belonging to the community and cohesion. Identity, methodology and interactivity ²⁹¹.

Among the types of capacity building that we could not explain in more detail are capacity building for individuals, institutions and local communities at the digital level, combining creativity, technology, interactive design, dimensional design, interactive digital solutions, web and mobile applications, digital tools, providing strong and flexible development skills, facilitating learning opportunities in the digital world, design, emerging technologies, software development, verbal and written communication, capacity building in the field of developing software, tools, skills, programming languages and networks useful to local communities in countries suffering from conflicts, in addition to technological progress, artistic design and creative space ²⁹².

The papers did not allow us to discuss the forms of capacity building that should be implemented in cultural relief programs in countries suffering from conflicts, including arts journalism, criticism, publishing, theater, dance, leadership, governance, politics, critical thinking, fundraising, online guidance and mentoring, sharpening organizational vision, critical writing, developing intellectual, technical and value tasks, monitoring and evaluation, observation skills, artwork and photographic evidence, and capacity building in the areas of guidance for development and questions ²⁹³.

For educational and academic institutions, there were possibilities to talk about capacity building opportunities in cultural relief programs, but we have summarized them here by calling for the importance of capacity building in the areas of style, composition, editing, archiving, linking, understanding history,

²⁹¹ Capacity building , United Nations, <https://www.un.org/ar/122238>

²⁹² Practical suggestions for enhancing capacity building , sportanddev , <https://www.sportanddev.org/research-learning/guiding-toolkits/capacity-building/practical-suggestions-enhance>

²⁹³ Challenges in capacity building , sportanddev , <https://www.sportanddev.org/ar/research-learning/guiding-toolkits/capacity-building/challenges-capacity-building>

geography, society, institutional and intellectual developments, the movement of ideas, and the exchange of experiences regarding dealing with publications, exhibitions, art history, analysis, contradiction, curricula, contexts, paths, policies, strategies, frameworks, developments, comparisons, differences, formations, sciences, research, participations, perceptions, lectures, works, experiences, incidents, consequences, knowledge, formations, exchanges, proposals, types, tours, reviews, reviews, platforms, spaces, inclusions, means and titles that present their creative research ²⁹⁴.

As for capacity building related to job opportunities, we can work on creating capacity building programs to create an environment conducive to job creation. The Human Capital Development and Industry Development Program was designed to develop skills with filmmakers, expand their training and development skills, support film and television production, work on developing film writing programs and novels that can be turned into films, develop studios, build capacities in independent filming and production, search for different voices and unique talents, and support cultural exchange ²⁹⁵.

In the field of capacity building related to job opportunities, it is possible to work with emerging and prominent writers and producers, support unconventional production methods, work on the film festival program, develop media and political trends, explore independent expressions, represent human stories and experiences from countries suffering from conflicts, support their right to exist, belong, personal and collective identity, oppose violence, and use art to address critical questions and support personal and collective power, unique voice and human expression.

It was possible to drown in many concepts and terms related to cultural relief within humanitarian response programs in countries suffering from conflicts, but here we would like to point to them briefly, calling for the importance of designing capacity-building programs in areas related to struggle, victory, challenge, loyalty, vitality, creation and related topics, promoting photography in communities, building the capacities of independent photographers, students and publishers, and building their capacities to apply for cultural grants in this field, building their capacities to archive, display, document, develop and display their works, and

²⁹⁴ Institutional Capabilities, <https://alqudrat.sa/>

²⁹⁵ Capacity Building in Cultural and Creative Industries, Calendar, 2024, <https://events.mcsy.com/capacity-building-2/>

providing them with sound theoretical and practical knowledge to enter the photography industry, printing and exhibition work.

When working with beneficiaries of cultural relief programs within humanitarian response programs in countries suffering from conflict, it is important to work on building their capacities in discussions, belonging, citizenship, race, gender, class, sexuality, non-traditional art forms, and social, political and social interventions. An important part of building the capacities of creative people is working to support their creative movements, provide them with creative fellowships, and motivate them to take up professional and academic positions, especially in the fields of creative writing, and build their capacities to write human stories and articles that discuss community issues and publish them, and build their capacities in visual and visual rhetoric, persuasive arguments, communication, questioning, drawing attention, quality, form, objectivity, presentation methods and criticism ²⁹⁶.

When working with beneficiaries of cultural relief programs within humanitarian response programs in countries suffering from conflict, it is important to work on building their capacities in the areas of visual rhetorical strategies and tactics, and building their capacities in the areas of products, art and design, social and cultural criticism, creative articles, research projects, human activities, methods of rethinking and addressing societal issues in countries suffering from conflict, and methods of addressing writing topics about past and future expectations, local traditions and rituals, travel patterns, requirements for creative research, methods of reviewing, consulting, adaptation, publishing, working with a team, methods of developing, sharing, publishing and promoting creative text, and work can be done to build their capacities in methods of producing critical writing, developing creative criticism, summarizing, analyzing, asking questions, evaluating written texts, methods of argumentation, supporting the position, using the stages of the writing process, identifying the characteristics of effective writing, methods of developing and presenting important stories and content, methods of developing creative imagination, methods of developing creative writing, art, imagination and reality, methods of building characters or settings or topics directly related to characters,

²⁹⁶ Capacity building for the organization , Haqq Store, <https://bodsh.com/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D9%84%D9%84%D9%85%D9%86%D8%B8%D9%85%D8%A9/page-1759052625>

methods of creating standard ideas, methods of writing original ideas, excellent writing, and a strong emotional core, in addition to theoretical thinking and evaluation of creative writing.²⁹⁷

²⁹⁷ Definition, benefits and strategies for capacity building , <https://www.togetherplatform.com/blog/capability-building-definition-benefits-and-strategies-to-build-your-program&hl=ar&sl=en&tl=ar&client=rq&prev=search>

Chapter Five

A programmed of cultural and artistic creative residencies, fellowships and exchanges that can be invested in cultural relief activities within humanitarian response programs in countries suffering from conflict.

Creative residencies²⁹⁸ and fellowships are considered²⁹⁹ It is one of the important programs that humanitarian partners in countries suffering from conflicts can work on within the humanitarian response programs in general, and cultural relief in particular, as it is a very important tool to support creators, artists and intellectuals, and provides them with a unique opportunity to explore new horizons in creativity and interact with diverse cultural environments and produce innovative artistic works that contribute to enhancing awareness of humanitarian and social issues, and play a vital role in rebuilding the social fabric, strengthening cultural identity and providing a platform for expressing opinions and ideas.

Residencies and fellowships help creators, artists and intellectuals develop their creative projects, build more creative and vibrant communities, contribute to strengthening social cohesion and preserving cultural heritage, provide new opportunities for growth and development, contribute to developing the artistic and cultural scene, provide a stimulating environment for creativity and experimentation, interaction and promotion of new artistic production, provide opportunities for experimentation and development of ideas and strategies, build capacities in a professional context, activate the cultural movement, enable artists to display their artworks to the public and facilitate the exchange of ideas in artistic and cultural life, explore, understand and interact with the artistic scene in depth, encourage experimentation and production of new works based on the concepts and trends that have been developed, participate in an active dialogue with peers and art audiences and provide material and financial support for their own artistic production.

help creative people develop skills, build networks, promote cultural exchange, and encourage creative experiences through collaborative and free culture, fostering and generating collaboration between creative people. They are designed to meet their needs, enhance their skills, and challenge them and restore their experiences, expertise and creativity. Creative residencies, fellowships and exchanges include creative cultural workers, artists, intellectuals and activists, workers in cultural institutions, curators of exhibitions and museums, and art trade professionals.

Humanitarian response and cultural relief workers can work on it in conflict-affected countries to achieve the following goals:

298 What is an artistic residency and how to apply for it , Forsa website, <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%A5%D9%82%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%AA%D9%82%D8%AF%D9%85-%D9%84%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%8A%D9%87%D8%A7>

299 Everything you need to know about the Associate Degree , Hot Courses, <https://www.hotcourses.ae/study-abroad-info/destination-guides/associate-degree/>

1. Empowering artists and creatives³⁰⁰ to contribute to relief efforts and achieve sustainable development by activating culture, creativity and cultural events, developing their skills, building new professional networks, creating sustainable job opportunities and improving their professional skills.
2. Encouraging creators³⁰¹ to develop innovative artistic projects based on recording, dialogic, generative, conceptual and informational techniques, and practical, exploratory, developmental, organizational, intellectual and innovative working methods.
3. Encouraging creators to develop innovative artistic projects in the fields of scenarios, intellectual property rights, logos, photography references, visual arts, filmmaking, cinema, documentaries, recordings and narrative films, and to develop innovative artistic projects that exploit these spaces and studios and raise awareness of their importance.
4. Encouraging creatives to experiment with new ideas and develop innovative working methods, enriching and renewing the art scene and producing new artworks, revitalizing the cultural movement and rebuilding affected communities.
5. Building the capacity³⁰² of artists, creators and intellectuals by providing training programs and workshops to develop the skills of participants in various artistic, cultural, creative, administrative, communication, leadership and public relations fields, developing and marketing their projects, artistic production, cultural exchange, documenting cultural heritage, acquiring new skills and knowing the latest developments in their field.
6. Providing a stimulating,³⁰³ safe and stress-free environment for creativity and artistic research, allowing artists to focus on developing their creative projects, experimenting with new ideas, and giving them the time and space needed to explore their ideas, develop their artistic projects, express identities and experiences, produce new artworks, and develop contemporary artistic theories to develop the artistic and cultural scene.

300 Empowering Creators , International Monetary Fund, <https://www.imf.org/ar/Publications/fandd/issues/2022/06/empowering-creators-currency-notes>

301 How to motivate creative people in the work environment?, Mawhiba website, <https://services.mawhiba.org/Articles/Pages/Details.aspx?str=199,46bc51e2-4c4b-451a-8688-21c444f8fdda>

302 Capacity Building , Culturall Fund, <https://cdf.gov.sa/ar/Developmentservices/CapabilityBuilding>

303 How do we provide a “work environment ” that stimulates creativity? Al-Eqtisadiah, aPFoyg69vKYCfnKGo1eLBo5XamoyuZniGc

7. Providing financial and logistical support to artists, creators,³⁰⁴ intellectuals, initiatives and institutions affected by conflicts through providing opportunities for cultural exchange between them to explore new environments, interact with different cultures, develop their artistic and creative skills, provide the necessary financial and technical support to produce their artworks and implement creative projects, cover the costs of production and travel, participate in cultural events, promote cultural exchange between artists from different countries and cultures, and provide the necessary resources to produce artworks, such as raw materials, equipment, and work spaces through supporting specialized projects and specific technologies, covering financial support for travel costs, participating in exhibitions, conferences and art workshops, devoting oneself to creativity and focusing on their artworks without worrying about financial matters, financing artists to develop artistic theories, encouraging artistic research and developing contemporary artistic theories through supporting artistic and creative production, encouraging cultural exchange, building strong artistic communities, encouraging communication between different communities, promoting tolerance and understanding, and creating a positive image of affected communities.
8. Activating the activities of building the capacity of artists in developing artistic skills³⁰⁵ and conducting artistic research, developing new methods in artistic production and professional and artistic guidance for them, promotion and marketing, building relationships, methods of revitalizing the cultural scene, methods of exploring new concepts and trends, expanding the horizons of artists, and discovering new opportunities for professional development and creative growth.
9. Catering to the needs of artists³⁰⁶ who want to develop projects that require specific technologies. By providing specialized workshops and training programs, artists can learn and use new technologies such as digital technologies such as graphic design, virtual reality, 3D printing, artificial intelligence

304 Providing financial support for technical endeavors, Faster Capital, <https://fastercapital.com/arabpreneur/%D8%AA%D8%A3%D9%85%D9%8A%D9%86-%D8%A7%D9%84%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D9%85%D8%A7%D9%84%D9%8A-%D9%84%D9%84%D9%85%D8%B3%D8%A7%D8%B9%D9%8A-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9.html>

305 How to develop and enhance your technical skills and keep up with the latest trends and technologies, Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%88%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA%D9%83-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%88%D9%85%D9%88%D8%A7%D9%83%D8%A8%D8%A9-%D8%A3%D8%AD%D8%AF%D8%AB-%D8%A7%D9%84%D8%A7%D8%AA%D8%AC%D8%A7%D9%87%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D8%AA%D9%82%D9%86%D9%8A%D8%A7%D8%AA.html>

306 Art and Creatives Care Program, Tawakkol Karman International Foundation, <https://tkif.org/ar/our-programs-ar/development/initiatives>

and artistic crafts such as sculpture, ceramics, engraving, embroidery and audio-visual technologies such as film production, music, and photography.

10. Enhancing knowledge ³⁰⁷ of all artistic and creative needs of the target community. By conducting periodic studies to identify artistic and creative needs in a way that supports the knowledge of artists, creators and intellectuals on the global cultural scene, exchanging experiences and knowledge and providing professional guidance by experts in the field, which helps artists develop their career paths.
11. Providing psychological and moral support, self-confidence, expertise, professional guidance, training and development to help artists acquire new skills ³⁰⁸, develop their abilities and produce new works of art, thus contributing to revitalizing the cultural movement and rebuilding affected communities.
12. To enhance the role of culture and critical research-based artistic production ³⁰⁹ in the process of recovery, resilience and the ability to face challenges and facilitate exchange between art mediators, artists, creators and intellectuals by building creative, strong and sustainable economies that rely on culture and creativity and promote comprehensive and sustainable development.
13. Promote cultural exchange and build networks of cooperation between artists ³¹⁰ and host communities, and build bridges of communication between local and international creators from different backgrounds.
14. Contributing to relief and reconstruction efforts, through art and creativity ³¹¹, and producing artworks that reflect the experiences of affected communities, contribute to raising their morale, and provide a safe space to express their feelings and thoughts in order to be more cohesive through art and creativity.

307 Artistic Innovation: How to Innovate and Express Your Creativity , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%B1-%D9%88%D8%AA%D8%B9%D8%A8%D8%B1-%D8%B9%D9%86-%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%83.html>

308 Introduction to psychosocial support in difficult circumstances , UNESCO Digital Library, <https://unesdoc.unesco.org/ark:/48223/pf0000265135>

309 The role of culture and arts in enriching life , Al-Falq Magazine, <https://www.alfalq.com/%D8%AF%D9%88%D8%B1-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D9%88%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86-%D9%81%D9%8A-%D8%A5%D8%AB%D8%B1%D8%A7%D8%A1-%D8%A7%D9%84%D8%AD%D9%8A%D8%A7%D8%A9/>

310 Content Collaboration Networks: Together We Create: Building Content Collaboration Networks , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%A5%D9%86%D8%B4%D8%A7%D8%A1-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D8%B4%D8%A8%D9%83%D8%A7%D8%AA-%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89.html>

311 The Art of Community Resilience , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9-%D9%85%D8%B1%D9%88%D9%86%D8%A9-%D8%A7%D9%84%D9%85%D8%A8%D8%AA%D9%85%D8%B9-%D8%A7%D9%84%D8%A7%D8%B1%D8%AA%D8%AF%D8%A7%D8%AF-%D9%81%D9%86-%D9%85%D8%B1%D9%88%D9%86%D8%A9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9.html>

15. Contributing to protecting cultural identity, ³¹²enhancing cultural identity, preserving the cultural heritage of affected communities, and transforming their challenges into opportunities for innovation and creativity.
16. Strengthening solidarity, partnership and cooperation with local and international cultural and social institutions and organizations ³¹³to obtain the necessary support to implement these programs and provide logistical and financial support to participants to cover their expenses.
17. Develop cultural tourism ³¹⁴and attract tourists interested in culture and art. Attract tourists to affected areas to contribute to stimulating the local economy and creating new job opportunities in the field of creativity and culture.
18. Enhancing relationships, professionalism ³¹⁵, creativity, innovation, resilience, empowerment, participation, entrepreneurship, cultural identity and building strong networks with colleagues from different countries and cultures, opening new horizons for cooperation and partnership in strong professional and collaborative ways between artists, cultural and community organizations and experts, helping them acquire new skills and develop their capabilities and career paths.
19. Rehabilitation and activation of artistic spaces³¹⁶ Public and private spaces and transform them into creative spaces.
20. Raising awareness of the importance of artistic and cultural spaces and studios ³¹⁷equipped to meet the needs of creators.
21. Enhancing integration between cultural relief programs, humanitarian response plans and local and national development plans.

³¹² Strengthening Cultural Identity , Asbar Forum, <https://multaqaasbar.com/%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D8%A7%D9%84%D9%87%D9%88%D9%8A%D8%A9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9/>

³¹³ Transforming Partnerships in International Cooperation, Peace Direct, <https://www.peacedirect.org/wp-content/uploads/2023/09/Peace-Direct-Transforming-Partnerships-Report-ARABIC.pdf>

³¹⁴ For Cultural Tourism: Enhancing and Sustaining Community Income , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%AD%D8%A9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B2%D9%88%D8%A7%D9%84%D8%AD%D9%81%D8%A7%D8%B8-%D8%B9%D9%84%D9%8A%D9%87.html>

³¹⁵ The Art of Developing Professional Relationships , Faster Capital, <https://fastercapital.com/arabpreneur/%D9%81%D9%86-%D8%AA%D9%86%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%87%D9%86%D9%8A%D8%A9.html>

³¹⁶ Rehabilitation of existing buildings into contemporary facilities , Saudi Design Magazine, <https://designksa.com/%D8%A5%D8%B9%D8%A7%D8%AF%D8%A9-%D8%AA%D8%A3%D9%87%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8%A8%D8%A7%D9%86%D9%89-%D8%A7%D9%84%D9%82%D8%A7%D8%A6%D9%85/>

³¹⁷ Ways to ensure the success of cultural industries , Mohammed Al-Shahari, Oman Newspaper, <https://www.omandaily.om/%D8%A3%D8%B9%D9%85%D8%AF%D8%A9/na/%D8%A7%D9%84%D8%B3%D8%A8%D9%84-%D8%A7%D9%84%D9%83%D9%81%D9%8A%D9%84%D8%A9-%D8%A8%D9%86%D8%AC%D8%A7%D8%AD-%D8%A7%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9>

22. Providing an ideal working environment through safe, fully equipped accommodation and spacious, stress-free workspaces that allow writers to focus on their creative work, experiment with new ideas, stimulate learning and knowledge exchange among artists, enhance artistic and cognitive skills, and encourage artistic research for artists, creators and intellectuals from various cultural backgrounds.
23. Rebuilding communities, providing job opportunities for artists ³¹⁸, revitalizing the cultural movement in the community and providing opportunities for creative expression to become creative communities that contribute to the development of the city and are more flexible and able to face future challenges and provide opportunities for work, creativity and new sources of income for local residents
24. Providing psychological and moral support to artists ³¹⁹, and helping them overcome the trauma they may be exposed to.
25. Contribute to the cultural relief process ³²⁰by producing artworks that reflect the experiences of affected communities.
26. Developing the cultural industry ³²¹by supporting creative, cultural, literary, musical, digital and visual artistic production.
27. Protecting musical, cultural, literary and ³²²digital cultural heritage by supporting musicians, artists and creators who work to document and preserve it in areas affected by war and conflict.
28. Activating activities to preserve cultural heritage and cultural identity, protect cultural heritage, build cultural identity and enhance national identity for affected communities ³²³.

³¹⁸ what The role that Performed by Art To enhance Change Positive in Communities Local , Platform Stanford For innovation Social, <https://ssirarabia.com/%D8%AF%D9%84%D9%8A%D9%84%D9%83-%D9%84%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1/%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D8%A7%D9%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%AD%D9%84%D9%8A%D8%A9/>

³¹⁹ Psychosocial support through the arts , Visual Arts Forum, <https://vaf.ps/programs/53.html>

³²⁰ Delivering Humanitarian Aid , United Nations, <https://www.un.org/ar/our-work/deliver-humanitarian-aid>

³²¹ Culturall and creative industries and their development dimensions , Center The Pyramids For studies Politics and strategy <https://acpss.ahram.org.eg/News/17730.aspx>

³²² role Organizations International And Regional in protection Heritage Culturall And its management College of Tourism and Archeology, https://cta.ksu.edu.sa/sites/cta.ksu.edu.sa/files/imce_images/_ysr_lhyjy_-dwr_lmzmt_ldwly_wlqlmy.pdf ,

³²³ Same previous source

29. Building strong and interconnected artistic communities that promote creativity and innovation ³²⁴, building a sustainable creative economy, enhancing cultural dialogue, activating cultural tourism, promoting artistic production, producing new artworks, and developing creative ideas of creators.
30. Providing opportunities for the public to display artworks ³²⁵, whether through art exhibitions, live performances or other cultural activities.
31. Building strong networks of relationships between artists, art brokers, art stakeholders ³²⁶, theatre administrators, artist agents and art professionals, opening new horizons for cooperation and partnership and facilitating the exchange of information.
32. Promote exploration of different cultures³²⁷ Residencies and fellowships can provide artists with the opportunity to explore and interact with new cultures, which positively impacts their creative work.
33. Enhancing interaction with the art scene These programs allow artists to interact with other artists and professionals in the art field ³²⁸, broadening their horizons and enriching their experiences.
34. Providing access to digital technologies for artists³²⁹ And enable them to benefit from the latest digital technologies and programs available in the residence centers and build websites to display their work, communicate with the public, and learn how to market their work online.
35. Rebuilding cultural institutions affected by conflicts ³³⁰by training local cadres to manage cultural institutions, organize cultural events, and promote cultural exchange between affected communities and other communities.

324 How to Express and Appreciate Innovation Through Art and Creativity . Faster Capital, <https://fastercapital.com/arabpreneur/%D9%81%D9%86-%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1--%D9%83%D9%84%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B9%D8%A8%D9%8A%D8%B1-%D8%B9%D9%86-%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1-%D9%88%D8%AA%D9%82%D8%AF%D9%8A%D8%B1%D9%87-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D9%81%D9%86-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9.html>

325 Same previous source

326 Technical Brokerage: Uncovering the Technical Side of the Brokerage Market , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%88%D8%B3%D8%A7%D8%B7%D8%A9-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9--%D8%A7%D9%84%D9%83%D8%B4%D9%81-%D8%B9%D9%86-%D8%A7%D9%84%D8%AC%D8%A7%D9%86%D8%A8-%D8%A7%D9%84%D9%81%D9%86%D9%8A-%D9%84%D8%B3%D9%88%D9%82-%D8%A7%D9%84%D9%88%D8%B3%D8%A7%D8%B7%D8%A9.html>

327 Culturall Awareness: Exploring the World the First-Handed Way , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%88%D8%B9%D9%8A-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A--%D8%A7%D8%B3%D8%AA%D9%83%D8%B4%D8%A7%D9%84%D9%85%D8%A8%D8%A7%D8%B4%D8%B1%D8%A9.html>

328 Celebrity Engagement: From Selfies to Autographs: The Art of Celebrity Engagement , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D8%B9%D9%84-%D9%85%D8%B9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D9%87%D9%8A%D8%B1--%D9%85%D9%86-%D8%A7%D9%84%D8%B5%D9%88%D8%B1-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D8%AA%D9%88%D9%82%D9%8A%D8%B9%D8%A7%D8%AA--%D9%81%D9%86-%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D8%B9%D9%84-%D9%85%D8%B9-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D9%87%D9%8A%D8%B1.html>

329 Digital Technology Effectively Documents the Arts, Rasha Abdel Moneim, Al Bayan. 2020, <https://www.albayan.ae/amp/five-senses/mirrors/2020-04-05-1.3821367>

330 Rebuilding Culturall Institutions and the Forces of Backlash , Al-Araby Al-Jadeed, <https://www.alaraby.co.uk/%22%D8%AA%D9%82%D8%B1%D9%8A%D8%B1-%D8%AD%D8%A7%D9%84%D8%A9-%D8%A7%D9%84%D8%A8%D9%84%D8%A7%D8%AF%22-%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D9%82%D9%88%D9%89-%D8%A7%D9%84%D8%B4%D8%AF%D9%91-%D8%A7%D9%84%D8%B9%D9%83%D8%B3%D9%8A>

Among the projects that can be carried out in residencies and fellowships that are compatible with cultural relief programs and that humanitarian response workers can work on in countries suffering from conflicts, we can mention the following:

1. Conduct studies to determine the cultural needs of affected communities,³³¹ design residency and fellowship programs according to these needs, and provide the necessary logistical and financial support to participating artists and intellectuals.
2. Organizing training workshops in various artistic fields³³², with the participation of local and international artists on various humanitarian issues and cultural tools to build the capacities of local artists, intellectuals and creatives in countries suffering from conflict in their areas of creative specialization.
3. Organizing training courses for artists, intellectuals and creatives³³³ on the basics of photography, filmmaking, video game development, visual arts and creative writing for scenarios, stories, plays or poems about experiences targeting different specializations and age groups.
4. Organizing art exhibitions to display artists' works³³⁴. Encouraging them to produce artworks that reflect the experiences of their communities. Qualifying them to train others and transfer their expertise.
5. Organizing discussion groups³³⁵ on cultural, creative, artistic and humanitarian issues to understand the interrelationship between art, culture and relief and ways to intervene for cultural relief projects in humanitarian response programs.
6. Providing grants to support research, artistic, literary and creative projects³³⁶ aimed at supporting innovative artistic projects and developing work strategies in cultural relief programs within

331 , Risk Management Guide for Cultural Heritage , Center International To study save And restoration Property Culturall, 2016, https://www.iccom.org/sites/default/files/Guide-to-Risk-Management_Arabic.pdf

332 Performing Arts Advocacy Group: Curtain Call for Entrepreneurs: Lessons from Performing Arts Advocacy , Faster Capital, <https://fastercapital.com/arabpreneur/%D9%85%D8%AC%D9%85%D9%88%D8%B9%D8%A9-%D8%A7%D9%84%D8%AF%D9%81%D8%A7%D8%B9-%D8%B9%D9%86-%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86-%D8%A7%D9%84%D8%A3%D8%AF%D8%A7%D8%A6%D9%8A%D8%A9.html>

333 Same previous source

334 Art Gallery Owners and the Art of Organizing , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D9%86%D8%B8%D9%8A%D9%85-%D8%A7%D9%84%D9%81%D9%86%D9%8A-%D8%A7%D9%84%D8%AA%D9%85%D9%85%D8%B2-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D9%86%D8%B8%D9%8A%D9%85-%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%88%D9%81%D9%86-%D8%A7%D9%84%D8%AA%D9%86%D8%B8%D9%8A%D9%85.html>

335 Same previous source

336 Art Lab, Goethe-Institut, Lebanon, <https://www.goethe.de/ins/lb/ar/kul/sup/lao.html>

humanitarian response programs, including supporting small and medium enterprises in creative fields such as design, fashion, music and other artistic tools.

7. Producing short or feature-length documentaries³³⁷ that address social and humanitarian issues and tell real stories including conflict, reconstruction efforts, recording cultural heritage and traditional handicrafts, and documenting success stories of creatives from conflict-affected communities.
8. Training artists, creators and intellectuals on the use of social media and digital marketing tools³³⁸ Launching awareness campaigns on social media, designing and managing digital awareness campaigns on humanitarian and social issues, supporting relief efforts, and spreading positive messages about their communities.
9. Establishing, designing and equipping integrated creative centers and a network of art studios that³³⁹ include art centers, exhibition spaces, libraries, meeting rooms and a permanent exhibition to provide a stimulating environment for creativity and specialize in various fields including the rehabilitation of a public space such as a public square or garden or the rehabilitation of historical or abandoned buildings and converting them into art spaces.
10. Using artificial intelligence and virtual reality technologies to generate innovative artworks³⁴⁰ and conceptual projects by developing innovative artistic ideas based on theoretical and experimental concepts.
11. Design and develop digital platforms³⁴¹ for exchanging knowledge and information, digital exhibitions to display artworks, interact with the public, and facilitate communication and exchange between participants.
12. Producing visual, audio and written content³⁴² to collect and document stories, poems, news and testimonies of survivors in conflict-affected communities and to exchange experiences and knowledge between artists and organizations working in the field of cultural relief.

337 How to make amazing short films , insightstudios , <https://insightstudios.sa/ar/%D8%A5%D9%86%D8%AA%D8%A7%D8%AC-%D8%A3%D9%81%D9%84%D8%A7%D9%85-%D9%82%D8%B5%D9%8A%D8%B1%D8%A9/>

338 Digital Marketing on Social Media Platforms, Hossam Najem, https://housamnajem.com/%D8%A7%D9%84%D8%AF%D9%88%D8%B1%D8%A7%D8%AA/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%85%D9%86%D8%B5%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D8%A5%D8%AC/?srsltid=AfmBOorqFKG4Y2l5nF_4sH1Ww2vblB7FwyrJnLzRYITIBscGexY1j4

339 Same previous source

340 Artificial Intelligence in Art and Cultural Heritage Conservation , Mustafa Ibrahim, Ultralytics , 2024, <https://www.ultralytics.com/ar/blog/ai-in-art-and-cultural-heritage-conservation>

341 Same previous source

342 Arts in the Age of Artificial Intelligence: Capturing Creativity Between Programming and Beauty , College of the Future, <https://uomus.edu.iq/NewDep.aspx?depid=60&newid=25638>

13. Create a digital database for ³⁴³the local community cultural archive to document cultural heritage and daily life in affected communities, produce photo series, and document cultural references and sources.
14. Organizing residency programs for artists from all over the world ³⁴⁴to establish residency programs in the city, and working on in-depth research and artistic projects in cultural institutions, museums, art galleries, NGOs, universities, and local, regional and international educational institutions.
15. Organizing various cultural competitions and festivals ³⁴⁵that showcase different arts, including musical, theatrical, visual, and craft performances. Designing logos for producing collective artworks from various arts that express cultural identity and reflect the experiences of affected communities.
16. Organizing field trips and exploratory trips ³⁴⁶to historical, cultural and natural sites to learn about the cultural heritage of local communities and produce artworks inspired by them
17. Organizing periodic art exhibitions in reality and digitally to display the artworks produced during the residency. To display the works of creatives
18. Develop new cultural products, services ³⁴⁷and interactive applications that meet the needs of the local community and preserve cultural heritage such as handicrafts and market them locally and internationally.
19. Organizing cultural and community events ³⁴⁸, art festivals, traveling art exhibitions, and creativity and innovation competitions that combine different arts such as music, dance, and handicrafts, targeting different age groups and contributing to the revitalization of cultural life.

³⁴³ Same previous source

³⁴⁴ What is an artist residency and how do you apply for it? , Opportunity website, <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%A5%D9%82%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%AA%D9%82%D8%AF%D9%85-%D9%84%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%8A%D9%87%D8%A7>

³⁴⁵ How to participate and organize culturall festivals and events in education , Faster Capital, [https://fastercapital.com/arabpreneur/%D8%AA%D8%B9%D9%84%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D9%87%D8%B1%D8%AC%D8%A7%D9%86%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%87%D8%B1%D8%AC%D8%A7%D9%86%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%B9%D9%84%D9%8A%D9%85.html](https://fastercapital.com/arabpreneur/%D8%AA%D8%B9%D9%84%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D9%87%D8%B1%D8%AC%D8%A7%D9%86%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D9%88%D8%AA%D9%86%D8%B8%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D9%87%D8%B1%D8%AC%D8%A7%D9%86%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%AA%D8%B9%D9%84%D9%8A%D9%85.html)

³⁴⁶ The Rising Expedition: Discovering New Horizons , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D9%83%D8%B4%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D9%83%D8%B4%D8%A7%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%B5%D8%A7%D8%B9%D8%AF%D8%A9-%D8%A7%D9%83%D8%AA%D8%B4%D8%A7%D9%81-%D8%A2%D9%81%D8%A7%D9%82-%D8%AC%D8%AF%D9%8A%D8%AF%D8%A9.html>

³⁴⁷ How to develop new products and innovate your product range , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC-%D9%88%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA%D9%83.html>

³⁴⁸ Culturall events as a pillar of community building , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%85%D8%AA%D9%85%D8%B9-%D8%A7%D9%84%D9%81%D8%B9%D8%A7%D9%84%D9%8A%D8%A7%D9%84%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%AD%D9%84%D8%A9-%D9%83%D8%B1%D9%83%D9%8A%D8%B2%D8%A9-%D9%84%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9.html>

20. Developing a sustainable cultural product ³⁴⁹such as handicrafts or traditional foods and designing logos and visual identities for cultural and community institutions.
21. Establishing creative incubators ³⁵⁰to provide logistical and financial support to emerging projects.
22. Creating projects that activate partnership ³⁵¹and cooperation with government institutions, the private sector, local and international cultural institutions, donors, governments, companies working in the field of culture and relief, museums, art galleries and cultural centers to provide logistical and financial support, identify needs, coordinate efforts, support creative projects, provide marketing opportunities, provide technical and financial support in the various stages of the project, and display, market and promote artworks.
23. Develop and support local markets ³⁵²for handicrafts and arts products.
24. Organizing art exhibitions to display the works produced during the residency period.
25. Presenting live performances of music, theatre, dance and other performing arts.

Among the essential elements that must be included in the types of residencies and fellowships that artists and creatives can benefit from, which are expected in cultural relief programs and that humanitarian response workers can work on in countries suffering from conflict, we can mention the following:

1. Residency programs should be ³⁵³specifically designed to meet the needs of artists, and provide an inspiring environment for artistic creativity in all its forms and disciplines, depending on the artist who has the residency, whether he is a writer, painter, digital artist, theater artist, musician, etc.
2. Programs should provide for training and performances, a quiet, comfortable, safe and well-equipped workspace with the basic needs of artists, as well as material, moral, artistic, professional, technical and programmatic support, in addition to the equipment, tools, resources and programs necessary for artists, and provide the necessary support, professional guidance and sufficient freedom for artists to

349 Sustainability in Product Development , Faster Capital , <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AF%D8%A7%D9%85%D8%A9-%D9%81%D9%8A-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA-%D8%A5%D9%86%D8%B4%D8%A7%D8%A1-%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA-%D9%84%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84-%D8%A3%D9%81%D8%B6%D9%84.html>

350 Establishing Innovation Incubators for the talented and creative , Ahmed Shahrooj , <https://ahmadshahrooj.com/innovation-incubators/>

351 Government-Civil Society Partnership Project , World Bank , <https://documents1.worldbank.org/curated/ru/758831468346152898/846540ARABIC0P0IC00PAD0Arabic0final.doc>

352 What is the market development strategy , Faster Capital , <https://fastercapital.com/arabpreneur/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D8%B3%D9%88%D9%82.html>

353 Creative Europe Artistic and Cultural Residencies , European Network Agent, 2023, <https://www.informa-giovani.net/ar/le-residenze-artistiche-e-culturali-del-programma-europa-creativa/>

develop their projects and be specifically designed to support artists in developing their creative projects.

3. The programs should provide the necessary logistical support for artists, such as accommodation, meals, transportation, and use of studios. The programs should provide opportunities for interaction between artists, exchange of ideas and experiences, and building strong networks of relationships between artists. These programs should provide workshops and training programs that help artists acquire new skills and develop their capabilities. Residencies and fellowships encourage the production of new artistic works, which contributes to activating the cultural movement ³⁵⁴.
4. The program objectives must be clear and known to all stakeholders ³⁵⁵.
5. Participants should be selected based on their skills, goals, and fit with the program objectives ³⁵⁶.
6. Diverse training programs should be provided covering various technical and administrative aspects ³⁵⁷.
7. Opportunities should be provided to display artwork resulting from the programmed.
8. Programs should target a wide range of artistic and cultural disciplines, including visual arts, literature, music, theatre, and others, and provide opportunities for research into a variety of topics, including cultural heritage, social issues, and the environment, and include diverse professional experiences, such as project management, marketing, and public relations.³⁵⁸
9. Programs should be well thought out and include clear plans for achieving goals.
10. Programs must be managed efficiently to ensure that all participants benefit.
11. Programs should contribute to the production of high-quality artistic works that contribute to the development of the cultural scene.
12. Programs should encourage pushing the boundaries of creativity and innovation.

³⁵⁴ Same previous source

³⁵⁵ Terms and criteria for applying for a golden residency in the Emirates , Ministry of Culture , <https://mcy.gov.ae/ar/goldenvisa/>

³⁵⁶ Creative Residency "Art & Archive": A Culturall Bridge between Beirut and Cologne , DW , <https://www.dw.com/ar/%D8%A7%D9%84%D8%A5%D9%82%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%81%D9%86-%D9%88%D8%A3%D8%B1%D8%B4%D9%8A%D9%81-%D8%AC%D8%B3%D8%B1-%D8%AB%D9%82%D8%A7%D9%81%D9%8A-%D8%A8%D9%8A%D9%86-%D8%A8%D9%8A%D8%B1%D9%88%D8%AA-%D9%88%D9%83%D9%88%D9%84%D9%88%D9%86%D9%8A%D8%A7/a-15956736>

³⁵⁷ What is an artist residency and how do you apply for it? , Opportunity website, <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D8%A5%D9%82%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%88%D9%83%D9%8A%D9%81-%D8%AA%D9%82%D8%AF%D9%85-%D9%84%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%8A%D9%87%D8%A7>

³⁵⁸ Same previous source

13. These suggestions should be tailored to the needs of a particular community, taking into account the cultural, social and economic context.
14. Modern technology should be leveraged to expand participation and interaction in these projects.
15. Partnerships with the private sector and donors must be activated to obtain the necessary financial support to implement these programs, and these programs must focus on building partnerships between the public and private sectors, civil society and local cultural institutions ³⁵⁹.
16. These programs should be tailored to meet the unique needs of each affected artist and community, take into account the cultural and social context of affected communities, and support artistic projects that reflect the identity of these communities ³⁶⁰.
17. These programs must be sustainable.
18. Local artists should be involved in the design and implementation of these programs, and opportunities for collaboration between local and international artists should be provided.
19. These programs should contribute to building the capacity of local cultural institutions, enabling them to continue supporting artists after the programmed ends.

Among the types of residencies and fellowships that artists and creatives can benefit from, which are expected in cultural relief programs and that humanitarian response workers can work on in countries suffering from conflicts, we can mention the following:

1. Residencies and fellowships to explore and engage with experiences, communities, narratives, myths, creations, natural and creative spaces ³⁶¹.
2. Residencies and fellowships in ³⁶²documentary, dialogic, generative, conceptual, informational, practical, exploratory, developmental, organizational, intellectual and innovative projects.
3. Residencies and fellowships ³⁶³provide an opportunity to live and work in a creative environment, and interact with local artists.

³⁵⁹ Same previous source

³⁶⁰ Same previous source

³⁶¹ Creative Residency Round , Goethe-Institut, Iraq, <https://www.goethe.de/ins/iq/ar/kult/kre/crc.html>

³⁶² Creative Solutions Residency Program , Enrichment, <https://www.ithra.com/ar/special-programs/The-Creative-Solutions-Residency-Program>

³⁶³ Artist Residency Program , Fire Station, <https://firestation.org.qa/ar/residency-programs/>

4. Residencies and fellowships for researchers as an opportunity to conduct field research on the cultural heritage of affected communities, and document their stories and experiences.
5. Joint residencies and fellowships ³⁶⁴that bring together artists and researchers, to encourage collaboration between the artistic and academic fields.
6. Residencies and fellowships to participate in joint workshops, and produce artworks that reflect cultural diversity.
7. Specialized residencies that focus on a specific artistic field such as painting, sculpture, music, literature, etc. and multidisciplinary residencies that combine different artistic fields to encourage collaboration and co-creation.
8. Community residencies that focus on engaging the local community in artistic and creative activities.
9. Digital residencies leverage digital technology to expand engagement and interaction.
10. Residencies and fellowships in projects related to communication, public relations, networking, alliances, cultural events, professional development, expanding the knowledge base, and developing new professional contacts and relationships.
11. Residencies and fellowships in projects that create future job opportunities, improve vital professional capacity building skills and enhance professional skills.
12. Residences that contribute to reconstruction contribute to the economic and social reconstruction process of the affected areas.
13. Residencies and fellowships in projects that explore the arts community and give them the time and space they need to conduct research or produce art.
14. Residencies and fellowships in projects that provide accommodation, workspace, exhibition space and comprehensive administrative support.
15. Residencies and fellowships in projects that support art production, develop art theory, elicit art, and develop artistic skills in a local and global context.

³⁶⁴ Creative residencies and cultural all mediation, French Ministry of Culture, <https://www.culture.gouv.fr/ar/22/appels-a-projet-partenaires/22>

16. Residencies and fellowships in projects that promote and transmit critical artistic production based on research and exchange between art brokers and artists.
17. Residencies and fellowships in projects that provide opportunities for experimentation to try out new ideas and strategies, offer training and capacity building in a professional context, and produce new work.
18. Residencies and fellowships in projects that span a broad range of disciplines, research interests and professional expertise provide time and space to develop independent projects, include networking opportunities and provide career guidance.
19. Residencies and fellowships that provide financial grants to conduct research in their field of specialization.
20. Residencies and fellowships in projects related to planning, development, management, production, artistic challenge, and transfer of knowledge and skills to artists, enabling them to develop their work.
21. Residencies and fellowships in the field of incubators for creativity and professional development.
22. Residencies and fellowships in projects for writers, poets, ³⁶⁵novelists, playwrights, authors, children's literature writers, storytellers, supporting literary creativity, transferring knowledge and skills to writers, and enabling them to develop their work.
23. Residencies and fellowships that encourage these projects to collaborate between writers, publishers and cultural institutions, thus contributing to achieving a greater societal impact ³⁶⁶.
24. Residencies and fellowships for musicians, ³⁶⁷composers, singers, instrumentalists, classical and contemporary music.
25. Long-Term Music Residency Programs These programs provide musicians with a workspace and a place to stay for an extended period, allowing them to focus intensively on their musical projects ³⁶⁸.

365 Arab Writers' Residency in Brazil, International Journalists Network, <https://ijnet.org/ar/opportunity/%D8%A5%D9%82%D8%A7%D9%85%D8%A9-%D9%84%D9%84%D9%83%D8%AA%D8%A7%D8%A8-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8-%D9%81%D9%8A-%D8%A7%D9%84%D8%A8%D8%B1%D8%A7%D8%B2%D9%8A%D9%84-%D8%AA%D8%B3%D8%AA%D9%82%D8%A8%D9%84-%D8%AA%D9%82%D8%AF%D9%8A%D9%85%D8%A7%D8%AA>

366 Same previous source

367 Musicians Residency Programs, For9a Website, <https://www.for9a.com/opportunity/%D8%A8%D8%B1%D9%86%D8%A7%D9%85%D8%AC-%D8%A5%D9%82%D8%A7%D9%85%D8%A9-%D9%81%D9%86%D9%8A%D8%A9-%D9%84%D9%84%D9%85%D9%88%D8%B3%D9%8A%D9%82%D9%8A%D9%8A%D9%86-%D9%81%D9%8A-%D9%86%D9%8A%D9%88%D9%8A%D9%88%D8%B1%D9%83>

368 International Residency in Music and Light Art, Medearts, <https://medearts.org/ar/international-residency-in-music-and-light-art/>

26. Residencies and fellowships that provide financial grants for musicians to conduct research in the field of music and aim to transfer knowledge and skills to musicians, enabling them to develop their work³⁶⁹.
27. Residencies and fellowships in projects that enable artists to present their artworks to the public and facilitate the exchange of ideas in artistic and cultural life.
28. Artist residencies in conflict-affected areas where artists collaborate with the local community to rebuild and decorate public spaces with art.
29. Residencies and fellowships in which artists are exchanged between different countries and cultures to exchange experiences and knowledge and artists work together on joint artistic projects that reflect the identity of the local community.
30. Residencies and fellowships in projects for artists in the performing arts such as theatre,³⁷⁰ puppet theatre, street arts and dance, allowing them to focus intensively on their artistic projects. It provides financial grants to conduct research in the field of performing arts and to stimulate the transfer of knowledge and skills to artists, enabling them to develop their work.
31. Residencies and fellowships in projects for artists in digital arts, design, graphic arts, virtual reality, interactive media and artificial intelligence, supporting creativity in the digital age and providing financial grants for digital artists to conduct research in the field of digital arts. The aim is to transfer knowledge and skills to digital artists, enabling them to develop their work.
32. Residencies and fellowships in creative projects,³⁷¹ getting inspired, exploring, understanding and engaging with the art scene.
33. Residencies and fellowships are incubators for creativity and the conception of artistic and specialized projects.

³⁶⁹ Same previous source

³⁷⁰ Residency Program – Youth Theatre, Shams Theatre, <https://alshamstheater.org/%D8%A8%D8%B1%D9%86%D8%A7%D9%85%D8%AC-%D8%A7%D9%84%D8%A5%D9%82%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%85%D8%B3%D8%B1%D8%AD-%D8%A7%D9%84%D8%B4%D8%A8%D8%A7%D8%A8/%D8%B3%D8%A7%D8%A8%D9%82%D8%A9/%D8%A8%D8%B1%D9%86%D8%A7%D9%85%D8%AC-%D9%85%D8%B1%D8%A7%D8%AD%D8%A8-%D9%84%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D8%A5%D9%82%D8%A7%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7/>

³⁷¹ Maraheb Program to Support Artist Residencies in the Arab Region, Culture Resource, <https://mawred.org/%D9%85%D8%A8%D8%A7%D8%AF%D8%B1%D8%A7%D8%AA-%D8%B3%D8%A7%D8%A8%D9%82%D8%A9/%D8%A8%D8%B1%D9%86%D8%A7%D9%85%D8%AC-%D9%85%D8%B1%D8%A7%D8%AD%D8%A8-%D9%84%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D8%A5%D9%82%D8%A7%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7/>

34. Residencies and fellowships in projects that aim to introduce opportunities for grants, fellowships, academic awards, residencies and other travel grants, develop projects that require specific technologies, support projects in a digital environment, projects in the arts and crafts, community projects, research and publishing.³⁷²
35. Residencies and fellowships in administrative projects for activists and workers in cultural institutions and the management of cultural institutions and the development of the management, planning and evaluation skills necessary to manage cultural institutions effectively.
36. Residencies and fellowships for curators, museum ³⁷³curators and art trade professionals to develop skills in conservation and restoration, exhibition organization and public outreach.
37. Residencies and fellowships to develop the marketing and communication skills needed to promote cultural events and reach target audiences.
38. Residencies and fellowships in art trade and development of skills in art appraisal, art marketing, and art gallery management.
39. Specialized residencies and fellowships to support cultural workers, provide platforms to develop their skills, build their networks, promote cultural exchange and build strong and vibrant cultural communities.
40. Residencies and fellowships in web development, 3D objects, digital technologies, digital manufacturing strategies, and new art forms.
41. Residencies and fellowships in the fields of ensuring the participation of creatives in creative art awards and festivals.
42. Residencies and fellowships in the fields of art, architecture, poverty, spatial politics, social legacies, privacy, responding to creative works, and exploring historical and contemporary narratives.³⁷⁴
43. Residencies and fellowships that provide the tools for fruitful exchange with artists in the host country and provide a haven for artistic production and access to the artistic infrastructure and resources needed.

³⁷² Same previous source

³⁷³ Qatar Museums Internship Program , Qatar Museums , <https://qm.org.qa/ar/about-us/careers-and-opportunities/internships/>

³⁷⁴ Artist Residency Programs , 421 website , <https://www.421.online/ar/opportunities/residency-program-2025/>

44. Residencies and fellowships in the fields of enhancing creative exchange between artists, developing their work, and making the best use of their time to benefit their work, achieve their own goals, focus their talents and voices, protect them, consolidate their experience, and support their creative productions.
45. Residencies and fellowships in the areas of enhancing creatives' abilities to dialogue, overcome adversity, realize visions, design creativity, feel a sense of community, and interact with other artists.
46. Residencies and fellowships in the areas of skill building in the making and documentation of visual, audio and tangible products, documentation of artistic works and processes, and creative processing.
47. Residencies and fellowships in the areas of stimulating artists to use their creative imaginations, raise mental wealth to higher levels with themselves through their unique creative expression, spread positivity, benefit from creative interventions, share practical skills and expand the scope of creative expression.
48. Residencies and fellowships offered to professionals in academic fields ³⁷⁵such as critical studies specialists, critics, curators, art historians, critical studies specialists, researchers, curators, academics ³⁷⁶, anthropologists, archaeologists, architects, businessmen, geographers, directors, historians and producers.
49. Residencies, fellowships, cultural community managers and leaders, digital designers, economists, filmmakers, graphic designers, museum curators, media professionals, performing artists, poets, and local artists.
50. Residencies and fellowships that direct creative people towards knowledge production, subject-making, social engagement, protection or production of collective creations, discussion, creation and dissemination of creative work.
51. Residencies and fellowships that explore existing knowledge and form creative and inclusive community networks.

³⁷⁵ What are scholarships and what are their advantages? Forsa website, <https://www.forsa.com/learn/%D9%85%D8%A7%D9%87%D9%8A-%D8%A7%D9%84%D8%B2%D9%85%D8%A7%D9%84%D8%AA-%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D8%B3%D9%8A%D8%A9-%D9%88%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%85%D9%8A-%D8%B2%D8%A7%D8%AA%D9%87%D8%A7>

³⁷⁶ Master of Cultural Policies and Cultural Management, Culturall Resource, <https://mawred.org/%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D9%84%D9%8A%D8%A7%D9%84%D8%B3%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7/>

52. Residencies and fellowships that host major individual projects that work in the field of exchange of ideas and cultural differences in ideas, recognitions, procedures and languages in all cultural and artistic fields, whose members have the experience, specialization and ability to implement them.
53. Residencies and fellowships in screenwriting projects, intellectual property rights, logos, references and collaborative residencies.
54. Residencies and fellowships in visual arts projects such as photography, fine arts, video, filmmaking, cinema, documentaries, recordings and narrative films.

All residencies focus on participation, experimentation, openness, imagination, gathering, reflection, curiosity, modeling, research, depth, discussion, development, encouragement, shaping, change, dialogue, coexistence, and engagement with the surrounding community, and intersecting with artists, communities, and cultural organizations to develop sustainable exchange through the residency space. Residencies are often offered through international art organizations and sites, while fellowships and exchanges are offered through universities and academies. Residencies may focus on creative production and helping the creator create and sell works through a comprehensive production plan or providing organizational support to produce and exhibit their works and helping them develop artistically and the art of future-thinking and distinctive or helping them to be multidisciplinary, experimental, participatory, critical, open, exploratory, in-depth, challenging, exchangeable, dialogical, broad, specialized, technical, methodological, practical, innovative, ambitious, skilled, artistic, contemporary, renewed, and humane artists³⁷⁷.

Some residencies may help artists to discuss pressing issues, develop new ideas and methodologies, enable creatives to access spaces, libraries, meetings, trips to museums, galleries, cultural venues, generative workshops, multimedia platforms, academies, and local communities with rich cultural traditions, promote the exchange of experiences, develop new approaches and new types of artistic exchange, build their artistic talents, creativity and commitment to their talents, motivate them to challenge traditions and present new and

377 "Artist Residencies"... Time is yours, creative person , Hazaa Abu Al-Rish, Al-Ittihad News Center, 2024 <https://www.alethiad.ae/news/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/4502590/-%D8%A7%D9%84%D8%A5%D9%82%D8%A7%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9----%D8%A7%D9%84%D9%88%D9%82%D8%AA-%D9%84%D9%83-%D8%A3%D9%8A%D9%87%D8%A7-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9>

innovative works through their own materials and techniques, fully prepared for their creative project and actively participate in it ³⁷⁸.

Residencies, fellowships and exchanges offer the artist the opportunity, time and freedom to work in a dynamic and creative space based on learning through exchange, where artists teach, encourage and influence each other, ultimately enhancing their artistic talents, feeling vitality, passion, similarity, security, access to exhibitions, transfer of skills and experiences, diversity, self-representation, space for research, experimentation and production, saving time, people and possibilities, participating in seminars, discussions, lectures, performances and consultations, and interacting with creators from different continents, cultures and generations, who present a variety of opinions, reflecting the diversity of creativity, art and specialization, and experimenting with traditional and contemporary materials and techniques ³⁷⁹.

Residencies and fellowships help creatives to critically analyze their work while developing new ideas and opening a dialogue about art, enhancing experiences and rethinking the state of contemporary visual art, implementing contemporary artistic skills, developing artists' work and contributing to the art scene, interacting with the local community, creating new projects related to their research and creative use of technology and visual arts, encouraging creative, intellectual and personal growth of creatives, creating a framework for meetings and exchanges based on artistic merit, nurturing a new generation of highly skilled artists, and promoting cultural, artistic, research, performance, production, media, collaborative, installation, technical, developmental, experimental, exploratory, emerging, visual, design, ³⁸⁰independent and established exchanges to best suit each artist's project in a unique cultural environment. Some residencies, fellowships and exchanges may be restricted geographically, age-wise or according to the level of professionalism of the applicant, whether amateur or professional, some may be within the country, some may be outside it, some are general and some are specialized, some are in art and some are interested in other issues but use art and creativity to discuss those issues, some may be open and some may be closed to A specific category such as women, the disabled, etc. Some of them may be digital and some may be on the ground, some may be at the

³⁷⁸ Creative Residencies, Beirut Art Center, <https://beirutartcenter.org/program/residencies-ar/>

³⁷⁹ Exceptional Talent Residence, Saudi Arabia, <https://pr.gov.sa/product-details-apply-special-talent>

³⁸⁰ The Benefits of Art Residencies: Why Every Artist Should Consider Them, [artistcloseup, https://www.artistcloseup.com/blog/the-benefits-of-art-residencies-why-every-artist-should-consider-them](https://www.artistcloseup.com/blog/the-benefits-of-art-residencies-why-every-artist-should-consider-them)

host's headquarters and others in studios affiliated with it, ³⁸¹some offer salaries and others do not, some may help the creator sell his products and others do not, some may be productive and others research or developmental and some may be individual while some offer residencies for large teams and some are dedicated to those working in different creative fields to stay and participate in creativity and others are dedicated to those working in conducting creative research activities and some may be in the field of thematic residency for artists, writers and creative minds from different backgrounds that adopt all artistic, scientific, contemplative and existential approaches and their ability is excellent for creative contemplation and solitary contemplation but they all focus on a better understanding of creativity and its emotional impact and a strong understanding of constructive learning in relation to open and multiple interpretations and a good understanding of the concepts of creativity as a means to enable open and safe sharing of ideas and making insight into the methods that enhance mutual creativity.

In the subject of scientific exchange, there are many grants for cultural exchange and research cooperation for creative people in countries and are offered to young researchers from abroad who have completed a master's or doctorate degree and artists who have obtained a bachelor's degree as one of the open art scholarships in addition to residency programs to support pioneering research, experimentation and multidisciplinary approaches in the arts and humanities that are concerned with researching a specific topic or issue before writing or creating an artistic work. Research projects are relevant and work on open exploration and more focused works, exchange, networking, holding discussions, exchanging experiences and close cooperation between the beneficiaries of these grants, workshops and exchanges online ³⁸²or in reality and work to build a community based on deep respect and appreciation for diverse experiences and viewpoints and what we can build collectively. The experience is immersive and based on dialogue and learning, examining histories and trends, deepening leadership skills, developing innovative projects, enhancing understanding, training and professional guidance to develop projects for creative people in their communities and providing research, programming and production salaries. Among the topics that can be discussed ³⁸³in this aspect are the topics of directed educational activities, art and technology, visual and audio experimentation, adopting digital and

³⁸¹ Organizing an artist residency program , artconnect , <https://www.magazine.artconnect.com/editorial/organizing-an-artist-residency-program>

³⁸² All you need to know about artist residencies , xposuremusic , https://info-xposuremusic-com.translate.goog/article/all-you-need-to-know-about-artist-residencies?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

³⁸³ Find Residency , artistcommunities , https://artistcommunities-org.translate.goog/artists/find-residency?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq

analog technology, electronic recycling, creative programming, collaborative science, bio-art and gender issues. Pirate culture, decent living issues, political issues, gender issues, information security, gardening, nutrition, sustainable agriculture, violence prevention, communication, games and video games, thinking, research, artistic creativity, nationalism, civic, institutional, creative, intellectual, methodological, solidarity, strategic, future, urban, equity-related, and residency may be based on the preservation of contemporary art, curatorial, academic and professional resources, and artistic or scientific excellence ³⁸⁴.

Fellowships may be based on the creative person's projects and knowledge, the long-term importance of the project, whether it responds to the topic in clear and innovative ways, whether it provides creative people with new and diverse visions, whether it enhances visual and textual references, homogeneity, and focus on artistic creativity and the creation of artworks in an environment free of barriers and inclusiveness. Residencies, fellowships, and exchanges may aim to study the many challenges facing the arts and heritage sectors, historical and contemporary perspectives and their impact on the arts, examine creative heritage, and create a field of scientific and historical methodologies that allow for clarifying and shedding light on the narratives and common relationships between artists, activists, scholars, and the public to think about heritage and cultural production and know what is imaginative and creative. There are some residencies that are individual and some that are collective, as we mentioned in previous paragraphs. As for residencies designated for groups, they are often called camps. These camps focus on training groups of creative people with leading minds in one or more fields of art, and these camps offer activities, workshops, talks, and performances of creativity. Some of these camps may provide funding for these creative teams and groups who have specialized creative experience and are able to Design, implement and execute their own creative projects and meet the camp's eligibility criteria and are able to share their creative work.

On the other hand, these entities may not be camps and are closer to creative incubators that work with creatives in the field of developing ideas, mentoring, meeting, training, arranging work, and enhancing professional commitments and working to provide an alternative and available exchange of skills between established and aspiring artists and activists by educating and empowering creatives through mentoring,

384 We asked 10 art industry experts to share the best places for artists to reside around the world. Here's what they told us , artnet , https://news-artnet-com.translate.goog/art-world/artists-residencies-2509519?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq&_x_tr_hist=true

upskilling, education, access, teaching, upgrading, and helping to empower and continue to make change, and providing new collaborative methods and professional guidance that helps artists create their own rituals and directs them to the best skills, drive, formation, guidance, contemplation, and freedom of creativity.³⁸⁵

As for specializations, some residencies may specialize in specific talents, such as photography residencies to select photographers who work on creative photography. These residencies culminate in photo exhibitions that are often selected by a jury, or residencies related to video developers who work on telling visual stories and changing the style of visual storytelling. These residencies work to develop photographers and raise their skills so that they become photographers who are able to work on large campaigns in the fields of fashion editing, advertising, fine arts, short films, art exhibitions, and participation in professional photography³⁸⁶.

Fellowships may be for sculptors who are experimenting with new possibilities in drawing and sculpture to expand their talents, foster new forms and ideas, create networks, develop collaborative projects, and introduce local artists, craftspeople, organizations, arts events, cultural institutions, and academics in the residency. Residencies may vary to include creatives in the fields of visual arts, media, music and performing arts, digital art, gaming, digital journalism, digital publishing, architecture, design, literature and language, social mediation, education, scientific theory, humanities and social sciences, natural and economic sciences, experimental aesthetics, contemporary culture, nature, environment, and technology, who possess artistic excellence, clear and innovative project significance, and knowledge of the organic and collaborative dynamics that characterize past and present artist communities, and develop and support artists and curators by promoting curatorial research, publications, and exhibitions of their group work, providing a comprehensive overview of artworks, and addressing critical issues related to contemporary artistic skills, and supporting interdisciplinary projects in the fields of audio, video, film, theater, animation, digital, music, sound, visual arts, spoken word, digital design, multimedia production, storytelling, articulating, animating, and giving voice to an original story, and activating resident artist conversations³⁸⁷ and tours. Visual and textual references, guest artist talks, regular critiques,³⁸⁸ facilitation, group critiques, knowledge of the walks of life in

³⁸⁵ Artist Residencies Guide, artquest, https://artquest-org-uk.translate.google.com/translate?_x_tr_sl=en&_x_tr_tl=ar&_x_tr_hl=ar&_x_tr_pto=rq&_x_tr_hist=true

³⁸⁶ World Residency News Website, <https://on-the-move.org/>

³⁸⁷ Cultural Mobility and Visas, on the move < <https://on-the-move.org/resources/collections/cultural-mobility-and-visas>

³⁸⁸ Challenges of Cultural Mobility, on the move, <https://on-the-move.org/resources/library/challenges-mobility-research-debates-and-practices>

a creative journey of critical innovation and self-discovery, providing space for research, experimentation and production, providing time, people, possibilities, visits, seminars, discussions, lectures, performances, opinions and artistic professionals where artists can work and experiment with traditional and contemporary materials and techniques and form new relationships.

Residencies, fellowships and artistic exchanges provide creatives with the opportunity to work freely, develop their creative abilities and hone their professional skills, provide a supportive environment for peer learning and the exchange of ideas and skills among a community of artists from different communities and backgrounds, contribute to the creation of new ways of representation, new narratives and perspectives, stimulate discovery and development, provide tools and equipment for the artist, provide artistic residency and individual support through advanced studies in the arts, provide a workspace and guidance, provide mutual enrichment and build intercultural awareness, contribute to a list of shared resources, learn how contemporary human experience affects constructed history, activate objects, explore cultural identities, provide a space for process, discussion and participation, provide an environment for professional development and growth, and motivate creatives to contribute to collective projects and programs and creative industries ³⁸⁹.

Residencies, fellowships and artistic exchanges can provide creatives with capacity-building opportunities if they are specialized in this. They teach creatives how to plan their creative projects, train them in artistic leadership and decision-making, develop, implement and refine organizational strategies, the foundations of collective engagement and ways to express the dignity, aspirations and achievements of creative individuals, foster cross-cultural collaboration and build critical organizational capacity in long-term artistic planning, marketing, fundraising, board development and financial management; while raising questions or concerns about mission, relevance, impact, the role of art and dialogue, provide strategic training, mentoring, peer learning and reflection, enhance creative skills in their communities and inspire them to engage deeply in an immersive, collaborative and creative environment.

³⁸⁹ Cultural Residency and Future Writing, Shaker Nouri, Al Ain website, 2021, <https://al-ain.com/article/cultural-residency-future-writing>

Capacity building may evolve into how artists develop their careers, production methods, and ways to design a comprehensive production plan. In the field of fellowships for artists, there are many available around the world. In each one, fellowship artists are expected to attend all classes and carry out the tasks, demands, readings, or procedures required of them. Fellowships are often for academic scholarships to obtain a master's or doctorate, conduct research, submit scientific theses in one or more fields in creativity and the arts, or write articles for peer-reviewed journals. Fellowship programs often aim to foster new narratives, new mutual knowledge, facilitate new and stronger connections between creators, stimulate cooperation and mutually beneficial relationships in the arts, culture, education, and research into new narratives through creative expressions and interpretations, increase the participation of creators, amplify new voices and multiple narratives, present stories, opinions, and new arts, increase the digital footprint of creators, enhance creative knowledge, provide sources of creative knowledge, and facilitate innovative educational methods ³⁹⁰.

These fellowships promote research and scholarship, support research excellence, and support fellowships in specialized areas such as photography, visual culture, performance studies, critical humanities, refugee or community-based issues, sport, hope, inclusion, narrative or creative practices, creating new creative approaches that inform or challenge pre-existing harmful narratives, proposing innovative and pioneering projects that incorporate digital and personal elements, or addressing community issues such as poverty, poor leadership, corruption, conflict, disease, reform, mainstream media, social media, popular culture, the arts, donor publications, educational materials, media and communication, journalism studies, filmmaking, photography, literature, visual arts, music, development communication, communication studies, or innovative reimagining's of how art can engage in highly restrictive settings.

Some fellowships provide the researcher with training and professional guidance to develop projects in their communities, communications services to develop identity, training, coverage of personal costs associated with participation, networking opportunities, financial resources, access to a global community of members working for change, building research capacity through a collaborative research culture, building collaborative relationships with scholars, and addressing relevant social and political concerns.

³⁹⁰ Culturall Residency.. A high-level honor for the Knights of Creativity , Ghassan Kharoub, Al Bayan website, 2021, <https://www.albayan.ae/amp/uae/news/2021-03-03-1.4106286>

Chapter Six

Supporting cultural institutions and building their creative, cultural and artistic capacities that can be invested in cultural relief activities within humanitarian response programs in countries suffering from conflicts.

A large part of the humanitarian response in countries suffering from conflicts is based on supporting local institutions and building their capacities to participate in the humanitarian response in ³⁹¹cooperation with international institutions as part of empowering local institutions. In the case of cultural relief and success in including it as a component of the humanitarian response, it is important that its programs include support for non-governmental and local cultural institutions, funding them and building their capacities. In this area, it is important to mention some types of support for cultural institutions and their readiness in war and after war and building their capacities in the field of cultural relief. Among the areas through which cultural institutions can be supported within cultural relief programs and within humanitarian response projects in countries suffering from conflicts, we list the following:

- ☒ Sustainable financial support for cultural institutions ³⁹²in cultural relief activities within humanitarian response programs

The importance of sustainable financial support stems from the fact that it ensures the continuity of the cultural activities of these institutions, such as art exhibitions, concerts, and training workshops, which contribute to reviving the cultural life of society. Financial support can be used to build the capacities of workers in cultural institutions, by providing the necessary training and qualification, which contributes to raising their efficiency and increasing their productivity, and using financial support to develop the infrastructure of cultural institutions, such as renovating buildings and providing the necessary equipment, which improves the quality of services. Financial support can help cultural institutions diversify their sources of income, by developing profitable projects, such as stores that sell handicraft products, or organizing paid events, and encourage building partnerships between cultural institutions, the private sector, and international organizations, which increases future funding opportunities.

Financial support mechanisms include providing direct financial grants to cultural institutions to cover their operating expenses or to implement specific projects, loans, where soft loans can be provided to cultural institutions to enable them to invest in long-term projects, government guarantees, where governments can

391 UN allocates \$100 million to support humanitarian response in 10 countries including Yemen , United Nations, <https://news.un.org/ar/story/2024/08/1133986>

392 Towards Sustainable Financing of Culture , Foundation slave The benefactor The cotton , <https://qattanfoundation.org/ar/%D9%81%D9%8A-%D8%A7%D9%84%D9%82%D8%B7%D8%A7%D9%86/%D8%A7%D9%84%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1/%D9%86%D8%AD%D9%88-%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D9%85%D8%B3%D8%AA%D8%AF%D8%A7%D9%85-%D9%84%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9>

provide government guarantees for loans obtained by cultural institutions, which reduces the risks borne by lenders, tax exemptions, where cultural institutions can be granted tax exemptions to encourage donations and contributions, and strategic partnerships, where cultural institutions can enter into strategic partnerships with companies and other institutions to obtain financial and in-kind support. Examples of financial support initiatives include establishing dedicated funds to support cultural institutions, financed from various sources, such as the government, the private sector, and donations, developing joint funding programs between countries and international institutions to support cultural institutions in developing countries, and encouraging private initiatives to support cultural institutions, such as crowdfunding campaigns ³⁹³.

- ☒ Support the development of training programs for cultural institutions in cultural relief activities within humanitarian response programs

The importance of developing training programs stems from the contribution of these training programs to building the capacities of workers in cultural institutions, which enables them to develop their skills in management, marketing, communication, project management, and other skills necessary for the success of the institution. Training programs help update the knowledge and skills of workers in cultural institutions, in line with developments in the cultural field, and encourage innovation and the development of new ideas, which contributes to diversifying and renewing cultural activities. Training programs help increase the flexibility of cultural institutions, enable them to adapt to the changes and challenges they face, and contribute to improving the quality of services provided by cultural institutions, which increases their attractiveness to the public ³⁹⁴.

The components of training programs for cultural institutions in cultural relief activities within humanitarian response programs may include training in good governance, planning skills, budgeting, human resources management, performance evaluation, marketing, promoting cultural activities, attracting audiences, building relationships with partners, training in effective communication, whether with the audience, partners, or colleagues, training in managing cultural projects from start to finish, and training in using modern technology

³⁹³ Leadership in Arts and Culture, Arab Fund for Arts and Culture, <https://www.arabculturefund.org/ar/Programs/21>

³⁹⁴ Training programs, their concept, objectives, importance and types, Middle East Academy for Training and Development <https://www.meatddwarat.com/2023/12/Elbrameg-Eltdrebya.html>

in the cultural field, such as digital marketing, content management, and organizing online events. Training programs can be implemented by organizing short-term workshops to train workers on specific skills, organizing intensive training courses covering a wide range of topics, offering training programs online, making them accessible to a larger number of trainees, organizing joint training programs between different cultural institutions, which contributes to the exchange of experiences and knowledge, with the aim of preparing a group of local trainers to provide training to other cultural institutions, sending workers in cultural institutions to other countries to participate in training programs, training artists to develop new cultural products, and organizing and implementing various cultural events. In general, supporting the development of training programs for cultural institutions represents a long-term investment in preserving cultural heritage and promoting sustainable development. By providing appropriate training programs, we can enable cultural institutions to carry out in its role in building more vibrant and creative communities.

- ☒ Supporting the infrastructure of cultural institutions in cultural relief activities within humanitarian response programs

The importance of supporting the cultural infrastructure stems ³⁹⁵from the fact that it helps preserve the nation's tangible and intangible heritage, contributes to its transmission to future generations, enhances cultural tourism, which contributes to stimulating the local economy, provides spaces dedicated to creativity and artistic production, which encourages innovation and renewal, enhances social cohesion, and provides opportunities for interaction and communication between members of society.

Possible forms of support include the reconstruction of damaged buildings, including the restoration of historic buildings, the reconstruction of museums and libraries, the provision of spaces for the display of works of art, the provision of necessary equipment for cultural institutions, such as display tools, sound and light devices, and computer equipment, the development of digital infrastructure for cultural institutions, such as the creation of databases for collections, the provision of digital access to cultural resources, the construction of new cultural facilities, such as art centers, theaters, and lecture halls, the provision of financial grants to cultural institutions to finance reconstruction and development projects, the financing of long-term projects,

³⁹⁵ Infrastructure concept, National Development Fund, <https://ndf.gov.sa/ar/infrastructure/>

the building of partnerships between the public and private sectors and international organizations to implement cultural infrastructure projects, and the encouragement of volunteering to participate in reconstruction and development work ³⁹⁶.

- ☒ Support the development of cultural content ³⁹⁷for cultural institutions in cultural relief activities within humanitarian response programs

The importance of developing cultural content stems from its ability to build morale, as positive cultural content contributes to building morale in society, enhancing hope and optimism, strengthening national identity, cultural content, and the identity and heritage of society, enhancing national belonging and loyalty, providing a means of expressing feelings and ideas, helping to adapt to challenges, supporting the creative economy, and creating new job opportunities through financial support by providing financial grants to cultural institutions to produce new cultural content, such as documentaries, plays, music, and visual arts, building infrastructure, providing studios, equipment, and computer programs necessary to produce cultural content, providing training programs for workers in cultural institutions to enhance their capabilities in producing cultural content, building partnerships between cultural institutions, the private sector, and international organizations to develop cultural content, and providing electronic and physical platforms to display new cultural content, such as websites, applications, and art exhibitions, through support implementation mechanisms such as organizing competitions to produce cultural content, presenting prizes to winners, organizing workshops to train artists and creators to produce cultural content that suits the needs of society, providing residency programs for artists and creators in cultural production centers, and encouraging joint projects between cultural institutions, artists, and creators. Independents.

- ☒ Support raising awareness of the importance of culture ³⁹⁸for cultural institutions within cultural relief activities within humanitarian response programs

³⁹⁶ Infrastructure, its types, problems and how to solve them , Bakkah platform, <https://bakkah.com/ar/knowledge-center/%D8%A7%D9%84%D8%A8%D9%86%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D8%AA%D9%8A%D8%A9-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87%D8%A7>

³⁹⁷ Program for digitization and enhancement of cultural content , French Ministry of Culture, <https://www.culture.gouv.fr/ar/22/appels-a-projets-candidatures/pnv>

³⁹⁸ How to Raise Cultural Awareness and Respect Among Students and Teachers , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%AA%D8%A8%D9%82%D9%8A%D9%81-%D8%A7%D9%84%D9%88%D8%B9%D9%8A-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A-%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%B1%D9%81%D8%B9-%D8%A7%D9%84%D9%88%D8%B9%D9%8A-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A-%D9%88%D8%A7%D9%84%D8%A7%D8%AD%D8%AA%D8%B1%D8%A7%D9%85-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%B7%D9%84%D8%A7%D8%A8-%D9%88%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%85%D9%8A%D9%86.html>

The importance of raising awareness stems from its ability to expand the base of financial and material support for cultural institutions, whether from individuals, institutions or companies, and to change the view of culture from being a luxury to being a vital necessity for building strong and sustainable societies, encouraging community participation in cultural activities, increasing volunteering in cultural institutions, supporting decision-makers to understand the importance of investing in culture, and allocating the necessary resources to support cultural institutions.

Among the mechanisms for raising awareness, we can work on organizing large-scale media campaigns to highlight the role of cultural institutions in society, organizing various cultural events to attract the public, and showing the importance of culture in daily life, organizing workshops and conferences on the role of culture in community development, developing awareness programs directed at various segments of society, such as students, youth, and the elderly, using social media to spread awareness of the importance of culture, interacting with the public, activating awareness-raising initiatives by celebrating the World Day of Culture, organizing special events for this occasion, organizing a cultural week that includes a variety of cultural activities, presenting awards to organizations and individuals who have contributed to the development of cultural life, and organizing cultural exchange programs between local communities and cultural institutions.

- ☒ Support facilitating access to culture ³⁹⁹for cultural institutions in cultural relief activities within humanitarian response programs

The importance of supporting facilitating access to culture for cultural institutions within cultural relief activities stems from psychological and social support, as cultural activities provide an outlet for individuals to express their feelings and communicate with others, which contributes to enhancing psychological and social health. Cultural activities help build more cohesive and diverse societies, enhance dialogue and understanding between different social groups, and contribute to preserving the cultural identity of societies.

Culture contributes to sustainable development by creating new job opportunities, promoting cultural tourism, and creating activities that facilitate access to culture, such as organizing mobile cultural programs that reach affected areas, such as theatrical performances, concerts, and art workshops, providing mobile

³⁹⁹ Facilitating access to cultural data and content, French Ministry of Culture, <https://www.culture.gouv.fr/ar/19/32/7>

libraries containing books, magazines, and multimedia, creating temporary cultural spaces in affected areas, such as cultural tents or public parks, offering cultural programs online, providing training courses, virtual exhibitions, and live concerts, and cooperating with local institutions, such as schools and mosques, to organize cultural activities, and providing the necessary devices and technology to participate in cultural activities as a whole.

- ☒ Supporting institutions in social, cultural and creative entrepreneurship ⁴⁰⁰for cultural institutions in cultural relief activities within humanitarian response programs

The importance of supporting institutions in social, cultural and creative entrepreneurship for cultural institutions stems from cultural relief activities to help them adapt to rapid and accelerating changes, respond flexibly to new challenges, diversify the sources of income of cultural institutions, making them more sustainable, create new job opportunities, especially for young people, support the local economy, and contribute to building strong and resilient communities by encouraging participation and innovation, and providing intensive training programs in the field of social, cultural and creative entrepreneurship, covering aspects such as developing ideas, project management, marketing, and fundraising, and providing grants and soft loans for creative projects that aim to achieve a social and economic impact, and establishing business incubators specialized in the field of culture and creativity, to provide the necessary support for emerging companies in this field, and building cooperation networks between cultural institutions, entrepreneurs and companies, to facilitate the exchange of experiences and knowledge, and supporting the marketing and promotion of creative projects, by organizing exhibitions, festivals and fashion shows, and transforming damaged heritage buildings into shared workspaces for creators, or into multi-purpose cultural centers, and developing sustainable cultural products, such as handicrafts made from recycled materials, or fashion inspired by cultural heritage, and creating digital platforms to display Creative works, such as artworks, films, and music, and organizing interactive cultural events that engage the local community, such as art workshops, street performances, and cultural festivals, and developing government policies that encourage social, cultural,

400 Culturall Entrepreneurship: Empowering Communities Through Business , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%85%D8%B3%D8%A4%D9%88%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A%D8%A9-%D9%84%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D8%A7%D8%AA-%D9%85%D9%86-%D8%AE%D9%84%D8%A7%D9%84-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D9%8A%D8%A9.html>

and creative entrepreneurship, and providing the necessary infrastructure to support creative projects, such as shared spaces and studios, and providing sustainable sources of funding for creative projects, such as social investment funds, and providing intensive training programs for entrepreneurs in the field of culture and creativity, and facilitating the access of cultural products to local and international markets.

- ☒ Support the activation of development programs for cultural institutions ⁴⁰¹in cultural relief activities within humanitarian response programs

The importance of activating development programs for cultural institutions within cultural relief activities stems from their contribution to enhancing resilience, as development programs help cultural institutions develop their resilience and adaptability to challenges and conflicts. These programs contribute to updating the skills and knowledge of workers in cultural institutions, enabling them to use new tools and work methods. They also help cultural institutions develop new sources of income, ensuring their financial sustainability. They contribute to increasing awareness of the importance of culture and its role in community development, and work to enhance the institutional capacities of cultural institutions in various administrative, financial and technological fields. They also develop innovative cultural programs and activities that meet the needs of affected communities, build strong partnerships with governmental and private institutions, international organizations, universities and research institutions, invest in developing human cadres working in the cultural field, provide advisory services to cultural institutions to help them develop their strategies and planning, provide financial grants to support creative projects and development initiatives, facilitate communication, cooperation, partnerships and consultations between various cultural institutions, organize workshops and conferences to exchange experiences and knowledge, and organize study visits to successful cultural institutions.

- ☒ Supporting the building of networks and alliances for cultural institutions ⁴⁰²in cultural relief activities within humanitarian response programs

401 Cultural Institutions between Enlightenment, Sustainability and Attracting Youth , Dr. Safaa Ibrahim Al-Alawi , Al-Watan News, <https://alwatannews.net/Opinion/article/788091/%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%AA%D9%88%D9%8A%D8%B1-%D9%88%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AF%D8%A7%D9%85%D8%A9-%D9%88%D8%A7%D8%B3%D8%AA%D9%82%D8%B7%D8%A7%D8%A8-%D8%A7%D9%84%D8%B4%D8%A8%D8%A7%D8%A8>

402 Use networks to drive cultural change . <https://www.mitsloanar.com/2022/03/22/%D8%A7%D8%B3%D8%AA%D8%AE%D8%AF%D9%90%D9%85%D9%88%D8%A7-%D8%A7%D9%84%D8%B4%D8%A8/>

The importance of supporting the building of networks and alliances for cultural institutions within cultural relief activities stems from their positive contribution to the exchange of knowledge and expertise, benefiting from best practices, increasing efficiency and achieving cost savings, increasing the efficiency of their operations, expanding the scope of institutions to reach a wider audience, implementing larger and more ambitious projects, increasing influence on decision-makers, calling for more supportive cultural policies, and addressing common challenges, such as lack of funding and conflict. Among the mechanisms for supporting the building of networks and alliances are topics such as providing electronic communication platforms that allow institutions to communicate and interact with each other, organizing workshops and seminars on building networks and alliances, exchanging experiences, supporting exchange programs between cultural institutions to facilitate the building of relationships and partnerships, providing financial grants to support joint projects between institutions, and providing capacity-building programs in the field of managing networks and alliances, which vary between formal networks, informal networks, sectoral networks, multi-sectoral networks, and geographical networks.

☒ Logistical support to cultural institutions ⁴⁰³in cultural relief activities within humanitarian response programs

The importance of logistical support for cultural institutions within cultural relief activities stems from the fact that it ensures the continuity of cultural activities, even under difficult circumstances, and geographical expansion, as logistical services can help expand the scope of cultural activities to reach remote and marginalized areas, improve the quality of services by providing the necessary equipment and tools, and facilitate cooperation, as logistical services can facilitate cooperation between different cultural institutions. Among the forms of logistical support are providing the necessary equipment to hold cultural activities, such as sound and lighting equipment, screens, and technological devices, and providing the necessary consumables to hold activities, such as paper, colors, and pens, and providing means of transportation to transport equipment and materials, and transport participants in activities, and providing suitable spaces to hold cultural activities, such as halls and amphitheaters, and providing the necessary communication services for

403 Examples of logistical support, Mawdoo3 platform, https://mawdoo3.com/%D8%A3%D9%85%D8%AB%D9%84%D8%A9_%D8%B9%D9%84%D9%89_%D8%A7%D9%84%D8%AF%D8%B9%D9%85_%D8%A7%D9%84%D9%88%D8%AC%D8%B3%D8%AA%D9%8A

communication and coordination between cultural institutions, and providing the necessary training for workers in the field of cultural relief on how to manage logistical services as an essential element in the success of cultural relief activities, by providing the necessary resources and logistical services.

- ☒ Support the development of tools and resources for cultural institutions ⁴⁰⁴in cultural relief activities within humanitarian response programs

The importance of supporting the development of tools and resources for cultural institutions within cultural relief activities stems from the fact that it helps to increase the efficiency of cultural institutions in providing their services, and to expand services as new tools and resources allow institutions to provide diverse and new services, and to adapt to changes as these tools and resources help institutions adapt to rapid changes in the cultural environment, and to increase quality as they contribute to improving the quality of services by cultural institutions.

Among the forms of support for the development of tools and resources for cultural institutions within cultural relief activities, we can mention providing the necessary devices and technology to perform cultural tasks, such as computers, printers, cameras, and design programs; supporting the development of digital content, such as digital archives, databases, and websites; providing books, magazines, and specialized references in the cultural field; building or restoring cultural infrastructure, such as libraries, museums, and halls; providing training for workers in cultural institutions on how to use new tools and resources; providing digital archives to preserve cultural heritage in digital form to ensure its protection and availability for future generations; creating websites for cultural institutions to display their activities and programs; creating databases for cultural information, such as databases of authors, artists, and works of art; developing interactive educational programs in the cultural field; and using social media tools to communicate with the public and promote cultural activities.

- ☒ Support the encouragement of creativity and innovation for cultural institutions ⁴⁰⁵in cultural relief activities within humanitarian response programs

404 How does developing organizational culture help improve human resource management? , Almoawen platform, <https://www.almoawen.com/solutions/organizational-culture-improve-hr/>

405 How can companies and institutions promote a culture of innovation and creativity in institutions? , minthr , <https://minthr.com/ar/blog/%D9%83%D9%8A%D9%81-%D9%8A%D9%85%D9%83%D9%86-%D9%84%D9%84%D8%B4%D8%B1%D9%83%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D8%A8%D8%AA%D9%83%D8%A7%D8%B1-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA/>

The importance of encouraging creativity and innovation for cultural institutions within cultural relief activities stems from helping them adapt to the challenges and changing circumstances they face in conflicts, building more resilient communities that are able to recover from trauma, providing spaces of hope and positivity in times of despair and difficulty, diversifying sources of income as creativity can lead to the development of new cultural products and services, which contributes to diversifying sources of income for institutions, and enhancing cooperation as creativity encourages cooperation between cultural institutions, artists and the local community.

Among the mechanisms for encouraging support for creativity and innovation for cultural institutions within cultural relief activities, work can be done to provide intensive training programs in the fields of creativity and innovation, such as design thinking, problem solving, and idea development, organizing workshops and conferences on creativity and innovation in the cultural field, exchanging experiences and knowledge, launching competitions and awards that encourage the presentation of creative ideas and innovative projects, establishing cultural business incubators to support creative projects and provide the necessary resources for them, providing digital platforms for displaying creative works and communicating between artists and institutions, building strategic partnerships with the private sector, universities, and government institutions to support creative projects, using public art to transform damaged spaces into positive and inspiring places, using therapeutic music to support the mental health of affected communities, organizing workshops for children and adults to express their feelings and develop their creative skills, using interactive theater to enhance dialogue and communication between community members, and developing interactive digital projects that allow communities to express their stories and heritage.

- ☒ Support the creation and design of creative projects for cultural institutions ⁴⁰⁶in cultural relief activities within humanitarian response programs

The importance of supporting the industry and design of creative projects for cultural institutions within cultural relief activities stems from their contribution to psychological recovery from psychological trauma caused by conflicts, building more cohesive communities by providing joint activities, developing the local

⁴⁰⁶ Global Project for Cultural and Creative Industries, Goethe-Institut, <https://www.goethe.de/ins/jo/ar/kul/sup/kkw.html>

economy by creating new job opportunities, preserving cultural heritage and transmitting values and norms between generations, and adapting to change as it encourages adaptation to changes occurring in society and developing innovative solutions to challenges. The forms of support for the industry and design of creative projects for cultural institutions within cultural relief activities vary by providing intensive training programs in the field of cultural management, developing creative projects, marketing cultural products, organizing workshops and conferences on creativity and innovation in the cultural field, exchanging experiences and knowledge, providing digital platforms for displaying creative works and communicating between artists and institutions, building strategic partnerships, and developing interactive digital projects.

☒ Building resilience of cultural institutions ⁴⁰⁷in cultural relief activities within humanitarian response programs

Building the resilience of these institutions is crucial to ensure their continuity and ability to perform their role in recovery and reconstruction, confront shocks and adapt to changing conditions and changes in the surrounding environment, such as social, economic and political changes and recover from them, and return to performing their basic functions as quickly as possible. Resilience includes the ability to preserve cultural heritage, protect cultural collections, buildings and sites from damage or loss, continue to provide cultural services to the community, such as artistic performances and training workshops, and build strong partnerships with other institutions in the community. The importance of building the resilience of cultural institutions within cultural relief activities stems from its necessity to ensure the continuity of preserving cultural heritage, national identity, supporting sustainable development, enhancing social cohesion, and providing psychological support.

The resilience of cultural institutions is built by developing clear emergency plans that specify the actions to be taken in the event of a disaster, training employees to implement emergency plans, securing backup copies of important data and information, searching for diverse sources of income to ensure the sustainability of the institution, developing new programs and services that attract a wider audience, benefiting from government and private funding, building strong partnerships with other institutions in the community, cooperating with

⁴⁰⁷ Resilience Strategies, World Organisation Against Torture
<https://www.omct.org/site-resources/legacy/Resilience-Strategies-Guide-AR.pdf>

international organizations working in the field of culture, participating in cultural networks and alliances, providing training programs for employees in the field of management and capacity building, developing leadership skills and creative thinking among employees, documenting cultural heritage and protecting it from damage, developing awareness programs on the importance of preserving heritage, using modern technology in managing the institution and providing services, developing applications and websites to communicate with the public, establishing emergency funds, allocating part of the budget to establish an emergency fund to cover emergency expenses, developing first aid training programs in the event of an accident, establishing safe warehouses for cultural materials, protecting cultural collections and materials from damage, and storing them in safe places, developing community awareness programs, and educating the community on the importance of preserving cultural heritage and how to contribute to that.

- ☒ Supporting institutions to diversify sources of income for cultural institutions ⁴⁰⁸in cultural relief activities within humanitarian response programs

The importance of supporting institutions to diversify the sources of income of cultural institutions within cultural relief activities stems from ensuring their financial sustainability, as diversifying sources of income helps reduce dependence on a single source of income, which increases the sustainability of the institution, ensures growth and expansion, implements new projects and expands the scope of its services, enables the institution to adapt to changes in the economic and social environment, and reduces dependence on external support, which increases the independence of the institution in making its decisions.

Among the mechanisms for supporting institutions to diversify the sources of income of cultural institutions within cultural relief activities, it is possible to work on providing intensive training programs in the field of business management and project development, training employees in marketing skills and public attraction, providing them with the necessary knowledge to develop new products and services, providing financial advice to institutions to help them develop sustainable financial plans, searching for new financing opportunities, training them in budget management and reducing expenses, encouraging partnerships between cultural institutions and the private sector, facilitating cooperation with government institutions and

⁴⁰⁸ Proposed vision for diversifying funding sources in training units , General Organization for Technical and Vocational Training, <https://tvtc.gov.sa/ar/MediaCenter/EnterpriseEditions/SaudiTrainingMagazine/Documents/2/SJTVT2-8.pdf>

international organizations, building cooperation networks between cultural institutions, supporting the development of new cultural products and services, such as souvenirs, books, and educational programs, encouraging creativity and innovation in developing these products and services, helping institutions market their products and services, encouraging the use of technology in marketing and communication, developing digital platforms to display products and services, benefiting from crowdfunding, building institutional capacities by providing the necessary tools and resources, supporting the development of visual identities for institutions, and enhancing awareness of the importance of continuous development ⁴⁰⁹.

Sources of income for cultural institutions include paid events such as concerts and art exhibitions, renting halls for special events, selling cultural products, souvenirs, books and publications, mobilizing donations from individuals, companies and institutions, using crowdfunding platforms to raise money for new projects, and entering into partnerships with companies to provide shared services. This means that supporting cultural institutions to diversify their sources of income is an investment in the future of culture and society. By providing the necessary support, we can enable these institutions to achieve financial sustainability and continuous growth, and thus play a more effective role in society.

☒ Supporting the use of technology for cultural institutions ⁴¹⁰in cultural relief activities within humanitarian response programs

The importance of supporting the use of technology for cultural institutions within cultural relief activities stems from effective communication, as technology enables cultural institutions to communicate with their audiences in a more interactive and comprehensive way, through websites and social media. Technology can be used to preserve cultural heritage digitally, develop databases for collections and manuscripts, and use technology to provide educational and awareness programs online. Technology can help cultural institutions develop new sources of income, such as selling cultural products online or organizing virtual events. Technology helps maintain communication between members of society.

409 Culture in its economic aspect , Al Arabiya, <https://www.alarabiya.net/saudi-today/views/2024/08/21/%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A8%D9%88%D8%AC%D9%87%D9%87%D8%A7-%D8%A7%D9%84%D8%A7%D9%82%D8%AA%D8%B5%D8%A7%D8%AF%D9%8A>

410 Digital Technology and Its Impact on Cultural Rights: New Opportunities and Challenges , Masaar, <https://masaar.net/ar/culturall-rights/>

Among the mechanisms to support the use of technology for cultural institutions within cultural relief activities, we can work on providing training programs for workers in cultural institutions on how to use technological tools and applications, and focusing on developing basic digital skills, such as creating websites and managing social media, securing the necessary devices and programs to use technology, such as computers, high-speed internet, providing ongoing technical support, supporting the development of digital content, such as digital archives, databases, and interactive websites, encouraging the use of multimedia in presenting cultural content, building partnerships with technology companies to provide customized technological solutions for cultural institutions, cooperating with universities and research institutions to develop innovative technological projects, providing funding for projects that aim to develop and apply digital technologies in the cultural field, supporting initiatives that aim to make technology accessible to all, working on establishing virtual museums to display artistic and heritage collections, organizing virtual tours of archaeological and historical sites, using these technologies to provide immersive cultural experiences, providing cultural educational programs online, using social media platforms to interact with the public and organize the event, and developing a clear digital strategy that defines its goals and how to achieve them. Cultural institutions must cooperate with each other and with other partners to share resources and expertise, and provide ongoing training programs. For cultural workers to keep their skills up to date, and to ensure sustainable funding for technology projects in the cultural field.

- ☒ Supporting the institutional resilience of cultural institutions ⁴¹¹in cultural relief activities within humanitarian response programs

The importance of supporting the institutional resilience of cultural institutions stems from their ability to ensure the continuity of preserving cultural heritage and protecting it from loss. Resilient cultural institutions contribute to building social cohesion, enhancing a sense of belonging, achieving sustainable development, and providing psychological support to communities affected by conflicts, through mechanisms to support institutional resilience, such as providing training programs for employees in the field of management and capacity building, developing leadership skills and creative thinking among employees, enhancing awareness

⁴¹¹ Corporate Resilience, pdcagroup, <https://pdcagroup.com/%D8%A7%D9%84%D9%85%D8%B1%D9%88%D9%86%D8%A9-%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D9%8A%D8%A9/>

of the importance of institutional resilience, developing clear emergency plans that specify the procedures to be taken in the event of a disaster, training employees to implement emergency plans, securing backup copies of important data and information, searching for diverse sources of income to ensure the sustainability of the institution, developing new programs and services, benefiting from government and private funding, building strong partnerships with other institutions in the community, cooperating with international organizations working in the field of culture, participating in cultural networks and alliances, preserving cultural heritage, documenting cultural heritage and protecting it from damage, developing awareness programs on the importance of preserving heritage, using modern technology in managing the institution and providing services, developing applications and websites to communicate with the public, building institutional resilience, establishing emergency funds to cover emergency expenses, and providing ongoing training programs for employees. In cultural institutions to keep their skills up to date, and to ensure sustainable funding for cultural institutions.

- ☒ Sustainability support for cultural institutions ⁴¹²in cultural relief activities within humanitarian response programs

The importance of supporting sustainability stems from ensuring the continuity of services, as sustainability allows cultural institutions to continue providing their cultural services in the long term, such as art exhibitions, concerts, training workshops, heritage preservation, and promoting economic development, as sustainable cultural institutions contribute to the development of the local economy by creating job opportunities, providing tourism services, staying connected to the community, and meeting its changing needs. Among the mechanisms for supporting sustainability, it is possible to work on diversifying sources of income, encouraging cultural institutions to seek diverse sources of income, such as donations, sponsorship, selling cultural products, organizing paid events, supporting the development of creative projects that generate income, helping institutions access funding sources, building institutional capacities, providing training programs for workers in cultural institutions in the field of financial management, marketing, and fundraising,

412 Culturall Sustainability and Wellbeing Building Sustainable Businesses , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AF%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%88%D8%A7%D9%84%D8%B1%D9%81%D8%A7%D9%87%D9%8A%D8%A9-%D8%A8%D9%86%D8%A7%D8%A1-%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D9%85%D8%B3%D8%AA%D8%AF%D8%A7%D9%85%D8%A9--%D9%88%D8%AC%D9%87%D8%A7%D8%AA-%D9%86%D8%B8%D8%B1-%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9.html>

supporting the development of strategic plans for institutions, enhancing transparency and accountability, encouraging partnerships, supporting the application of good governance principles in cultural institutions, encouraging community participation in the management of institutions, using technology in marketing and communication, developing cultural products and services, building digital platforms to display cultural content and facilitate access to it, establishing funds to support cultural projects, allocating budgets to support creative projects that generate income, and providing grants to cultural institutions. To finance its projects and programs, create and develop digital platforms to market cultural products and services, and develop a strategy that supports sustainability for cultural institutions.

- ☒ Supporting institutions to protect tangible and intangible cultural heritage ⁴¹³ in cultural relief activities within humanitarian response programs

The importance of protecting cultural heritage stems from the fact that it shapes the identity of society and connects individuals to each other and to their past. It can contribute to economic development through cultural tourism and the development of creative industries. It helps to enhance social cohesion and build more cohesive societies. It contributes to achieving sustainable development goals, such as poverty reduction and environmental protection. Cultural institutions can be active in protecting heritage through documentation and preservation. Cultural institutions document and preserve tangible and intangible heritage using the latest technologies. They contribute to spreading awareness of the importance of cultural heritage and encouraging society to protect it. They conduct research and studies on cultural heritage to deepen understanding of it, and work with local communities to preserve their cultural heritage and involve them in the protection process ⁴¹⁴.

Among the mechanisms for supporting cultural institutions to protect heritage, we can work on providing training programs for workers in the field of heritage preservation, developing their skills in the field of documentation, preservation and restoration, providing the necessary funding to implement heritage preservation projects, supporting research and studies related to heritage, providing the necessary infrastructure to preserve heritage, such as warehouses and laboratories, building partnerships with

⁴¹³ For a new vision for the management and valorization of cultural heritage, the Economic, Social and Environmental Council, <https://www.cese.ma/ar/docs/pour-une-nouvelle-vision-de-gestion-et-de-valorisation-du-patrimoine-culturel-2/>

⁴¹⁴ <https://ettijahat.org/page/1510> Supporting and empowering entities working in the field of intangible cultural heritage 2024, Ettijahat Foundation,

governmental and private institutions and international organizations, cooperating with local communities, supporting the enactment of legislation to protect cultural heritage, using modern technology to document and preserve heritage, establishing museums and cultural centers to display and document heritage, developing awareness programs to spread awareness of the importance of heritage, organizing workshops and cultural events to involve society in preserving heritage, creating heritage databases to facilitate access to information about heritage, using digital technology to document and preserve heritage digitally, developing national strategies to protect cultural heritage, enhancing international cooperation to protect cultural heritage at risk, making great efforts to educate society about the importance of preserving heritage, and investing in modern technology to protect valuable heritage and pass it on to future generations.

- ☒ Supporting institutions in education and cultural systems ⁴¹⁵and activating their role in teaching and learning in cultural relief activities within humanitarian response programs

The importance of supporting educational and cultural institutions stems from the contribution of these institutions to rebuilding the social fabric and strengthening community cohesion. They provide a safe environment for children and youth to express themselves and learn new skills, help preserve cultural heritage and pass it on to future generations, and provide individuals with the skills necessary to integrate into the labor market and participate in community life.

Important mechanisms to support educational and cultural institutions include rehabilitating the infrastructure, restoring damaged schools, libraries and cultural centers, providing basic educational supplies, offering training programs for teachers to help them deal with psychological trauma, developing appropriate teaching methods, providing them with the necessary educational materials, developing curricula that suit the needs of students, building peaceful societies, integrating the concepts of tolerance and peaceful coexistence into curricula, providing psychological support to students and teachers to help them overcome psychological trauma, organizing recreational and sports activities, providing educational programs for adults and people who were unable to complete their studies, encouraging reading and self-learning, building partnerships with non-governmental organizations and the private sector to provide financial and logistical support, involving

⁴¹⁵ The role of educational institutions in society and the importance of government support for them , paet , <https://e.paaet.edu.kw/AR/FutureMakers/openarch/Pages/E23.aspx>

the local community in the process of rebuilding educational and cultural institutions, providing mobile libraries in remote areas, establishing educational centers that offer training courses in various fields, encouraging cultural exchange between students from different regions, organizing competitions to encourage creativity and innovation, designing life skills training programs, teaching students the skills necessary for daily life, developing long-term national strategies to rebuild the educational and cultural system, enhancing international cooperation to provide financial and technical support, and allocating Sufficient budgets to rebuild educational and cultural institutions, build the capacities of teachers and staff in educational and cultural institutions, and develop curricula to meet the needs of students and the requirements of the labor market.

- ☒ Supporting institutions in collecting cultural statistics ⁴¹⁶for sustainable development in cultural relief activities within humanitarian response programs

The importance of supporting institutions in collecting cultural statistics for sustainable development within cultural relief activities stems from the fact that they help in assessing the damage to archaeological sites, historical buildings, art collections and other cultural components. Statistics provide basic information for developing comprehensive and effective relief plans, help in allocating resources fairly and effectively, enable tracking of progress in reconstruction efforts and management of cultural heritage, and provide a scientific basis for developing sustainable cultural policies.

Among the mechanisms to support institutions in collecting cultural statistics for sustainable development within cultural relief activities, we can work on providing training programs for workers in the field of cultural statistics, developing specialized training curricula, providing the necessary tools and programs to collect and analyze data, developing digital platforms to collect data, identifying appropriate cultural indicators to measure progress, enhancing international cooperation to exchange expertise and knowledge in the field of cultural statistics, developing unified standards for collecting and analyzing cultural data, and establishing a national heritage database to unify information on cultural heritage and facilitate access to it.

⁴¹⁶ UNESCO Framework for Cultural Statistics 2009, UNESCO, https://unesdoc.unesco.org/ark:/48223/pf0000191061_eng

Important in this project is to develop an electronic platform for data collection to facilitate the data collection and analysis process, organize regional and international workshops to discuss issues related to cultural statistics, provide scholarships for postgraduate studies to encourage research in the field of cultural statistics, establish regional training centers to provide specialized training programs in the field of cultural statistics, develop comprehensive national strategies for collecting and analyzing cultural data, enhance international cooperation to exchange expertise and knowledge in the field of cultural statistics, make great efforts to raise awareness in society about the importance of cultural statistics, and invest in modern technology for collecting and analyzing cultural data.

- ☒ Support institutions to exchange experiences and learn about emerging practices in arts ⁴¹⁷in cultural relief activities within humanitarian response programs.

The importance of supporting institutions in exchanging experiences and learning about emerging practices in the arts within cultural relief activities stems from its role in exchanging experiences in developing artistic and administrative practices of institutions, building cooperation networks between different artistic institutions, encouraging the exchange of creative ideas and artistic innovations, and increasing awareness of the challenges and opportunities facing the cultural sector.

Among the mechanisms for supporting institutions in exchanging experiences and learning about emerging practices in the arts within cultural relief activities, we can mention organizing workshops and training courses in various artistic and administrative fields, inviting experts from different countries to present workshops, providing grants to institutions and artists to participate in experience exchange programs, supporting artistic residency programs, organizing conferences and forums to discuss contemporary issues in the field of arts, providing platforms to display successful experiences, creating digital platforms to exchange information and experiences, developing databases for emerging artistic practices, organizing mutual visits between different artistic institutions, providing institutional support to artistic institutions to enhance their capabilities to participate in experience exchange programs, using art as a tool for healing and social cohesion, using digital

417 Culturall Heritage Startups Lead the Way , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D8%B3%D8%AA%D9%83%D8%B4%D8%A7%D9%81-%D8%A7%D9%84%D9%85%D8%A7%D8%B6%D9%8A-%D9%88%D8%AA%D8%B4%D9%83%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84-%D8%B4%D8%B1%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A-%D8%A7%D9%84%D9%86%D8%A7%D8%B4%D8%A6%D8%A9-%D8%AA%D9%82%D9%88%D8%AF-%D8%A7%D9%84%D8%B7%D8%B1%D9%8A%D9%82.html>

technology to create new artistic experiences, encouraging the public to participate in creating artworks, using art to express social and political issues, establishing a regional network for artistic institutions to facilitate communication and exchange of experiences, developing a digital platform to display artistic projects to provide a platform for displaying artworks and exchanging ideas, organizing joint art exhibitions to display artworks from different cultures, providing grants to support joint artistic projects to encourage cooperation between artistic institutions, developing national strategies to support the exchange of experiences in the field of arts, enhancing international cooperation to exchange experiences and knowledge, and making great efforts to raise awareness in society about the importance of Arts and their role in development, and investment in modern technology to facilitate the exchange of experiences ⁴¹⁸.

- ☒ Support the contribution of cultural institutions to the training of law enforcement agencies on combating crimes against works of art and cultural heritage ⁴¹⁹in cultural relief activities within humanitarian response programs

The importance of supporting the contribution of cultural institutions in training law enforcement agencies to combat crimes against works of art and cultural heritage within cultural relief activities stems from raising awareness of the importance of protecting cultural heritage among members of society and law enforcement agencies alike, and allowing the exchange of information and expertise between the two sides, which contributes to improving mechanisms for detecting crimes and arresting their perpetrators, and helps develop tools and techniques used in protecting cultural heritage, such as databases and specialized systems, and contributes to enhancing international cooperation in the field of combating crimes against cultural heritage. Among the mechanisms to support the contribution of cultural institutions in training law enforcement agencies to combat crimes against works of art and cultural heritage within cultural relief activities, we can mention organizing joint training programs for law enforcement officers on identifying works of art and cultural heritage, how to deal with forensic evidence associated with them, providing training courses in the field of assessing damage to cultural heritage and how to prepare technical reports, developing awareness

418 How Fine Arts Mentoring Stimulates Innovation , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A5%D8%B1%D8%B4%D8%A7%D8%AF-%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86-%D8%A7%D9%84%D8%AC%D9%85%D9%8A%D9%84%D8%A9-%D9%8A%D8%BA%D8%B0%D9%8A-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%83%D9%8A%D9%81-%D9%8A%D8%AD%D9%81%D8%B2-%D8%A5%D8%B1%D8%B4%D8%A7%D8%AF-%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86-%D8%A7%D9%84%D8%AC%D9%85%D9%8A%D9%84%D8%A9-%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1.html>

419 Convention against Illicit Trafficking in Cultural Property, UNESCO, <https://unesdoc.unesco.org/ark:/48223/pf0000381512>

materials in local languages to educate the community on the importance of protecting cultural heritage, organizing large-scale awareness campaigns, creating comprehensive databases of stolen or lost works of art and archaeological sites, developing systems for exchanging information between cultural institutions and law enforcement agencies, participating in criminal investigations related to crimes against cultural heritage, providing the necessary technical expertise to identify stolen works of art, supporting the enactment of strong legislation to protect cultural heritage and combat crimes related to it, training law enforcement agencies to combat crimes against works of art and cultural heritage, establishing a specialized unit within the Ministry of Interior responsible for combating crimes against cultural heritage, and developing a phone application to facilitate reporting cases of theft or smuggling.

In these areas, cooperation can be undertaken with international organizations such as UNESCO and Interpol to exchange information and expertise, organize periodic conferences and workshops to discuss the challenges facing the protection of cultural heritage, develop comprehensive national strategies to protect cultural heritage and combat crimes related to it, enhance international cooperation to exchange expertise and knowledge in this field, make great efforts to raise awareness in society of the importance of preserving cultural heritage, and invest in modern technology to protect cultural heritage ⁴²⁰.

- ☒ Supporting emerging cultural sectors and protecting them ⁴²¹from the closure of cultural spaces in cultural relief activities within humanitarian response programs

The importance of supporting and protecting emerging cultural sectors stems from the closure of cultural spaces within cultural relief activities by promoting the creative economy and the contribution of these sectors to diversifying sources of income and creating new job opportunities, preserving identity and cultural heritage and enhancing national identity, encouraging innovation and creativity and generating new ideas, and contributing to building more cohesive and diverse societies.

Among the mechanisms to support emerging cultural sectors and protect them from the closure of cultural spaces within cultural relief activities, we can work on providing grants and soft loans for cultural projects,

⁴²⁰ INTERPOL launches app to better protect cultural heritage, INTERPOL, <https://www.interpol.int/ar/1/1/2021/15>

⁴²¹ Employing Creative Industries to Support the Economy, Al-Eqtisad Magazine, <https://www.alamalikitsaad.com/%D8%AA%D9%88%D8%B8%D9%8A%D9%81-%D8%A7%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%81%D9%8A-%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D8%A7%D9%82%D8%AA%D8%B5%D8%A7%D8%AF>

allocating budgets to support cultural infrastructure, encouraging investment in the cultural sector, providing training programs to develop the skills of workers in the cultural sector, exchanging expertise and knowledge between cultural institutions, simplifying bureaucratic procedures, facilitating cultural institutions' access to licenses, enacting laws to protect intellectual property and copyright, providing legal support for cultural institutions, supporting marketing and promoting cultural products, organizing cultural events and festivals, building partnerships between the public and private sectors and civil society to support the cultural sector, establishing funds to support cultural projects, allocating budgets to support innovative cultural projects, providing shared work spaces for creators and artists, organizing competitions and art exhibitions, encouraging creativity and innovation, highlighting young talents, establishing centers for creativity, providing a stimulating environment for creativity and innovation, developing a comprehensive national strategy to support the cultural sector and determine its priorities, establishing a national council for culture to set policies and coordinate efforts, developing performance indicators to measure the impact of investments in the cultural sector, and enhancing international cooperation in these areas.

- ☒ Supporting the capacities of institutions to collect cultural indicators ⁴²²for sustainable development in cultural relief activities within humanitarian response programs

The importance of supporting the capacities of institutions to collect cultural indicators for sustainable development within cultural relief activities stems from their ability to assess damage to archaeological sites, historical buildings, art collections and other cultural components, develop relief plans, provide the information necessary to develop comprehensive and effective relief plans, allocate resources fairly and effectively, monitor and track the progress of reconstruction efforts and cultural heritage management, and develop cultural policies that provide a scientific basis for developing sustainable cultural policies ⁴²³.

Among the mechanisms to support the capabilities of institutions to collect cultural indicators for sustainable development within cultural relief activities, we can work on providing and organizing specialized training programs in the field of collecting and analyzing cultural data, developing training curricula that suit the needs of different institutions, providing specialized computer programs in collecting and analyzing data, developing

⁴²² Goals, targets and indicators, Danish Institute for Human Rights, <https://sdg.humanrights.dk/ar/node/125304>

⁴²³ Reshaping Cultural Policies, UNESCO, https://unesdoc.unesco.org/ark:/48223/pf0000260678_eng

digital platforms for collecting and exchanging data, identifying cultural indicators appropriate for each local context, benefiting from approved international cultural indicators, enhancing cooperation, enhancing international cooperation to exchange expertise and knowledge in the field of cultural statistics, developing unified standards for collecting and analyzing cultural data, establishing a national heritage database to unify information on cultural heritage and facilitate access to it, developing an electronic platform for collecting data to facilitate the process of collecting and analyzing data, organizing regional and international workshops to discuss issues related to cultural statistics, enhancing international cooperation to exchange expertise and knowledge in the field of cultural statistics, and raising community awareness of the importance of cultural statistics.

- ☒ Supporting the capacities of institutions to implement cultural heritage protection activities ⁴²⁴in cultural relief activities within humanitarian response programs.

The importance of supporting the capacities of institutions in implementing activities to protect cultural heritage within cultural relief activities stems from preserving national identity and strengthening social ties, enhancing and activating tourism and increasing national income, and preserving memory, cultural heritage and collective memory for future generations. Among the mechanisms for supporting the capacities of institutions in implementing activities to protect cultural heritage within cultural relief activities, it is possible to work on providing specialized training programs in the field of cultural heritage protection, including documentation, restoration, and risk management, organizing workshops and seminars to exchange experiences between local, regional and international institutions, providing scholarships for researchers and specialists in the field of cultural heritage, providing the necessary funding to implement cultural heritage protection projects, providing the necessary equipment and tools for surveying, documentation and restoration operations, providing the necessary materials for restoration and maintenance operations, enacting laws to protect cultural heritage and implementing them effectively, developing national strategies to protect cultural heritage, organizing awareness campaigns on the importance of protecting cultural heritage, including cultural heritage protection topics in school curricula, building partnerships with international organizations

⁴²⁴ How to protect heritage, Mawdoo3 platform, https://mawdoo3.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9_%D8%AD%D9%85%D8%A7%D9%8A%D8%A9_%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB

working in the field of cultural heritage, exchanging experiences and knowledge with other countries, documenting archaeological sites, historical buildings and art collections, and restoring damage to archaeological sites and historical buildings. Protecting archaeological sites from vandalism and theft, organizing educational and awareness programs on the importance of cultural heritage, reusing historic buildings for new purposes, and developing comprehensive national strategies to protect cultural heritage.

- ☒ Supporting institutions to access best practices of cultural and creative civil work ⁴²⁵in cultural relief activities within humanitarian response programs

The importance of supporting institutions to achieve the best practices in cultural and creative civil work within cultural relief activities stems from its role in enhancing efficiency and raising the efficiency of institutions in implementing their programs and projects, building strong partnerships between governmental and private institutions and civil society, exchanging experiences and knowledge between institutions working in the cultural and creative field, and developing cultural policies that support civil work.

Among the mechanisms to support institutions to achieve the best practices of cultural and creative civil work within cultural relief activities, it is possible to work on providing specialized training programs in the fields of management, planning, impact assessment, and marketing of cultural projects, providing distance training programs to expand the scope of participation, providing grants to finance innovative projects in the cultural and creative field, organizing programs to exchange expertise between local, regional, and international institutions, establishing networks that bring together institutions working in the cultural and creative field to facilitate communication and exchange of expertise, developing digital platforms to exchange information and resources, conducting case studies to evaluate successful projects and identify best practices, conducting evaluation research to measure the impact of cultural programs and initiatives, enacting laws that support cultural and creative work and facilitate institutions' access to licenses and permits, providing tax breaks for cultural and creative institutions, building strong partnerships with local communities to ensure the

425 The importance of civil society and creative industries , Haider bin Abdul Redha Al-Lawati , Al-Roeya website, 2024, <https://alroya.om/post/341628/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9-%D8%A7%D9%84%D9%85%D8%A7%D9%86%D9%8A-%D9%88%D8%A7%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9>

sustainability of projects, adopting innovative methods in implementing cultural projects, and conducting continuous evaluation of projects to ensure the achievement of the desired goals.

- ☒ Support the activities of cultural institutions in designing different media languages, educational resources, and ICT in the community ⁴²⁶in cultural relief activities within humanitarian response programs

The importance of supporting the activities of cultural institutions in designing different media languages, educational resources, and information and communication technology in the community within cultural relief activities stems from its role in enhancing communication between community members and unifying efforts in the relief and reconstruction process, preserving the cultural identity of affected communities and protecting cultural heritage, enabling local communities to participate effectively in the reconstruction process and develop their capabilities, and providing education and training opportunities for individuals in affected communities.

Among the mechanisms to support the activities of cultural institutions in designing different media languages, educational resources, and information and communications technology in society within cultural relief activities, it is possible to work on providing specialized training programs in the field of designing different media languages, developing digital content, using information and communications technology tools, organizing interactive workshops to enhance the skills of participants in using technology and developing content, providing distance training programs to expand the scope of participation, providing the necessary devices such as computers, cameras, and recording devices, providing the necessary programs and applications to create and modify digital content, providing Internet access to enable institutions to access information and digital resources, building partnerships with technology companies to provide the necessary technology and programs, cooperating with academic institutions to develop training and research programs, cooperating with international organizations to obtain financial and technical support, enacting laws that support the peaceful use of technology and the development of digital content, establishing digital libraries containing books, articles, and documentaries related to cultural heritage, developing interactive phone applications to

426 Vocational training and cultural sector , Massari platform, <https://massari.co/%D8%A7%D9%84%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8-%D8%A7%D9%84%D9%85%D9%87%D9%86%D9%8A-%D9%88%D8%A7%D9%84%D9%82%D8%B7%D8%A7%D8%B9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A-%D9%85%D9%88%D8%A7%D8%B6%D9%8A/?lang=ar>

provide information about cultural heritage, establishing media channels on the Internet to disseminate cultural content, organizing artistic workshops using digital technology, developing national strategies to support the use of technology in the cultural field, enhancing international cooperation to exchange experiences and knowledge in this field, raising community awareness of the importance of technology in preserving cultural heritage, and investing in digital infrastructure to expand Internet access range ⁴²⁷.

- ☒ Support and build the capacity of cultural institutions in ways of dealing with the media and accessing information ⁴²⁸ in cultural relief activities within humanitarian response programs

The importance of supporting and building the capacities of cultural institutions in ways of dealing with the media and accessing information within cultural relief activities in this field stems from their role in spreading awareness of the importance of preserving cultural heritage and influencing decision-makers and civil society. The media helps in mobilizing financial and logistical support for relief efforts, facilitates the building of partnerships between cultural institutions and other sectors, and helps in evaluating the impact of cultural relief activities.

Among the mechanisms for supporting and building the capacities of cultural institutions in ways of dealing with the media and accessing information within cultural relief activities, we can mention training workers in cultural institutions on effective communication skills with the media, training them on preparing press releases and media reports, training them on media management, creating lists of names of journalists and editors in various media outlets, organizing field visits for journalists to cultural project sites, holding press conferences to announce projects and achievements, analyzing and identifying the target audience for each media message, choosing appropriate media channels to convey messages, evaluating the impact of media messages, creating pages and accounts on social media to publish news, photos and videos, interacting with the public and answering their inquiries, building databases for cultural information, and creating a digital archive for cultural heritage.

⁴²⁷ Digital infrastructure development and its impact on economic progress , Baski platform, <https://www.bskl.app/post/%D8%A7%D9%84%D8%A8%D9%86%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D8%AA%D9%8A%D8%A9-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9>

⁴²⁸ Ways and tips to obtain information and sources and avoid mistakes , Manar Al-Zubaidi, International Journalists Network, 2018, <https://ijnet.org/ar/story/%D8%B3%D9%8F%D8%A8%D9%84-%D9%88%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%84%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%85%D8%B5%D8%A7%D8%AF%D8%B1-%D9%88%D8%AA%D8%AC%D9%86%D9%91%D8%A8-%D8%A7%D9%84%D8%A3%D8%AE%D8%B7%D8%A7%D8%A1>

In this area, it is important to cooperate with research institutions to develop research and analysis tools, launch media campaigns to raise awareness of the importance of preserving cultural heritage, organize conferences and workshops on the role of culture in development, issue periodic newsletters to highlight the institution's activities, create websites to display information about cultural heritage, develop clear communication strategies, cooperate and build strong relationships with the media, train staff working in cultural institutions on media communication skills, and invest in technology to facilitate communication and dissemination of information.

- ☒ Supporting and building the capacities of cultural institutions and enhancing their role in increasing the ability of communities to rely on their cultural resources ⁴²⁹in cultural relief activities within humanitarian response programs.

The importance of supporting and building the capacities of cultural institutions and enhancing their role in increasing the ability of communities to rely on their cultural resources within cultural relief activities stems from preserving the cultural identity and heritage of communities, which enhances the sense of belonging and identity, strengthening social cohesion, and providing economic opportunities as it contributes to creating new job opportunities and strengthening the local economy through cultural tourism and creative industries, and psychological construction as it plays an important role in providing psychological support to affected communities through cultural and artistic activities.

Among the mechanisms for supporting and building the capacities of cultural institutions and enhancing their role in increasing the ability of societies to rely on their cultural resources within cultural relief activities, we can mention providing specialized training programs in cultural project management, marketing, and fundraising, providing advisory services to cultural institutions in developing their strategic plans, establishing networks for cooperation between cultural institutions to exchange expertise and knowledge, providing financial grants to support innovative cultural projects, and encouraging joint funding between the public and private sectors and civil society.

429 Report No. (106) The impact of cultural diversity on community development and cultural integration, Asbar Forum, <https://multaqaasbar.com/%D8%AA%D9%B2%D8%B1%D9%8A%D8%B1-%D8%B1%D9%82%D9%85-106-%D8%A3%D8%AB%D8%B1-%D8%A7%D9%84%D8%AA%D9%86%D9%88%D8%B9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%AA%D9%86-2/>

In this area, it is important to work on establishing cultural incubators to provide support for emerging projects, rehabilitating cultural facilities, supporting the rehabilitation of cultural facilities damaged by conflicts, supporting the establishment of new cultural facilities, organizing media campaigns to raise awareness of the importance of culture and its role in development, including cultural programs in educational curricula, marketing cultural destinations to attract tourists, developing tourism infrastructure in areas with cultural potential, increasing the ability of communities to rely on their cultural resources and document and preserve tangible and intangible cultural heritage, reviving traditional cultural practices and encouraging younger generations to participate in them, and developing cultural products based on local resources ⁴³⁰.

- ☒ Support and build the capacity of cultural institutions in managing civil society organizations ⁴³¹in cultural relief activities within humanitarian response programs

The importance of supporting and building the capacities of cultural institutions in managing civil society organizations within cultural relief activities stems from the fact that they contribute to building bridges of communication between members of society and enhancing social cohesion, and provide safe spaces for expressing opinions and feelings, which contributes to building trust between individuals and institutions, and contributes to creating new job opportunities and strengthening the local economy through cultural tourism and creative industries, and plays an important role in providing psychological support to affected communities through cultural and artistic activities ⁴³².

Among the mechanisms for supporting and building the capacities of cultural institutions in managing civil society organizations within cultural relief activities, we can work on providing specialized training programs in cultural project management, marketing, fundraising and non-profit organization management, providing advisory services to cultural institutions in developing their strategic plans, establishing networks for cooperation between cultural institutions to exchange expertise and knowledge, providing financial grants to support innovative cultural projects, encouraging joint funding between the public and private sectors and

430 Marketing Cultural Products: Attracting Audiences and Increasing Sales, Faster Capital, <https://fastercapital.com/arabpreneur/%D8%AA%D8%B5%D9%85%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D9%86%D8%AA%D8%AC%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%AC%D8%B0%D8%AB-%D8%A7%D9%84%D8%AC%D9%85%D8%A7%D9%87%D9%8A%D8%B1-%D9%88%D8%B2%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D9%85%D8%A8%D9%8A%D8%B9%D8%A7%D8%AA.html>

431 Civil Society, Office of the High Commissioner for Human Rights, <https://www.ohchr.org/en/resources/civil-society>

432 Types of community cultural activities, Mawdoo3 platform, https://mawdoo3.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9_%D8%A7%D9%84%D8%A3%D9%86%D8%B4%D8%B7%D8%A9_%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9_%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A%D8%A9

- The importance of supporting and building the capacities of cultural institutions in the areas of recovery stems from cultural relief activities, as cultural institutions contribute to building bridges of communication between members of society and enhancing social cohesion, which contributes to accelerating the recovery process, and provide safe spaces for expressing opinions and feelings, which contributes to building trust between individuals and institutions, and contributes to creating new job opportunities and strengthening the local economy through cultural tourism and creative industries, and plays an important role in providing psychological support to affected communities through cultural and artistic activities.

Among the mechanisms for supporting and building the capacities of cultural institutions in the areas of recovery within cultural relief activities, we can work on providing specialized training programs in management, project management, marketing, and fundraising, providing advisory services to cultural institutions in developing their strategic plans, establishing networks for cooperation between cultural institutions to exchange experiences and knowledge, providing financial grants to support cultural projects that contribute to the recovery process, encouraging joint funding between the public and private sectors and civil society, supporting the rehabilitation of cultural facilities damaged by conflicts, organizing media

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campaigns to raise awareness of the importance of culture and its role in development, including cultural programs in educational curricula, and documenting cultural heritage threatened with loss due to conflicts.

- ☒ Support and build the capacity of cultural institutions in all administrative aspects⁴³⁴ of cultural relief activities within humanitarian response programs.

The importance of supporting and building the capacities of cultural institutions in all administrative aspects within cultural relief activities stems from the fact that it contributes to improving the performance of cultural institutions and increasing their effectiveness, and helps in optimally using available resources, whether financial or human, and contributes to achieving the desired goals of cultural relief activities, and enhances the building of strong and sustainable cultural institutions.

Among the administrative aspects that must be focused on in supporting and building the capacities of cultural institutions in all administrative aspects within cultural relief activities, we can work on project management, training employees to manage cultural projects in all their stages, from planning and implementation to evaluation, developing tools and systems for project management, managing human resources, building cohesive and effective work teams, developing training and development programs for employees, implementing fair and transparent work policies, setting realistic budgets and tracking spending, building effective accounting systems, attracting funding from various sources, promoting the institution's activities and attracting the public, building strong relationships with partners and donors, setting performance indicators to measure the success of projects, and conducting periodic performance evaluations.

Among the mechanisms for supporting and building the capacities of cultural institutions in all administrative aspects within cultural relief activities, we can work on providing specialized training programs in various administrative aspects, providing advisory services to cultural institutions, establishing networks for cooperation between cultural institutions to exchange expertise and knowledge, and providing the tools and resources necessary to improve administrative performance.

In this area, it is important to work on building partnerships with academic institutions and the private sector to exchange expertise and knowledge to enhance the role of cultural institutions in preserving cultural heritage

⁴³⁴ "Training and Capacity Building in Cultural Management" Project, Nefes Foundation for Culture and Arts, <https://nefes.org.tr/%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9%D9%86%D8%A7/training-and-capacity-building-in-cultural-management/> ,

and strengthening national identity, developing innovative cultural products that meet market needs, building strong brands for cultural products, marketing and distributing cultural products on a wide scale, and building human capacities in the field of culture and creativity ⁴³⁵.

435 Capacity Building in Nonprofits: How to Enhance Your Core Competencies and Capabilities in Nonprofits , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A8%D9%86%D8%A7%D8%A1-%D8%A7%D9%84%D9%82%D8%AF%D8%B1%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%AA-%D8%BA%D9%8A%D8%B1-%D8%A7%D9%84%D8%B1%D8%A8%D8%AD%D9%8A%D8%A9--%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%83%D9%81%D8%A7%D8%A1%D8%A7%D8%AA%D9%83-%D9%88%D9%82%D8%AF%D8%B1%D8%A7%D8%AA%D9%83-%D8%A7%D9%84%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%86%D8%B8%D9%85%D8%A7%D8%AA-%D8%BA%D9%8A%D8%B1-%D8%A7%D9%84%D8%B1%D8%A8%D8%AD%D9%8A%D8%A9.html>

Chapter Seven

Supporting artists, creatives and community members through creative, cultural and artistic means that can be invested in cultural relief activities within humanitarian response programs in countries suffering from conflicts.

Many countries suffering from conflicts have not been affected by conflict and war as much as creative people⁴³⁶ such as painters, authors and cultural activists. The public in countries suffering from conflicts, especially in rural areas, has been reached through many humanitarian response programs, especially programs specialized in food security. Millions of people in countries suffering from conflicts have been reached with food aid or direct cash distributions, whether direct cash or cash for work, to the point where verification activities have become an integral part of the humanitarian response process. The beneficiary may receive food aid from the World Food Program and cash assistance from an international organization working in humanitarian response in the region. This happens a lot, especially in rural areas, while we find that the problem is less in cities. We find that distribution to some societal groups such as creative people, for example, is non-existent. Let us also mention all humanitarian response programs in countries suffering from conflicts. What happened in the humanitarian response and the strange disregard for creative people and artists in countries suffering from conflicts despite their need for humanitarian assistance has made many creative people stop being creative or go outside countries suffering from conflicts⁴³⁷ to search for new livelihood opportunities. Hence the importance of programs such as cultural relief and the importance of its presence within the humanitarian response in countries suffering from conflicts, and the humanitarian response partners in countries suffering from conflicts, especially in the event of integrating cultural relief within humanitarian response programs, should work on many urgent projects and matters to ensure support for artists, intellectuals and creatives in countries suffering from conflicts. Among the programs that can be suggested is working to support artists and cultural professionals. We mention some creative ways to support artists, creatives and community residents, which are:

- ☒ Grants for artist protection programs and safe havens for threatened and displaced artists ⁴³⁸who face immediate, serious and targeted threats to their artistic careers in cultural relief activities within humanitarian response programs

436 Syrian artists in Jordan face great difficulties , Mohammad Khair Al-Anaswa , dw , 2012 , <https://www.dw.com/ar/%D8%A7%D9%84%D9%81%D9%86%D8%A7%D9%86%D9%88%D9%86-%D8%A7%D9%84%D8%B3%D9%88%D8%B1%D9%8A%D9%88%D9%86-%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D8%B1%D8%AF%D9%86-%D9%8A%D9%88%D8%A7%D8%AC%D9%87%D9%88%D9%86-%D8%B5%D8%B9%D9%88%D8%A8%D8%A7%D8%AA-%D9%83%D8%A8%D9%8A%D8%B1%D8%A9/a-16396006>

437 The arts infrastructure has been damaged and artists have found alternatives to showcase their art , Abdul Jalil Al-Salmi , Voice of Hope, <https://sawt-alamal.net/2022/03/11/%D8%A9%D8%B9%D8%B1%D8%B6%D8%AA-%D8%A7%D9%84%D8%A8%D9%86%D9%8A%D8%A9-%D8%A7%D9%84%D>

438Cultural Resource, Be with Art participates in “The Reality of Protecting Artists at Risk” ,
<https://mawred.org/%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1-%D8%A7%D9%84%D9%85%D9%88%D8%B1%D8%AF/%D9%83%D9%86-%D9%85%D8%B9-%D8%A7%D9%84%D9%88%D8%B1%D9%86-%D9%8A%D8%B4%D8%A7%D8%B1%D9%83-%D9%81%D9%8A-%D9%88%D8%A7%D9%82%D8%B9-%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D8%A7%D9%84%D9%81%D9%86%D8%A7%D9%86%D9%8A/>

The importance of granting artist protection programs and providing safe havens for threatened and displaced artists who face immediate, serious and targeted threats to their artistic careers within cultural relief activities stems from the fact that by protecting artists, we preserve the cultural and creative heritage for future generations. These grants ensure freedom of expression and artistic creativity, which is a fundamental pillar of any vibrant society. Safe havens for artists provide an environment conducive to creativity and development, which benefits society as a whole. These grants preserve the cultural identity of communities by supporting artists who express their cultures and heritage.

The types of support provided by these grants vary, such as financial assistance by providing financial support to artists to meet their basic needs such as housing, food and health care, legal provision by providing legal assistance to artists who are subject to prosecution or legal violations, rehabilitation programs by providing psychological and social rehabilitation programs for artists, providing job opportunities by helping to find alternative job opportunities for artists who are unable to practice their art directly, and building networks by linking artists with cultural organizations and international networks to support their projects.

Examples of artist protection programs include granting artists residencies by providing safe work spaces for artists in other countries, emergency grant programs by providing urgent financial assistance to artists facing immediate threats, solidarity programs with imprisoned artists by supporting artists who are being arrested because of their artistic opinions, activating the role of the international community in supporting these programs by pressuring governments to protect freedom of expression and artistic creativity, providing financial support where international institutions and non-governmental organizations can provide financial support for these programs, and spreading awareness of the importance of protecting artists and their rights.

- ☒ Grants to support creative opportunities programs for artists, intellectuals and creators ⁴³⁹in cultural relief activities within humanitarian response programs

The importance of granting support for creative opportunities programs for artists, intellectuals and creators stems from cultural relief activities, as these grants help protect cultural heritage from loss and destruction, by supporting initiatives that aim to document and record this heritage. These grants provide artists, intellectuals

⁴³⁹ Morocco creates new foundation to support artists and creators , Al Arab, <https://www.alarab.co.uk/%D8%A7%D9%84%D9%85%D8%BA%D8%B1%D8%A8-%D9%8A%D9%86%D8%B4%D8%A6-%D9%85%D8%A4%D8%B3%D8%A9-%D8%AC%D8%AF%D9%8A%D8%AF%D8%A9-%D9%84%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D9%81%D9%86%D8%A7%D9%86%D9%8A%D9%86-%D9%88%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9%D9%8A%D9%86>

and creators with the opportunity to express themselves and create new works of art, which contributes to activating the cultural movement. The arts play an important role in building and unifying societies, and contribute to expressing cultural identity. These grants help create new job opportunities in the cultural field, which contributes to improving the economic situation of artists and intellectuals. Arts and culture help build more flexible societies that are able to adapt to various challenges ⁴⁴⁰.

The types of support provided by grants to support creative opportunities programs for artists, intellectuals and creators within cultural relief activities include financial support. This support can include financing artistic projects, providing the necessary equipment, covering travel costs and participating in cultural events, and logistical support. This support can include providing spaces for creativity, organizing workshops and seminars, and providing artistic consultations. Marketing support. This support can include promoting artworks, organizing exhibitions and shows, building networks with other cultural institutions, and providing artistic production grants. These grants aim to support the production of artworks in various fields, such as visual arts, literature, music and theater. Art residency programs allow artists to reside in places designated for creativity, which helps them focus on their artworks.

There is a unique importance to training and professional development programs that aim to develop the skills of artists and intellectuals in various fields, such as project management and marketing, and experience exchange programs. These programs allow artists and intellectuals from different countries to exchange experiences and knowledge, which contributes to diversifying cultural production. The mechanisms for distributing grants to support creative opportunities programs for artists, intellectuals and creators within cultural relief activities vary through competition, where beneficiaries of these grants are selected through a transparent competitive process, where projects are evaluated based on specific criteria, and partnerships, where these grants can be distributed through partnerships with cultural institutions and non-governmental organizations, and special needs, where a portion of these grants can be allocated to support vulnerable groups, such as women, children and youth.

440 A call to establish critical thinking... and an environment that attracts young talents , Taha Abdel Rahman, Al-Sharq Newspaper, 2024, <https://al-sharq.com/article/08/09/2024/%D8%AF%D8%B9%D9%88%D8%A9-%D9%84%D8%AA%D8%A3%D8%B3%D9%8A%D8%B3-%D9%81%D9%83%D8%B1-%D9%86%D9%82%D8%AF%D9%8A...-%D9%88%D8%A8%D9%84%D9%85%D9%88%D8%A7%D9%87%D8%A8-%D8%A7%D9%84%D8%B4%D8%A8%D8%A7%D8%A8%D9%8A%D8%A9>

- ☒ Projects to improve the social and economic protection of artists, intellectuals and creatives ⁴⁴¹in cultural relief activities within humanitarian response programs

The importance of projects to improve the social and economic protection of artists, intellectuals and creatives within cultural relief activities stems from the fact that they work to ensure the continuity of cultural production, and provide material and living stability for artists, ensuring their continuity in producing their artistic and creative works, which contributes to enriching the cultural life of society, enhancing human dignity, and giving artists a sense of security and appreciation, which enhances their human dignity and motivates them to be more creative. Supporting the cultural sector contributes to building more resilient societies that are able to adapt to various challenges.

Among the projects that aim to improve social and economic protection within the component of projects to improve social and economic protection for artists, intellectuals and creatives within cultural relief activities, work can be done to provide financial grants for artistic and creative projects, provide monthly salaries for resident artists, establish emergency funds to help artists, provide comprehensive health insurance for artists and their families, establish unemployment and disability insurance programs, provide early retirement programs for artists, provide sustainable job opportunities, establish centers for artistic production and provide job opportunities in them, support pioneering projects in the cultural field, encourage the private sector to invest in cultural projects, provide the necessary infrastructure, provide shared work spaces for artists, establish recording studios and artistic laboratories, provide the necessary equipment and tools for artistic production ⁴⁴², and build capacities and develop skills ?

In this area, it is important to provide training programs in project management and marketing, organize workshops and seminars on issues of interest to artists, provide opportunities for cultural exchange with artists from different countries, encourage cooperation between sectors, enhance partnerships between the public sector, the private sector and civil society to support the cultural sector, establish communication networks between artists and intellectuals, provide legal advice to artists ⁴⁴³to protect their intellectual property rights,

⁴⁴¹ How Better Social Protection Can Strengthen Lebanon's Social Contract , Hanin Sayed, carnegieendowment <https://carnegieendowment.org/research/2023/06/how-better-social-protection-can-strengthen-lebanons-social-contract?lang=ar> ,

⁴⁴² Production management, Wikipedia, https://ar.wikipedia.org/wiki/Production_management

⁴⁴³ Legal Advice Clinics for Visual Artists , Visual Artists in Ireland, <https://visualartists.ie/en/legal-advice-clinics-for-visual-artists-makers-of-fine-craft-with-brenda-tobin-lasa-2/>

assist in registering artworks and protecting them from forgery, create successful initiatives such as artist support funds that provide direct financial grants to artists, prepare cultural and creative centers such as cultural business incubators that provide shared workspaces and advisory services for artists, create artistic residency programs that allow artists to reside in places designated for creativity and develop their artworks, measure the direct impact of these projects in the short term, which makes it difficult to justify their continuation, and create clear cultural policies concerned with supporting artists, which is not just a moral duty, but rather an investment in the future of society, by providing them with the necessary social and economic protection, ensuring the continuity of cultural production, promoting sustainable development, and building more creative and vibrant societies.

- ☒ Programs to enhance the status of artists and their role in economic growth,⁴⁴⁴ social cohesion and sustainable development in society in cultural relief activities within humanitarian response programs

The importance of programs to enhance the status of artists and their role in economic growth, social cohesion and sustainable development in society within cultural relief activities stems from their contribution to preserving cultural heritage, strengthening national identity, unifying society and bringing together the views of different groups, driving economic development, creating new job opportunities, increasing national income, and activating creative thinking and innovation, which drives development in various fields.

Programs to enhance the status of artists and their role in economic growth, social cohesion and sustainable development in society can be developed within cultural relief activities by providing financial grants to support the production of artworks, providing places for artists to reside and focus on their work, providing urgent financial support to artists in emergency situations, organizing workshops to develop artists' skills in marketing and promoting their work, organizing exhibitions and art shows to highlight artists' work, launching awareness campaigns on the importance of art and the role of artists in society, encouraging companies to support art projects and artistic sponsorship, cooperating with relevant ministries to support the cultural sector, partnerships with international organizations, benefiting from international expertise and knowledge in developing the cultural sector, providing training programs in the fields of management,

⁴⁴⁴ The Interrelationship between Economic Development and Sustainable Development, Elizabeth Green, SigmaEarth, 2024, <https://sigmaearth.com/ar/the-interrelation-of-economic-development-and-sustainable-development/>

leadership and projects, organizing exchange programs between artists from different countries, supporting postgraduate studies in the arts, organizing art events in public places, encouraging art projects that serve the local community, integrating art into school curricula, using art as a tool to achieve social change, and enhancing the role of culture and creativity in development ⁴⁴⁵.

- ☒ Support the distribution of food and cash assistance within humanitarian response programs to intellectuals, artists and creatives in countries suffering from conflicts in cultural relief activities within humanitarian response programs

The importance of supporting the distribution of food and cash aid within humanitarian response programs for intellectuals, artists and creatives in countries suffering from conflicts within cultural relief activities stems from the fact that it helps provide the basic needs of creatives, allowing them to focus on their artistic and creative production instead of worrying about providing food and shelter, and preserves cultural identity by supporting creatives financially, ensuring the continuity of cultural and artistic production, which contributes to preserving the cultural identity of affected communities, and alleviates the psychological pressures suffered by creatives due to conflict, and helps them recover from the traumas they have been exposed to, and supporting creatives contributes to strengthening social cohesion, and providing a platform for dialogue and cultural exchange, which contributes to building more resilient societies.⁴⁴⁶

Aid is often distributed by identifying target groups of creatives, focusing on the most affected, distributing aid directly to beneficiaries, or through NGOs and local partners, and building partnerships with local cultural organizations to identify the needs of creatives and facilitate the distribution process.

All of the above is important. In addition to material aid, psychological support must be provided to creative people to help them overcome psychological trauma. It is important to develop aid programs by developing transparent and effective mechanisms for distributing aid, building a comprehensive database of affected creative people, strengthening partnerships between international and local organizations, providing training programs for creative people in project management and marketing creative works, and supporting the

⁴⁴⁵ Promoting sustained economic growth and sustainable development , United Nations, <https://www.un.org/sg/en/content/chapter-ii-promotion-sustained-economic-growth-and-sustainable-development>

⁴⁴⁶ Emergency food assistance , UNHCR , [https://emergency.unhcr.org/ar/%D9%85%D8%B3%D8%A7%D8%B9%D8%AF%D8%A7%D8%AA-%D8%A7%D9%84%D8%B7%D9%88%D8%A7%D8%B1%D8%A6/%D8%A7%D9%84%D8%BA%D8%B0%D8%A7%D8%A6%D9%8A/%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%B9%D8%AF%D8%A9-%D8%A7%D9%84%D8%BA%D8%B0%D8%A7%D8%A6%D9%8A%D8%A9-%D9%81%D9%8A-%D8%AD%D8%A7%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%B7%D9%88%D8%A7%D8%B1%D8%A6](https://emergency.unhcr.org/ar/%D9%85%D8%B3%D8%A7%D8%B9%D8%AF%D8%A7%D8%AA-%D8%A7%D9%84%D8%B7%D9%88%D8%A7%D8%B1%D8%A6/%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%BA%D8%B0%D8%A7%D8%A6%D9%8A/%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%B9%D8%AF%D8%A9-%D8%A7%D9%84%D8%BA%D8%B0%D8%A7%D8%A6%D9%8A%D8%A9-%D9%81%D9%8A-%D8%AD%D8%A7%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%B7%D9%88%D8%A7%D8%B1%D8%A6)

establishment of funds to support creative people in the long term. Supporting the distribution of food and cash aid to intellectuals, artists, and creative people in areas is a crucial step in the process of rebuilding affected communities. By providing material and psychological support to creative people, we can contribute to preserving cultural identity, enhancing social cohesion, and building a brighter future.

- ☒ Protecting artists, intellectuals and creatives from ceasing to create ⁴⁴⁷in cultural relief activities within humanitarian response programs

Artists, intellectuals and creatives are a fundamental pillar of any society. They play a vital role in preserving cultural identity, documenting history and expressing the pain and suffering of peoples. These individuals are exposed to enormous pressures that threaten their existence and ability to create. Therefore, protecting them from stopping creativity is an integral part of humanitarian relief efforts. The reasons why creatives stop creating are often the deteriorating security conditions that make them live in a state of fear and instability, which affects their ability to focus and create, the lack of financial and material resources and depriving them of the tools necessary to practice their arts, and neglect by humanitarian organizations. The needs of artists and intellectuals are often ignored in humanitarian relief programs, which makes them feel frustrated, isolated and psychologically stressed, as many creatives suffer from psychological trauma as a result of the events they witness, which affects their ability to create.

Among the mechanisms to protect artists, intellectuals and creatives from stopping their creativity due to their complete neglect when distributing food and cash aid within humanitarian response programs in countries suffering from conflicts within cultural relief activities are working to integrate creatives into humanitarian relief programs, conducting studies to determine the specific needs of artists and intellectuals in each region, providing food and cash aid to ensure their financial stability, providing safe spaces for creativity and providing places and facilities that enable them to practice their arts, providing the necessary tools and equipment to practice various arts, providing psychological treatment programs to help them overcome psychological trauma, establishing support groups to exchange experiences and expertise among creatives, organizing workshops and training courses to develop their skills and abilities, providing opportunities for cultural

⁴⁴⁷ The State of the Arts, Basma Al-Hussaini, Jadaliyya website, <https://www.jadaliyya.com/Details/35206>

exchange with artists from other regions, documenting cultural heritage to protect it from loss, restoring monuments and historical buildings to revive cultural memory, encouraging community participation, organizing cultural events to involve the local community, and spreading awareness of the importance of culture and creativity among the international community and humanitarian organizations ⁴⁴⁸.

- ☒ Supporting the departure of artists, intellectuals and creatives from their homelands to countries suffering from conflicts in cultural relief activities within humanitarian response programs

The issue of supporting the departure of artists, intellectuals and creatives from their countries suffering from conflicts is a complex issue that requires careful analysis from several aspects. On the one hand, escape may provide an opportunity for survival and preservation of their lives and artistic production. On the other hand, this departure may have dire consequences for the original community and for these artists themselves.

There are reasons to support emigration, including preserving life in cases of immediate threat to life. Emigration may be the only option to save the artist and his cultural contribution, and preserving artistic production. Emigration may provide the artist with a safer and more stable environment to continue his artistic production, which contributes to preserving cultural heritage. Building international networks, as emigration can help artists build international networks and expand their creative horizons. There are reasons to be cautious about supporting emigration, including that the loss of skills: the emigration of artists leads to the loss of important creative skills in the original community, and artists may face difficulties in adapting to a new environment and rebuilding their professional lives. Some artists may be exploited by art dealers or organizations seeking to benefit from their talents ⁴⁴⁹.

Activities that can be done to support and protect artists, intellectuals and creatives from stopping their creativity due to their complete neglect when distributing food and cash aid within humanitarian response programs in countries suffering from conflicts within cultural relief activities include working to provide opportunities for artistic residency in safe countries, which allows artists the opportunity to continue their artistic production and form new networks, providing scholarships, supporting artists to obtain scholarships

⁴⁴⁸ The crisis of creativity and creators in culture , Zaid Abu Zaid , Watana Today website, 2021, <https://watananews.com/52991/>

⁴⁴⁹ Financial grants to support artists around the world provided by the Institute of International Education , Forsa website, <https://www.for9a.com/opportunity/%D9%85%D9%86%D8%AD-%D9%85%D8%A7%D9%84%D9%8A%D8%A9-%D9%84%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D9%81%D9%86%D8%A7%D9%86%D9%8A%D9%86-%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D9%85%D9%82%D8%AF-%D9%85%D8%A9-%D9%85%D9%86-%D9%85%D8%B9%D9%87%D8%AF-%D8%A7%D9%84%D8%AA%D8%B9%D9%84%D9%8A%D9%85-%D8%A7%D9%84%D8%AF%D9%88%D9%84%D9%8A>

to specialize in various artistic fields, facilitating and simplifying immigration procedures for artists and providing the necessary legal support, creating and providing digital platforms to display artists' works and communicate with the international audience, and supporting cultural institutions in receiving countries and encouraging them to receive artists and provide support to them.

Supporting the departure of artists, intellectuals and creatives from their homelands is a complex decision that requires a careful analysis of each individual case. This decision must be made based on a comprehensive assessment of the risks and benefits, taking into account the interests of both the artist and the indigenous community. Efforts in this regard must be comprehensive and integrated, including providing material and moral support to artists, facilitating the migration process, and building international networks to support artistic production. Therefore, it is necessary to know what criteria should be adopted to identify artists who need support to leave their homelands? What is the moral responsibility of the international community towards artists suffering from conflicts? How can we ensure that artists are not exploited after their migration? What are the long-term effects of artist migration on the cultural heritage of indigenous communities? Is coordination between different actors, such as international organizations, governments and non-governmental organizations, to ensure the effectiveness of the efforts made?

- ☒ Direct financial and training support and compensation for lost income for intellectuals, creatives and artists ⁴⁵⁰if cultural relief is integrated into humanitarian response programs in countries suffering from conflicts

Cultural relief is a vital component of the humanitarian response to conflicts. It goes beyond providing emergency aid to building more resilient and recovering communities. One of the most important aspects to focus on in this context is directly supporting artists, intellectuals and creatives by providing financial support, training and compensation for lost income, and maintaining creative production. Direct support enables artists to continue producing their artworks, which contributes to preserving the cultural identity of affected communities. Art and culture contribute to building bridges between community members, enhancing social cohesion, and reducing tensions and divisions. The arts play a role in providing psychological support to

⁴⁵⁰ Compensation of authors and creators raises the issue of "benefit criteria" , Hespress, <https://www.hespress.com/%D8%B5%D8%B1%D9%81-%D8%AA%D8%B9%D9%88%D9%8A%D8%B6%D8%A7%D8%AA-%D9%85%D8%A4%D9%84%D9%81%D9%8A%D9%86-%D9%88%D9%85%D8%A8%D8%AF%D8%B9%D9%8A%D9%86-%D9%8A%D8%B7%D8%B1%D8%AD-%D8%A5%D8%B4%D9%83%D8%A7%D9%84-578762.html>

affected individuals, helping them express their feelings and overcome trauma. Supporting artists contributes to empowering communities by involving them in the process of reconstruction and development.

Among the forms of direct financial and training support and compensation for loss of income for intellectuals, creators and artists in the event that cultural relief is integrated into humanitarian response programs in countries suffering from conflicts, there are individual financial grants to cover the basic needs of artists such as food, housing and transportation, grants for artistic projects to support the implementation of new artistic projects or the completion of suspended projects, and the establishment of emergency funds to provide urgent assistance to artists affected by emergency events.

Regarding training programs, there are also technical workshops to develop artists' skills in various artistic fields, project management training programs to provide artists with the necessary skills to manage their artistic projects, and training programs on intellectual property rights to protect artists' rights and property rights. As for income loss compensation programs, there are income insurance programs to provide a sustainable source of income for artists who have lost their sources of income, temporary employment programs to provide temporary job opportunities for artists, and small business support programs to help artists establish their own small projects.

Implementation mechanisms for providing financial and training support and compensation for lost income for intellectuals, creators and artists in the event that cultural relief is integrated into humanitarian response programs in countries suffering from conflicts include working on partnerships with local organizations to reach local artists and intellectuals and better meet their needs, training humanitarian workers on the importance of cultural support and how to apply it, developing transparent distribution mechanisms to ensure that aid reaches those who deserve it, and assessing the impact by conducting an ongoing assessment of support programs to ensure their effectiveness and improvement.

- ☒ Supporting and ensuring the security of intellectuals, creators and artists,⁴⁵¹ the continuation of their work and the expansion of their creative capacities in cultural relief activities within humanitarian response programs.

⁴⁵¹ Concerns over freedom of creativity in Tunisia , Al Jazeera, <https://www.aljazeera.net/culture/2012/9/20/%D9%85%D8%AE%D8%A7%D9%88%D9%81-%D8%B9%D9%84%D9%89-%D8%AD%D8%B1%D9%8A%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%AA%D9%88%D9%86%D8%B3>

The importance of supporting and ensuring the security of intellectuals, creators and artists, the continuation of their work and the expansion of their creative capacities within cultural relief activities stems from the contribution of artistic creativity in preserving the cultural identity of societies affected by conflicts, which represents an integral part of their national identity. Arts and culture help build bridges between members of society, enhance social cohesion, and reduce tensions and divisions.

Arts play an important role in providing psychological support to individuals affected by conflicts, helping them express their feelings and overcome trauma. These programs contribute to empowering local communities by involving artists and intellectuals in the process of reconstruction and development. These programs work to protect tangible and intangible cultural heritage from destruction and loss, and these programs can create new job opportunities for artists and intellectuals, which contributes to improving their economic conditions ⁴⁵².

Among the mechanisms for supporting intellectuals, ensuring their security, providing financial and training support, and compensating for loss of income for intellectuals, creators, and artists, in the event that cultural relief is integrated into humanitarian response programs in countries suffering from conflicts, work can be done to provide safe environments for creativity, establish safe cultural centers, provide spaces dedicated to creativity and artistic production, provide legal protection, enact laws to protect artists and intellectuals from arrest, torture, and threats, provide psychological support, provide psychological support services to help artists overcome trauma, provide financial support through individual financial grants to cover artists' basic needs such as food, housing, and transportation, grants for artistic projects to support the implementation of new artistic projects or the completion of stalled projects, establish emergency funds to provide urgent assistance to artists affected by emergency events, design training and development programs and artistic workshops to develop artists' skills in various artistic fields, project management training programs to provide artists with the necessary skills to manage their artistic projects, training programs on intellectual property rights to protect artists' rights and property rights, link artists with international and local organizations to

⁴⁵²" The Cultured Artist" and the Satirical Political Drama , Medhat Beshay, International Politics Magazine, 2024, <https://www.siyassa.org.eg/News/21802.aspx>

facilitate cooperation and exchange of experiences, and create digital platforms to display artists' works and communicate with the public.

- ☒ Supporting increased cultural visibility and creative vitality of intellectuals, creators and artists ⁴⁵³in cultural relief activities within humanitarian response programs

The importance of programs to support increasing the cultural vision and creative vitality of intellectuals, creators and artists within cultural relief activities stems from their ability to increase the cultural vision and creative vitality, preserve the cultural identity of communities affected by conflicts, which represents an integral part of their national identity, build more cohesive and stronger societies capable of facing challenges, empower local communities by involving artists and intellectuals in the reconstruction and development process, create new job opportunities for artists and intellectuals, which contributes to improving their economic conditions, and provide platforms for displaying creative works through art exhibitions and cultural festivals, organizing art exhibitions and cultural festivals to display artists' works, theaters and cinemas, supporting the establishment of theaters and cinemas to display theatrical works and films, providing libraries equipped with the latest books and references, creating digital platforms for displaying creative works and communicating between artists and the public, and designing training and development programs by organizing workshops in various artistic fields such as drawing, sculpture, music, theater and cinema.

It is also important to create training programs on project management to provide artists with the necessary skills to manage their artistic projects, training on intellectual property rights to protect artists' rights and property rights, activating partnerships with international and local organizations, and the private sector to attract investments in cultural projects, providing financial support through individual financial grants to cover artists' basic needs such as food, housing, and transportation, grants for artistic projects to support the implementation of new artistic projects or the completion of stalled projects, and establishing emergency funds to provide urgent assistance to artists affected by emergency events.

453 Dubai Future Foundation foresees trends in the cultural and creative sector in the UAE and the world , Dubai Future Foundation, <https://www.dubaifuture.ae/ar/insights/%D9%85%D8%A4%D8%B3%D8%A9-%D8%AF%D8%A8%D9%8A-%D9%84%D9%84%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84-%D8%AA%D8%B3%D8%AA%D8%B4%D8%B1%D9%81-%D8%AA%D9%88%D8%AC%D9%87%D8%A7%D8%AA-%D8%A7%D9%84%D9%82%D8%B7/>

- ☒ Support artistic or cultural expression ⁴⁵⁴, including visual and digital arts, folk and traditional arts, film, video, media, literary arts, art galleries and museums, humanities, music, theatre, performing arts, history and heritage for intellectuals, creatives and artists in cultural relief activities within humanitarian response programs

The importance of supporting artistic or cultural expression, including visual and digital arts, folk and traditional arts, films, videos, media, literary arts, art galleries, museums, humanities, music, theater, performing arts, history and heritage for intellectuals, creators and artists within cultural relief activities stems from supporting comprehensive artistic and cultural expression, as arts and culture provide a platform for intellectuals and artists to express themselves, their feelings and ideas about the events they are going through, and help preserve the cultural identity of affected communities, which represents an integral part of their national identity, and contribute to building more cohesive and stronger societies, capable of facing challenges, and encourage innovation, renewal and cultural exchange, and provide resources, artistic materials and necessary tools, and spaces dedicated to creativity, and support the publishing and distribution of artistic works, and provide training programs in various fields within the management of artistic projects for intellectuals, creators and artists, and work to support participation in artistic conferences and seminars, and build cultural infrastructure, and establish cultural centers, theaters and cinemas, and support libraries and cultural institutions, and provide financial support, and encourage cooperation, and support joint projects between local communities ⁴⁵⁵, Marketing the artwork of artists, and promoting cultural events. Promoting cultural events to attract the public by organizing various cultural festivals that showcase different forms of art, organizing group art exhibitions to display the works of local artists, and organizing workshops to preserve traditional arts and crafts.

In addition to the above, it is important to implement public art projects in public places, and organize cultural exchange programs with artists from other countries in all forms of artistic expression that must be supported, from visual arts such as painting, sculpture, photography, and kinetic arts, to digital arts such as graphic design,

⁴⁵⁴ Artistic Expression: Artistic Expression: Growing Higher Participation Rates in the Arts , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%AA%D8%B9%D8%A8%D9%8A%D8%B1-%D8%A7%D9%84%D9%86%D9%8A-%D8%A7%D9%84%D8%AA%D8%B9%D8%A8%D9%8A%D8%B1-%D8%A7%D9%84%D9%81%D9%86%D9%8A-%D8%AA%D9%86%D9%85%D9%8A%D8%A9-%D9%85%D8%B9%D8%AF%D9%84%D8%A7%D8%AA-%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D8%A3%D8%B9%D9%84%D9%89-%D9%81%D9%8A-%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86.html>

⁴⁵⁵ Framework for Collaboration between Community Partnerships, Supporting Organizations, and Funders , Community Health and Development Working Group , <https://ctb.ku.edu/ar/content/overview/model-for-community-change-and-improvement/framework-for-collaboration/main>

animation, digital games, and interactive arts, and literary arts such as poetry, short stories, novels, theater, cinema, and musical arts such as classical music, folk music, and modern music, and craft arts such as ceramics, textiles, wood, and many others.

- ☒ Support for artists, intellectuals, creatives and scientists to conduct research, ⁴⁵⁶workshops, design, production, publication and documentation in cultural relief activities within humanitarian response programs.

The importance of supporting artists, intellectuals, creators and scientists to conduct research, workshops, design, production, publishing and documentation within cultural relief activities to preserve the cultural and cognitive heritage of affected communities, encourage innovation and renewal in the artistic and cultural field, facilitate cultural exchange between different communities, provide laboratories equipped for scientific research and artistic creativity, provide libraries with the necessary knowledge resources, provide spaces dedicated to artistic production, support research and creative projects by providing financial grants to support research and creative projects, provide residency programs for artists and researchers in creative centers, build cooperation networks between artists and researchers, organize workshops in various artistic and scientific fields, create programs for exchanging expertise, organize programs for exchanging expertise with international experts, provide legal protection for intellectual property rights for artists and researchers, and market and promote artistic and research works.

All of the above can be done by creating digital art and information technology laboratories, establishing humanities research centers to study cultural heritage, hosting artists and researchers from around the world in residency programs, providing mobile libraries in remote areas, and creating digital platforms to display artworks and research.

- ☒ Supporting the professional development of artists, creatives and intellectuals ⁴⁵⁷and linking their creative work to important issues, thus supporting communication opportunities for them in their communities in cultural relief activities within humanitarian response programs.

⁴⁵⁶[https://qrli.org.qa/ar-qa/ Research and Innovation Ecosystem , Ideas That Make an Impact , Qatar Foundation](https://qrli.org.qa/ar-qa/Research%20and%20Innovation%20Ecosystem,%20Ideas%20That%20Make%20an%20Impact,%20Qatar%20Foundation)

⁴⁵⁷ Under the microscope: The situation of artists, intellectuals and workers in the cultural field, Anbaa Tounes, <https://kapitalis.com/anbaa-tounes/2021/08/24/%D8%AA%D8%AD%D8%AA-%D8%A7%D9%84%D9%85%D8%AC%D9%87%D8%B1-%D9%88%D8%B6%D8%B9%D9%8A%D8%A9-%D8%A7%D9%84%D9%81%D9%86%D8%A7%D9%86%D9%8A%D9%86-%D9%88-%D8%A7%D9%84%D9%85%D8%AB%D9%82%D9%81%D9%8A%D9%86-%D9%88/>

The importance of supporting the professional development of artists, creators and intellectuals and linking their creative work to important issues stems from supporting communication opportunities for them in their communities within cultural relief activities through professional development support programs, empowering artists and creators with the tools and skills necessary to develop and market their work, linking art to pressing societal issues, making it an effective tool for social change, building networks of cooperation between artists, intellectuals and various institutions, and enhancing the ability of artists to withstand challenges through training and development programs and capacity building in various artistic and creative fields, in marketing and artistic residencies, creative leadership, project management, communication skills, creating electronic communication platforms to facilitate communication between artists, ways to organize joint exhibitions to display artists' works, building partnerships with cultural and social institutions, providing financial grants to support creative projects, providing business incubators to support entrepreneurial projects in the cultural field, and ways to use social media and digital marketing to promote artists' works.

It is important to link creative work to social, environmental, and community issues, provide artistic residency programs that focus on community issues, offer awards for artistic creations that contribute to solving social problems, create artworks that express community issues and encourage dialogue and change, facilitate communication with the public, and build capacity in the field of cooperation with non-governmental organizations to implement community art projects.

- ☒ Support the provision of scholarships for creatives, intellectuals and artists ⁴⁵⁸in cultural relief activities within humanitarian response programs

The importance of supporting the provision of scholarships for creators, intellectuals and artists within cultural relief activities stems from developing the artistic and creative skills of artists and intellectuals, building the institutional capacities of cultural organizations, encouraging cultural communication and knowledge exchange, and contributing to achieving sustainability in the cultural field. The types of scholarships within the program to support the provision of scholarships for creators, intellectuals and artists within cultural relief activities vary to postgraduate scholarships to support postgraduate studies in the artistic and human fields,

⁴⁵⁸ Aga Khan Foundation International Scholarship Programme , <https://the.akdn/ar/what-we-do/tmmy-lqdr-t-lbshry/education/international-scholarships>

vocational training scholarships to support participation in specialized workshops and training courses, artistic residency scholarships to support residency in creative centers, research scholarships to support research in the cultural field, and scholarships for creators and artists. Universities and educational institutions provide scholarships to outstanding students in the artistic and human fields, and international organizations provide scholarships to support cultural development. The criteria for selecting applicants in the programs to support the provision of scholarships for creators, intellectuals and artists within cultural relief activities vary, and according to the availability of talent, creativity and financial need, applicants are selected based on their talent, creativity and financial need in their field. The impact of the proposed project on society and commitment are also evaluated as a criterion. Applicants who are continuing their studies or creative project.

- ☒ Support investment in intellectuals, artists and creatives through financing projects ⁴⁵⁹that help them live and invest their talents to address community issues and contribute to promoting the values of competition, production, employment, expression, equality, diversity and inclusion, and promoting partnerships, communication, cultural leadership, cooperation, exchange and dialogue in cultural relief activities within humanitarian response programs.

The importance of investment support programs in intellectuals, artists and creatives stems from financing projects that help them live and invest their talents to address community issues and contribute to promoting the values of competition, production, employment, expression, equality, diversity and inclusion, and promoting partnerships, communication, cultural leadership, cooperation, exchange and dialogue in cultural relief activities within humanitarian response programs within cultural relief activities through the importance of their role in preserving the cultural identity of communities affected by conflicts, building more cohesive and stronger communities, and providing psychological support to individuals affected by conflicts. The mechanisms for supporting investment in intellectuals, artists and creatives vary through financing projects that help them live and invest their talents to address community issues within cultural relief activities into many types, including direct financial grants, production grants, providing financial grants to support the

459 Do Arab intellectuals and artists need funding for their many dreams? , Alhurra, <https://www.alhurra.com/choice-alhurra/2013/09/05/%D9%8A%D8%AD%D8%AA%D8%A7%D8%AC-%D8%A7%D9%84%D9%85%D8%AB%D9%82%D9%81%D9%88%D9%86-%D9%88%D8%A7%D9%84%D9%81%D9%86%D8%A7%D9%86-%D9%88%D9%86-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8-%D8%AA%D9%85%D9%88%D9%8A%D9%84-%D9%84%D8%A3%D8%AD%D9%84%D8%A7%D9%85%D9%87%D9%85-%D8%A7%D9%84%D9%83%D8%AB%D9%8A%D8%B1%D8%A9%D8%9F>

production of artistic works, grants for artists to reside in creative centers, grants to support research in cultural and creative fields, grants to invest in the arts, grants to support artistic and creative projects, providing residency programs, creative incubators, marketing and promotion, and motivating artists and creatives through their work to address important community issues such as war and peace, the environment, and change. Climate, human rights, and the cultural identity of the community, supporting public art projects, and supporting initiatives that use digital technology in the production of art, within funding projects designed to meet the individual and collective needs of artists, and enhance cooperation between them to ensure their success.

- ☒ Support investment in intellectuals, artists and creatives through funding projects to contribute to combating the values of violence, hatred, fear, extremism, violence and terrorism ⁴⁶⁰; in cultural relief activities within humanitarian response programs.

The importance of supporting investment in intellectuals, artists and creatives through funding projects to contribute to combating the values of violence, hatred, fear, extremism, violence and terrorism within cultural relief activities stems from their ability through art to spread the values of peace, tolerance and love, combat extremism, confront extremist ideas, spread awareness of their dangers, build bridges of communication between different cultures and religions, and enhance the sense of belonging, identity and cohesion.

Among the mechanisms for supporting investment in intellectuals, artists and creatives through financing projects to contribute to combating the values of violence, hatred, fear, extremism, violence and terrorism within cultural relief activities, we can work to provide financial grants to support artistic projects that aim to combat violence and extremism, provide artistic residency programs, establish networks, organize exhibitions and festivals, and develop educational programs that combat violence and extremism, and focus on issues of peace and tolerance.

Artists can express the suffering of victims through their work, which increases awareness of the problem, changes stereotypes about others, promotes tolerance and acceptance, builds bridges of communication, reduces tension and violence, encourages dialogue and discussion, and solves problems through peaceful

⁴⁶⁰ Call for proposals for funding research projects in the field of violent extremism for the year 2024, UNDP, https://procurement-notices.undp.org/view_file.cfm?doc_id=321337

means. There are examples of funding projects aimed at supporting investment in intellectuals, artists, and creatives through funding projects to contribute to combating the values of violence, hatred, fear, extremism, violence, and terrorism within cultural relief activities such as public art projects that carry messages of peace and tolerance, supporting initiatives that use digital technology to spread messages of peace and tolerance, organizing training workshops for artists on how to use art to confront violence and extremism, and organizing cultural exchange programs between artists from different cultures and religions.

- ☒ Supporting the investment of creative artists, creators and intellectuals in the fields of creativity, innovation, social change ⁴⁶¹and the creative development agenda with innovative ideas and creations and leading social transformation towards peace and restoring livelihoods and restoring heritage and preserving social cohesion and increasing resilience and increasing education and training opportunities in cultural relief activities within humanitarian response programs

The importance of supporting the investment of creative artists, creators and intellectuals in the fields of creativity, innovation, social change and the creative development agenda with innovative ideas and creations and leading social transformation towards peace, restoring livelihoods, restoring heritage, preserving social cohesion, increasing resilience and increasing education and training opportunities in cultural relief activities within humanitarian response programs stems from the contribution of creatives in unleashing creativity and innovation, which leads to the emergence of new ideas and innovative solutions to problems, and the great social impact of creatives in society through arts and culture, and their dissemination of positive values, and achieving sustainable development by creating new job opportunities and strengthening the creative economy, and mitigating the psychological effects of conflicts ⁴⁶².

Among the mechanisms to support the investment of creative artists, creators and intellectuals in the fields of creativity, innovation, social change and the creative development agenda with innovative ideas and creations, leading social transformation towards peace, restoring livelihoods, restoring heritage, preserving social cohesion, increasing resilience and increasing education and training opportunities in cultural relief activities

⁴⁶¹ Promoting innovation and creativity for social change, United Nations, <https://www.un.org/ar/136779>

⁴⁶² The impact of sustainable development on the artistic and cultural reality, Aman Allah Bin Milad, for the Arab- African Council for Integration and Development, <https://www.aacid.org/page/topic/%D8%A7%D9%84%D8%A8%D8%A7%D8%AD%D8%AB%D8%A9-%D8%A7%D9%85%D8%A7%D9%86-%D8%A7%D9%84%D9%87-%D8%A8%D9%86-%D9%85%D9%8A%D9%84%D8%A7%D8%AF-%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1-%D8%A7%D9%84%D8%AA%D9%86%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AF%D8%A7%D9%85%D8%A9-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%88%D8%A7%D9%82%D8%B9-%D8%A7%D9%84%D9%81%D9%86%D9%8A-%D9%88%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A>

within humanitarian response programs, there can be direct financial grants for creators to enable them to implement their creative projects, providing artistic residency programs for creators in creative centers, allowing them to devote themselves to creativity and interact with other artists, establishing creative incubators to provide logistical and financial support for creative projects, and building networks of cooperation between creators from different disciplines, which contributes to the exchange of experiences and knowledge, and supporting the marketing and promotion of creators' works locally and internationally. Creative talents can influence the creative development agenda by providing innovative solutions to social and economic problems facing societies, developing creative products and services that contribute to the development of the creative economy, using their work to raise awareness of pressing social issues, and building creative communities based on knowledge and innovation through projects that include organizing competitions in various artistic and creative fields to encourage participation and honor creative people, organizing mobile art exhibitions in remote areas to provide opportunities for creative people to display their work, providing training and development programs for creative people to raise their skills, and creating digital platforms that allow creative people to display their work and communicate with a wider audience.

- ☒ Supporting the role of creators, intellectuals and artists in the creative and cultural industries ⁴⁶³in cultural relief activities within humanitarian response programs

The importance of supporting the role of creators, intellectuals and artists in the creative and cultural industries within cultural relief activities stems from the contribution of creators in the creative and cultural industries and their role in diversifying sources of income and strengthening the local economy, creating new job opportunities for youth and talents, preserving and developing cultural heritage, building the cultural identity of communities, and promoting psychological recovery.

Among the mechanisms for supporting the role of creators, intellectuals and artists in the creative and cultural industries within cultural relief activities, we can work on providing direct financial grants to creators to enable them to implement their creative projects, and providing artistic residency programs for creators in affected areas, which allows them to interact with the local community and provide artistic workshops and creative

⁴⁶³ Emirates Today, "Cultural Industries" .. The UAE supports creatives to overcome the "Corona" crisis
<https://www.emaraty.com/life/four-sides/2020-04-10-1.1332387>

incubators to provide logistical and financial support for creative projects, and support the marketing of cultural and creative products locally and internationally.

Creators contribute to the development of creative and cultural industries by developing innovative cultural products that meet the needs of the local and international market, building strong brands for their cultural products, using digital technology to market their cultural products, and cooperating with the private sector to finance and market their projects, which achieve the success of creative and cultural industries in society, such as handicraft projects, film and series production, electronic games production inspired by cultural heritage, music production and concert organization.

- ☒ Support the provision of job opportunities for creatives, intellectuals and artists and invest in them as teachers of creative curricula or specialists in psychosocial support for children affected by conflict ⁴⁶⁴; in child-friendly centers through cultural, creative and artistic programs in cultural relief activities within humanitarian response programs

The importance of supporting the provision of job opportunities for creative people, intellectuals and artists and investing in them as teachers of creative curricula or specialists in psychological and social support for children affected by conflict in child-friendly centers through cultural, creative and artistic programs within cultural relief activities stems from the role of creative people in positively influencing children, as creative people can create a safe and stimulating environment for children, helping them express their feelings and overcome psychological trauma, and build self-confidence. By participating in creative activities, children can build their self-confidence and skills, and enhance learning.

When working in this field, creative people can design innovative and fun educational programs that help children learn in an effective and fun way, and support the local community, as supporting creative people contributes to strengthening the role of the local community in supporting affected children ⁴⁶⁵.

Support mechanisms include providing job opportunities for creative people, intellectuals and artists and investing in them as teachers of creative curricula or specialists in psychological and social support for children affected by the conflict in child-friendly centers through cultural, creative and artistic programs within cultural

⁴⁶⁴ Psychosocial support for children affected by political conflict, YMCA Jerusalem, <https://www.ej-ymca.org/rehab/ar/our-work/ongoing-projects/item/151-psychosocial-support-for-conflict-affected-children>

⁴⁶⁵ Psychological and social support for children during crises and disasters, Free Thinking Center, https://sanad.info/system/files/ltfl_wlhrb.pdf

relief activities. Creative people can be supported in this role by providing job opportunities, employing creative people in child-friendly centers as teachers or psychological counselors, providing financial grants for projects that aim to support children through art and culture, creating training programs for creative people to enable them to work with children, developing cultural and creative programs, designing various programs that include visual arts, music, theater, and handicrafts, using interactive methods and fun activities to attract children, allocating programs to meet the different needs of children, and providing psychological and social support.

In order to ensure the success of creative people in their activities in this field, they must be trained in methods of psychological and social support for children, and the use of art and art therapy as a tool to express feelings and overcome trauma, and provide safe spaces for children to express themselves. Examples of programs that can be implemented in support of providing job opportunities for creative people, intellectuals and artists and investing in them as teachers of creative curricula or specialists in psychological and social support for children affected by the conflict in child-friendly centers through cultural, creative and artistic programs within cultural relief activities. It is possible to work on organizing workshops for drawing, sculpture and handicrafts, presenting puppet theater shows that address children's issues, organizing discussion groups on issues of interest to children, organizing concerts and singing activities, reading stories to children and organizing story competitions ⁴⁶⁶.

- ☒ Support the provision of job opportunities for creatives, intellectuals and artists as trainers in the field of culture, creativity, leadership and creative empowerment ⁴⁶⁷ for women, youth, children, media professionals, activists, NGOs and workers in the field of creative industries in cultural relief activities within humanitarian response programs

The importance of supporting creative people as trainers stems from programs to support the provision of job opportunities for creative people, intellectuals and artists as trainers in the field of culture, creativity, leadership

⁴⁶⁶ The necessity of providing psychological support to children after crises , Qatar Charity, <https://www.qcharity.org/blog/8085/%D8%A7%D9%84%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D9%86%D9%81%D8%B3%D9%8A-%D9%84%D9%84%D8%A3%D8%B7%D9%81%D8%A7%D9%84-%D8%A7%D9%84%D8%A3%D8%B2%D9%85%D8%A7%D8%AA>

⁴⁶⁷ Creative leadership for empowerment and its role in achieving creativity - a conceptual approach , Journal of Contemporary Business and Economic Studies , <https://www.asjp.cerist.dz/en/article/160031>

and creative empowerment for women, youth, children, media professionals, activists, non-governmental organizations and workers in the field of creative industries within cultural relief activities through the transfer of knowledge and skills, as creative people can transfer their experiences and knowledge in the fields of creativity and innovation to different segments of society.

The training provided by the creators contributes to developing the creative thinking and problem-solving skills of the trainees. The creators can contribute to achieving positive social change by empowering individuals and communities. The training provided by the creators helps build self-confidence in the trainees and enhances their ability to express themselves ⁴⁶⁸.

Among the mechanisms for supporting the provision of job opportunities for creators, intellectuals and artists as trainers in the field of culture, creativity, leadership and creative empowerment for women, youth, children, media professionals, activists, non-governmental institutions and workers in the field of creative industries within cultural relief activities, creators can be supported as trainers by providing job opportunities, employing creators as trainers in cultural centers, schools and non-governmental organizations, providing financial grants for projects that aim to train youth and women in the field of creativity, creating electronic platforms that link creators and those seeking training, designing specialized training programs in various fields of creativity, such as visual arts, music, theater and creative writing, developing training curricula that focus on the practical and applied aspect, providing the tools and resources necessary to implement training programs, and providing training programs for trainers for creators to enable them to design and implement effective training programs.

It is also important to support creative people in developing their skills in communication and interaction with trainees, and to provide opportunities for creative people to participate in international conferences and training workshops, targeting both women and empowering women by developing their creative skills and increasing their participation in society, supporting youth and providing them with opportunities to express themselves and release their creative energies, developing creative thinking skills in children and enhancing

⁴⁶⁸ Creative leadership, Wikipedia, https://ar.wikipedia.org/wiki/Creative_leadership

their self-confidence, and developing the skills of media professionals and activists in using creative tools to convey messages and change public opinion.

On another level, we must work to support non-governmental organizations in designing and implementing creative programs, and developing the skills of workers in the field of creative industries to enhance their competitiveness in the market through workshops in visual arts, drawing, sculpture, photography, music, playing musical instruments, singing, songwriting, theater, acting, directing, scriptwriting, creative writing, graphic design, logo design, posters, and websites.⁴⁶⁹

- ☒ Support the provision of job opportunities for creatives, intellectuals and artists, each according to his specialization, to contribute to the sectors of economy, politics, tourism, entertainment ⁴⁷⁰, services and industries in cultural relief activities within humanitarian response programs.

The importance of supporting the provision of job opportunities for creatives, intellectuals and artists, each according to his specialization, to contribute to the sectors of economy, politics, tourism, entertainment, services and industries within cultural relief activities stems from their contribution to diversifying sources of income and strengthening the local economy by creating new products and services, building the cultural identity of affected communities, enhancing the sense of belonging, promoting psychological recovery and mental health, contributing to the promotion of tourism by creating unique cultural experiences, participating in the decision-making process and developing cultural policies, supporting small and medium creative projects, providing job opportunities in creative cultural industries such as fashion design, handicrafts, and graphic design, encouraging the active participation of creatives in political life, providing job opportunities in government institutions related to culture, supporting tour guides, organizing cultural and tourism events, developing cultural tourism products, supporting the film, theater and music industries, providing job opportunities in showrooms and festivals, and providing job opportunities in the field of education, training and cultural consulting.

In order to activate the above, it is necessary to work on providing specialized training programs in the fields of management, marketing, and e-commerce for creators, and to support creators in developing their skills in

⁴⁶⁹ The role of leadership in motivating the creative role of employees , Qatar University, <https://qspace.qu.edu.qa/handle/10576/48495>

⁴⁷⁰ Tourism and the Labor Market: Opportunities and Challenges , Hanan Sabah, Faraamaai, 2023, <https://faraamaai.org/articles/belkhat-alareed/alsyah-osok-alaaml-frs-othdyat>

communicating and interacting with the public, and to provide opportunities for creators to participate in international conferences and training workshops, and to establish cooperation networks between creators and organizations working in various sectors, and to organize exhibitions and events that bring together creators, entrepreneurs, and investors, and to provide financial grants for creative projects that contribute to the development of the local economy, and to develop cultural tourism products, design cultural tourism tours, and develop interactive tourism applications, and to establish creative centers, provide shared work spaces for creators, and organize workshops and cultural events, and provide financial and logistical support to filmmakers and series, and develop handicrafts and organize various cultural festivals to attract tourists and stimulate local economic activity ⁴⁷¹.

- ☒ Support the provision of job opportunities for creatives, intellectuals and artists in the field of heritage protection, heritage sites and cultural places ⁴⁷²in cultural relief activities within humanitarian response programs

The importance of supporting the provision of job opportunities for creative people, intellectuals and artists in the field of heritage protection, heritage sites and cultural places within cultural relief activities stems from the role of creative people in the field of heritage protection in preserving the cultural identity of affected communities, enhancing the sense of belonging, developing tourism and strengthening the local economy, building peace and community reconciliation, and designing educational programs to raise awareness of the importance of heritage preservation.

Among the mechanisms for supporting the provision of job opportunities for creative people, intellectuals and artists in the field of heritage protection, heritage sites and cultural places within cultural relief activities. Creative people in this field can be supported to work on employing creative people in the restoration of monuments and historical buildings, documenting tangible and intangible heritage, such as handicrafts and folk arts, marketing cultural heritage and attracting tourists, designing educational programs to raise awareness

⁴⁷¹ Investment in tourism and entertainment , Al Shams Economic, <https://alshams-economic.com/%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AB%D9%85%D8%A7%D8%B1-%D9%B1%D9%8A-%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%AD%D8%A9-%D9%88%D8%A7%D9%84%D8%AA%D8%B1%D9%81%D9%8A%D9%87/>

⁴⁷² Protection of cultural heritage and safety of visitors , Wikipedia, [https://ar.wikipedia.org/wiki/Protection_of_cultural_heritage_and_safety_of_visitors ...](https://ar.wikipedia.org/wiki/Protection_of_cultural_heritage_and_safety_of_visitors...)

of the importance of preserving heritage, and providing specialized training programs in the field of restoration of monuments and heritage preservation.

To ensure the success of these interventions, it is necessary to support creative people in developing their research and documentation skills, provide opportunities for creative people to participate in international conferences and training workshops, establish cooperation networks between creative people and organizations working in the field of heritage preservation, organize exhibitions and events that display the works of creative people in the field of heritage, provide financial grants for creative projects that contribute to heritage preservation, support cultural and creative institutions, develop and design products inspired by heritage, traditional decorations and patterns, create virtual museums, document cultural heritage, provide access to it via the Internet, organize cultural festivals that display cultural heritage and handicrafts, and develop cultural tourism paths that highlight archaeological sites.

- ☒ Supporting the provision of job opportunities for creatives, intellectuals and artists in the field of cinema, galleries, theatres, museums, studios, cultural spaces, music, ⁴⁷³crafts, arts, creative expression, resilience, shaping the future and developing creative capital in cultural relief activities within humanitarian response programs

The importance of supporting the provision of job opportunities for creatives, intellectuals and artists in the fields of cinema, galleries, theatres, museums, studios, cultural spaces, music, crafts, arts, creative expression, resilience, shaping the future and developing creative capital in cultural relief activities within humanitarian response programs lies in supporting creatives to restore life to communities, as cultural and creative activities contribute to restoring life to affected communities, enhancing social cohesion, and creating new job opportunities for creatives and artists. Creatives contribute to preserving and developing cultural heritage.

Among the mechanisms for supporting the provision of job opportunities for creatives, intellectuals and artists in the field of cinema, galleries, theatres, museums, studios, cultural spaces, music, crafts, arts, creative expression, flexibility, shaping the future and developing creative capital in cultural relief activities within humanitarian response programs.

Creatives in these fields can be supported to work on supporting the film and TV series industry, providing job opportunities in production, directing and acting, supporting theatres and galleries, providing job opportunities for artists and technicians, supporting museums and providing job opportunities for researchers and restorers, supporting art studios and providing job opportunities for visual artists and designers, supporting the establishment of cultural spaces and providing job opportunities for artistic directors and programmers, supporting the music industry and providing job opportunities for musicians and authors, supporting craftsmen and providing opportunities to market their products ⁴⁷⁴, supporting the establishment of cultural houses and creative centers, providing the necessary equipment and tools for artistic production, improving the infrastructure of theatres and galleries, supporting marketing and promoting cultural and creative events, creating electronic platforms to display artworks and communicate between creators and the public, providing specialized training programs in cultural and creative fields, supporting creators in developing their management and marketing skills to design and implement, and organize film, theatre, music and art festivals, organizing workshops in various artistic fields, organizing art exhibitions to display artists' works, and implementing participatory cultural initiatives aimed at engaging the local community.

- ☒ Support the provision of job opportunities for creatives, intellectuals and artists in the field of revitalizing knowledge, documenting intangible cultural heritage, ⁴⁷⁵and developing and sharing knowledge in cultural relief activities within humanitarian response programs

The importance of supporting the provision of job opportunities for creators, intellectuals and artists in the field of revitalizing knowledge, documenting intangible cultural heritage, and developing and sharing knowledge within cultural relief activities stems from the topics of identity preservation, as creators contribute to preserving the cultural identity of affected communities, enhancing the sense of belonging, and helping to collect and document traditional knowledge, handicrafts and folk stories. Preserving cultural heritage contributes to developing tourism and strengthening the local economy, and creators can design educational programs to raise awareness of the importance of preserving heritage.

474 Exploring the Entrepreneurial Side of Cultural Production, Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%A7%D8%AC-%D9%88%D8%A7%D9%84%D8%AA%D9%88%D8%B2%D9%8A%D8%B9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%AA%D9%83%D8%B4%D8%A7%D9%81-%D8%A7%D9%84%D8%AC%D8%A7%D9%86%D8%A8-%D8%A7%D9%84%D8%B1%D9%8A%D8%A7%D8%AF%D9%8A-%D9%84%D8%A5%D9%86%D8%AA%D8%A7%D8%AC-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A.html>

475 For a new vision for the management and valorization of cultural heritage, Economic, Social and Environmental Council, Morocco, <https://www.cese.ma/media/2022/04/patrimoine-culturel-VA.pdf>

Among the mechanisms for supporting the provision of job opportunities for creators, intellectuals and artists in the field of revitalizing knowledge and documenting intangible cultural heritage and developing and sharing knowledge within cultural relief activities, there is the possibility of employing creators in documenting intangible cultural heritage, such as handicrafts, folk stories, and traditional songs, supporting research related to cultural heritage, designing educational programs to raise awareness of the importance of preserving heritage, marketing and promoting cultural heritage and attracting tourists, and providing specialized training programs in the field of documenting intangible cultural heritage.

It is important to work on supporting creators in developing their research and documentation skills, providing opportunities for creators to participate in international conferences and training workshops, establishing cooperation networks between creators and organizations working in the field of heritage preservation, organizing exhibitions and events that display the works of creators in the field of heritage, providing financial grants for creative projects that contribute to preserving heritage, and supporting cultural and creative institutions by documenting traditional handicrafts and training young people to practice them, recording folk stories and folk tales, establishing virtual museums, documenting cultural heritage, providing access to it via the Internet, organizing cultural festivals that display cultural heritage and handicrafts, developing cultural tourism paths, designing tourism paths that highlight intangible cultural heritage, organizing workshops to transfer knowledge and experiences between generations, publishing books, articles and studies on cultural heritage, establishing digital libraries that include cultural resources, and establishing websites to exchange knowledge and information ⁴⁷⁶.

- ☒ Supporting the activation of the role of creators, artists and intellectuals in the transitional stages, recovery and reconstruction stages ⁴⁷⁷ in cultural relief activities within humanitarian response programs

Support for activating the role of creators, artists and intellectuals in the transitional, recovery and reconstruction stages within cultural relief activities stems from building bridges of communication between community members, enhancing the sense of belonging and unity, and providing a platform for expressing

⁴⁷⁶ United Nations Strategy for the Safeguarding of the Intangible Cultural Heritage, Jilrc Scientific Research Center, <https://jilrc.com/archives/9590>

⁴⁷⁷ Post-war Reconstruction and Development, Centre for Conflict and Humanitarian Studies, <https://chs-doha.org/ar/Research/Pages/Post-war-Reconstruction-and-Development.aspx>

feelings and ideas, which helps individuals adapt to changes, and helps art and culture rebuild the cultural identity of affected communities, and preserving cultural heritage contributes to developing tourism and strengthening the local economy.

Among the mechanisms to support the activation of the role of creators, artists and intellectuals in the transitional stages and the recovery and reconstruction stages within cultural relief activities, there are, for example, preparing cultural spaces, equipping theaters, exhibitions and cultural centers to host events, supporting creative projects, providing financial grants to support artistic projects, marketing cultural and creative events, providing platforms to display artworks, organizing training workshops in various artistic fields, exchanging experiences, establishing programs to exchange experiences between creators, providing scholarships to young creators, establishing communication networks between creators and organizations working in the cultural field, forming joint work teams to implement projects, documenting intangible cultural heritage, and restoring historical monuments and buildings, all through organizing various cultural festivals, organizing workshops in various artistic fields, organizing art exhibitions to display artists' works, implementing artistic initiatives aimed at engaging the local community, and hosting artists from around the world.

- ☒ Supporting the activation of the role of creators, artists and intellectuals to produce audio-visual ⁴⁷⁸and dramatic products and talk shows, ⁴⁷⁹and to participate in interactive activities, express themselves, build their capacities and provide them with artistic, cultural, creative, media and information education competencies in cultural relief activities within humanitarian response programs.

The importance of supporting the activation of the role of creators, artists and intellectuals to produce audio-visual, dramatic and talk shows, participate in interactive activities, express themselves, build their capacities and provide them with artistic, cultural, creative, media and information education competencies in cultural relief activities within humanitarian response programs in the areas of self-expression, feelings and ideas, building bridges of communication, awareness, marketing and economic development, and from the mechanisms of supporting the activation of the role of creators, artists and intellectuals to produce audio-

⁴⁷⁸ Audiovisual , Wikipedia, <https://ar.wikipedia.org/wiki/Audiovisual>

⁴⁷⁹ Television and Radio Production, Dr. Kamal Al-Hajjah, Syrian Virtual University, https://media.svuonline.org/pluginfile.php/2864/mod_resource/content/32/RTP758.pdf

visual, dramatic and talk shows, participate in interactive activities, express themselves, build their capacities and provide them with artistic, cultural, creative, media and information education competencies in cultural relief activities.

Among the humanitarian response programs, we can mention providing financial grants to support the production of films, series and documentaries, providing budgets for the production of creative content, equipping recording and filmmaking studios, providing the necessary equipment for production, organizing training workshops in various fields of audio–visual production, offering training programs in scriptwriting, directing and editing, helping creators market their products, providing platforms to display creative works, and building partnerships with media institutions and international organizations, all in order to produce documentaries that tell the stories of people affected by, producing drama series that reflect the reality of society and discuss social issues, producing awareness–raising and educational radio programs, producing podcasts that address various topics, producing short videos, and producing talk shows.

Chapter Eight

Supporting cultural events through creative, cultural and artistic methods that can be invested in cultural relief activities within humanitarian response programs in countries suffering from conflicts.

Humanitarian partners in conflict-affected countries can do well to support, fund and participate in cultural relief activities if they are considered an important component of the humanitarian response in conflict-affected countries. There are many cultural activities that humanitarian partners can work on and we will discuss them one by one in the following lines.

Cultural competitions and awards

Cultural and creative awards are considered activities that can be integrated into cultural relief and humanitarian relief programs as a whole, as various cultural awards can be announced that support the trend of intellectuals and creatives to address human stories related to people and societies affected by conflict and present those stories in narrative, audio, visual or cartoon formats, as these awards have the ability to motivate creatives to participate and compete for them and as they provide them with financial sums that help them overcome the effects of conflict and war on them, and as they also have the ability to motivate them to participate in awards, competitions and festivals on an Arab or international scale and raise their level of competition and raise their ability to serve themselves and their communities and serve the arts and raise their level of influence on the vitality of the arts in their communities ⁴⁸⁰.

These awards can vary between individual awards, institutional awards, talented awards, professional awards, young leaders awards, and awards for long-time artistic careers, in addition to awards related to heritage, its protection, arts education, or in the field of novels, short stories, poetry, visual arts, caricatures, promoting achievements and creative arts, and awards related to biological, environmental, socio-political or technological issues, the natural environment, economic and political disparities, geographical, linguistic and technological backgrounds, and participation in awards related to performing arts, visual arts, applied arts, fine arts, dance, theatre, music, literature, comedy, cinema, architecture, design, short films, video essays, art, science, photography, cinematography, acting, screenplay, courage, artistic merit, innovation, uniqueness, quality and durability ⁴⁸¹.

⁴⁸⁰ role Awards Arabic Cultural in Enhance image Countries The sponsor For her. Dr. Saud Al-Youssef, Al-Manwar, 2022, <https://www.almanwar.com/publications/the-role-of-arab-cultural-prizes-in-strengthening-the-image-of-the-sponsoring-countries>

⁴⁸¹ Awards Cultural And bets fame, amar slave The Creator, Al-Sabah Newspaper, 2021, <https://alsabaah.iq/50980-.html>

There are many specialized creative awards around the world, including the Craft Awards, which aim to highlight the vibrant craft sector in encouraging and honoring excellence in skill for all those who set out to make pieces that can be easily reproduced and marketed, and aim to highlight their work and show the amount of talent that exists in local communities ⁴⁸².

There are Arts Education Awards for researchers, artists and educators who create research-based projects that incorporate any of the archives included in the Portal for Research and Arts Education, promote a collaborative and participatory approach to art making and teaching, and provide scholars with a strong research experience. There are Media, Marketing and Publicity Awards for promoting programs, planning, implementing and managing education, training and performance projects, and Awards that aim to support all operational functions and administrative processes related to compliance, fundraising, partnership building, collaborative research, arts and culture development and management, social entrepreneurship, directing, strategic planning, communications, theatre, video games, animation and artistic competence.

By searching for award sites, we discover many of them, such as awards for creativity and innovation, awards related to teaching and learning the arts, or in the field of editing and research development, or producing feature films, or promoting the growth of creative technology, or in the field of singing or oral folk traditions, or photography or artistic production, or in the field of visual arts, design and architecture, or in the field of originality, quality, artistic competence and strength of concept, as well as creative awards related to diversity, cultural reflection, music, painting, literature, sculpture, technology, bookmaking, imagination, dance, theater, music, visual arts, awards related to excellence in arts, culture and creativity, awards for creative posters, in the field of visual arts, auctions, multimedia and new media, and awards in visual arts, design, manufacturing, commercial success, innovation, fine arts and artwork in general.⁴⁸³

The awards, if they are of interest to humanitarian partners in conflict-affected countries, create events and excitement, enhance communication and engagement, provide a platform for emerging and established artists to advance and showcase their work, and promote the performing arts. The awards provide a space for the

⁴⁸² Awards Culturall phenomenon Accompanied by Controversy, Arabs, 2020, <https://www.alarab.co.uk/%D8%A7%D9%84%D8%AC%D9%88%D8%A7%D8%A6%D8%B2-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%B8%D8%A7%D9%87%D8%B1%D8%A9-%D9%8A%D8%B1%D8%A7%D9%81%D9%82%D9%87%D8%A7-%D8%A7%D9%84%D8%AC%D8%AF%D9%84>

⁴⁸³ Awards Culturall .. between Harmful Politics And a crisis Legitimacy, Muhammad Al-Yahyaie, Al-Faisal, 2018, <https://www.alfaisalmag.com/?p=7273>

community to engage in multidisciplinary art forms, contribute to the design of high-quality arts education and skills development programs, promote artists and creatives, enhance appreciation and interest in the performing arts, raise awareness of the arts, and strengthen relationships and coordination with national and international partners.

The awards, if won, enhance leadership, people management, financial management, fundraising and income generation, help creatives build an artistic portfolio, develop audiences and relationships, increase their ability to raise funds, write and deal with exhibitions, price their artworks, raise their level of sensitivity in the field of contracts, develop sales agreements, prepare budgets, manage their money and their knowledge of their intellectual property rights, increase their ability to benefit from other opportunities that develop their creative lives, their ability to build partnerships and obtain grants, increase their social impact, increase their ability to represent marginalized communities in society, create safe spaces for them, enable them to express themselves freely, and increase their ability to exchange, cooperate, network, exchange knowledge and challenge local norms ⁴⁸⁴.

Competitions are considered the first stage of any award, as the competition between creative people is the path to the award. The idea of creative competitions is based on the same pillars and types, and the award is often the last step in a local, national or international competition.

The competition categories are often the same as the award categories for which the creator applies, such as creative competitions in the fields of photography, drawing, short stories, novels, photography, architecture, equality, human rights, development goals, education, care, employment, promoting sustainable economies, Internet competitions, film and television industry, creative research, history, celebrations, identity, theatre, fashion, multimedia, performance, sound, videography, and artworks that encourage innovative and creative methods, in addition to competitions to promote artists' careers, short film competitions, heritage, storytelling, folk tales, creative storytelling, culture, folklore, identity, understanding identity in the context

484 Cultural Awards Initiative Honors Pioneers of the Cultural Sector , Al Arabiya, <https://www.alarabiya.net/saudi-today/2024/09/10/%D9%85%D8%A8%D8%A7%D8%AF%D8%B1%D8%A9-%D8%A7%D9%84%D8%AC%D9%88%D8%A7%D8%A6%D8%B2-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%AA%D9%83%D8%B1%D9%91%D9%85-%D8%B1%D9%88%D8%A7%D8%AF-%D8%A7%D9%84%D8%B7%D8%A7%D8%B9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A->

of national development, artistic excellence, originality, creativity, contemporary art competitions, artistic, professional, technical, promotional and illustrative competitions ⁴⁸⁵.

Competitions are often related to concept, imagination, story, composition, perspective, calligraphy, shapes, inking, colors, lighting, shadow, narrative features, experimentation, innovation in technology, industry, society, artistic skills, social, environmental and economic challenges, economic and social innovation, creative visions, competitions in creative research, art, social life, social change, resourcefulness, agility, imagination, wisdom, joy, competition programs, talents, creative film competitions, innovation, initiative, empowerment, professional competitions or emerging talent competitions, local, national, regional or international competitions, professional, creative, technical or mechanical competitions, and competitions on national, regional or international issues ⁴⁸⁶.

There are competitions for a humanitarian category such as competitions for children, youth, women ⁴⁸⁷, blacks, or any category of social backgrounds and many others, and competitions that display new, diverse, alternative, innovative, advanced and important experimental forms that provide participants with the opportunity to display their unique creations to the world. Competitions and awards work to directly support creators, whether on a personal or professional level, at the local, national or international level.

Exhibitions

Supporting art exhibitions, ⁴⁸⁸whether for photography, visual arts, cinema, or video, is an important activity that must be taken into account when activating cultural relief programs in culture and arts programs in countries suffering from conflicts. Art and creative exhibitions enhance production and success. They enhance the experimental nature of contemporary art and encourage curators and artists to hold group exhibitions. They explore cooperation and collaboration in different ways, which opens the door to comprehensive and attractive conversations. They are based on the availability of space, costs, artistic products, exhibition

485 Renaissance Award for Local Humanitarian Work , Arab Renaissance for Democracy and Development , <https://ardd-jo.org/%D8%AC%D8%A7%D8%A6%D8%B2%D8%A9-%D8%A7%D9%84%D9%86%D9%87%D8%B6%D8%A9-%D9%84%D9%85%D8%AD%D9%84%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%84-%D8%A7%D9%84%D8%A5%D9%86%D8%B3%D8%A7%D9%86%D9%8A/>

486 Literary Awards: An Inspiring Motivation for Creativity , Fatima Atfa , Al-Ittihad News Center, 2023 <https://www.aletihad.ae/news/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/4417040/%D8%A7%D9%84%D8%AC%D9%88%D8%A7%D8%A6%D8%B2-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9---%D8%AA%D8%AD%D9%81%D9%8A%D8%B2-%D9%85%D9%84%D9%87%D9%85-%D9%84%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9>

487 Literary Competitions: Short Story Competition for Women presented by Mslexia Magazine , Forsa Website <https://www.for9a.com/opportunity/womens-fiction-competition-2023-short-story>

488 Art Galleries: Art Gallery Records: A Gallery Owners' Perspective , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D8%B3%D8%AC%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%85%D9%86%D8%B8%D9%88%D8%B1-%D8%A3%D8%B5%D8%AD%D8%A7%D8%A8-%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9.html>

installation, marketing, communication, management, organization, programming, and coordination in an appropriate manner to help enhance the well-being of people, society, arts, social work, and the local environment.

Exhibitions can be held in national museums, archives, research centers, heritage property owners, universities, local authority spaces, civil society organizations and accessible cultural spaces and are an important means of unleashing creativity, building alliances, nurturing support, influencing power, driving change and supporting established and new talent in an accessible and affordable art fair that aims to continue to empower, educate, entertain and sell artists' creative products ⁴⁸⁹.

Exhibitions are a magnifying glass for the creative experience of the arts and are an opportunity for artistic, craft and design products. They are project spaces that celebrate new and popular voices or mid-career voices and talents from established icons to showcase their distinctive work and projects. They are an opportunity for audiences to feel hope, inspiration, joy, initiative and light. They are an important space for artists, entrepreneurs, publishers, art dealers, crafts and heritage makers, groups, independent artists, publishers, critics, art writers, creative writers and journalists to display their work. Exhibitions may vary between individual and group, local, national, regional and international, they may be funded or at the expense of the artists, they may display products only or sell them, they may display new projects or old products, they may be by amateur or emerging artists, professionals, affiliated with schools and movements or independents, they may be contemporary or traditional arts, they may display ideas or products, they may be fixed or mobile, they may be large or limited in space, they may display traditional forms and trends or they may display new and interesting forms and trends.

Exhibitions vary in the topics and methods they represent and may or may not cover the costs of transportation, local transport, accommodation, living and material expenses, depending on the funds available to them. They may be independent or may be part of projects to serve community issues. They may be part of educational and study grants, residencies, fellowships and cultural and artistic exchanges. They may

489 Art Galleries: Beyond the Gallery Walls: Gallerists in Art Galleries , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9--%D9%85%D8%A7-%D9%88%D8%B1%D8%A7%D8%A1-%D8%AC%D8%AF%D8%B1%D8%A7%D9%86-%D8%A7%D9%84%D9%85%D8%B9%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9.html>

receive media attention or may be ignored. They may come on the sidelines of a workshop, conference or training, and the training, conference and workshop may be on the sidelines of it or be known about it. They may work to create a dynamic and lively environment for generating new ideas and understandings, or they may enhance established intellectual traditions. They may be activated by themselves or be part of a local, national, regional or international festival, competition or award ⁴⁹⁰.

On the other hand, exhibitions may be held by government institutions or by community organizations and associations, including clubs, art unions, and artistic syndicates. They may be held during peacetime or during non-peacetime. They may be held once or be a series held every year at a specific time. They may be an output of a training course or educational curriculum, or they may be part of an independent artistic experiment.

Exhibitions need funding, programming, organization and planning like any other artistic project and need those who activate them from artists, curators, managers of the exhibition space, publishers, journalists and service providers within the exhibition in general. Exhibitions may intersect with intimate, media, political, economic, social, anthropological, creative, cultural and artistic fields. Exhibitions may be symbolic and may represent the impact of art on real life. They may be successful or unsuccessful, they may be distinguished or ordinary according to the artistic experience. They may be feminist, masculine or mixed. Intellectuals may participate in them or they may be for craftsmen and uneducated rural people. They may aim to support young and emerging artists and train aspiring curators and aspiring critical writers, or they may simply display their products. They may provide artists with financial and organizational support and space, and they may all be at the expense of the artists. Some may include guidance and orientation programs, while others do not ⁴⁹¹.

The work of art exhibitions and the assistance of creative individuals and institutions working in the field of culture, arts and literature and active in the field of cultural relief are of great importance in building the

490 What is the concept of exhibitions and what is their purpose? , Samer Suleiman, Sayidaty Magazine, 2023, <https://www.sayidaty.net/node/1547346/%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D9%88%D9%81%D9%86%D9%88%D9%86/%D9%85%D8%A7-%D9%87%D9%88-%D9%85%D9%81%D9%87%D9%88%D9%85-%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D8%B1%D8%B6-%D9%88%D9%85%D8%A7-%D8%A7%D9%84%D8%BA%D8%A7%D9%8A%D8%A9-%D9%85%D9%86%D9%87%D8%A7%D8%9F>

491 Types of art exhibitions , Samer Suleiman, Sayidaty Magazine, 2022, <https://www.sayidaty.net/node/1453366/%D8%AB%D9%84%D8%B3/%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D9%88%D9%81%D9%86%D9%88%D9%86/%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D8%B1%D8%B6-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9>

capacity of the creative individual or institution in the areas of coordination, planning, research, logistics, management, direction, space, concept, reporting, communication, organization, management, reading, criticism, production, response, content, summarization, analysis, learning, participation, development, questioning, evaluation, discussion, support, position, recognition of audience expectations, celebration, dissemination and promotion like any other project ⁴⁹².

Humanitarian response partners in conflict-affected countries can work to support and finance exhibitions for individuals and institutions, assist them in production, provide the necessary means and resources for installation, coordinate project implementation activities, approve the project and its budget, communication expenses, opening and closing, insurance, fees, promotion, organization and all expenses imposed by the exhibition project that the artist needs.

Exhibitions are affected by who runs them, their management, the artist present in them, their publications, the exhibition space, location, the time it opens, the degree of professionalism of the exhibition team, its direction, organization, concept, uses, advertisements, designs, monitoring, evaluation, whether it is a major event or not, whether the ideas it presents are interesting and famous, the level of experience or background of the artist and organizers, and its topics, whether they are local, national, regional or international, in addition to the positive or negative impact of the art exhibition depending on the nature of the artistic, cultural, creative, financial, audience, temporal, security, logistical, spatial, openness, advertising, propaganda, journalistic, digital, documentary, archival, intellectual, capacity, practical, exploratory, integrative, social, political, economic, personal, productive, transformative, actual, improvisational, expressive, framing, insurance and functional challenges, in addition to its impact on the costs and risks of transportation and sales ⁴⁹³.

The success of exhibitions mostly depends on novelty, modernity, diversity, establishment, good coordination, presentation of good voices, dedication to art, openness, being distinguished by initiative, free of charge, progress, the presence of a good, famous and well-known space, interest from researchers, specialists, interested parties, partners and the public, and that its place, time, subject and organization are

⁴⁹² How to Set Up an Art Exhibition , wikiHow, <https://en.wikihow.com/Art-Exhibition-Setup>

⁴⁹³ Understanding the Basics of Contemporary Art Galleries , sothebysinstitute , <https://www.sothebysinstitute.com/how-to-series/art-gallery>

appropriate and contribute to its success and contribute to providing new opportunities for participating artists. It is coordinated and organized with high quality and is characterized by a cooperative environment, leadership and professional points of contact, the availability of funds, encouragement and acceptance, and its work within the guidelines and in-depth knowledge of its costs and profits in the event of a sale, and whether going to it requires travel and movement, and knowing how the production of the artworks was financed and who financed it, and whether the funder is acceptable to the authorities and society, and knowing whether the artworks are for sale, and knowing who handles sales and logistics services after the sale, and knowing what percentage of sales goes to artists and curators, and knowing whether all artists and all curators receive all sales when an artwork is sold, and knowing who does the packaging, shipping, sending, delivery, retrieval, programming, organization, sustainability, rental, care, expansion, development, provision, photography, price setting and market determination. Identify buyers, taxes and any other costs.⁴⁹⁴

Successful art exhibitions are those that reimagine the future, present compelling, innovative, thought-provoking, engaging works, stimulate creative expressions of visual art, video, installation, 3D, performance, interventions, music, poetry and other aspects of arts, culture and literature, support community, promote dissemination, present a clear and compelling case, contribute to knowledge of artists' creative, collaborative and curatorial experience, promote analysis, nationalism, political action, belonging, loyalty and identity, build sustainable communities, display creative physical models, help document the drawings, concepts, performances and texts of participating creators, ensure the quality of the works on display and encourage the celebration of the common bonds, origins and roots of humanity ⁴⁹⁵.

Successful art exhibitions contribute to the diversity of forms of cultural and artistic expression, cultural and creative entrepreneurship, cultural journalism, critical arts, rethinking the common social space, the exhibition's contribution to the transfer of knowledge and skills from one generation of artists to the next, the transfer of artistic skill from contemporary art professors to the future generation of artists, its contribution to the development of studies and research conducted by researchers, scholars, and interested academic and research institutions, and its contribution to the acceptance of artists in society and enhances their creativity,

⁴⁹⁴ Why Are Art Galleries Important ?, https://revart.co/blogs/48_Why_Are_Art_Galleries_Important

⁴⁹⁵ Fundamentals of Art Exhibition Design , Amira Al-Ziyadat , Mawdoo3 Platform, 2023, https://mawdoo3.com/%D8%A3%D8%B3%D8%B3_%D8%AA%D8%B5%D9%85%D9%8A%D9%85_%D8%A7%D9%84%D9%85%D8%B9%D8%A7%D8%B1%D8%B6_%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9

commitments, freedoms, rights, facilities, responsibilities, resources, relationships, slogans, and presence in society ⁴⁹⁶.

The importance of art exhibitions lies in discovering new names, supporting and stimulating creative initiatives, creating conditions for expression and developing the contemporary art environment, establishing links and establishing creative interaction with a professional art environment, and it is a space for displaying the current strategies of a new generation of artists. Exhibitions are important for their role in supporting artists and the well-being of society, providing basic technical and theoretical knowledge of the arts, and their role in facilitating the introduction of new methods, terminology and trends to artists and societies.

Conferences⁴⁹⁷

Artistic, cultural and creative conferences are considered important activities that develop the path of arts, culture and creativity, whether within cultural relief programs in countries suffering from conflicts during the conflict phase or after the conflict and reaching the stage of peace and development. If humanitarian response partners in countries suffering from conflicts work on cultural relief, conferences will be an important activity within their details ⁴⁹⁸.

Conferences are elite and intellectual activities in which work and research are presented or advanced to develop the issue discussed by the conference. The conference may be about anything artistic, cultural or creative, such as visual arts, architecture, change, design, copying, import and export, artifacts, artworks, buildings, history, modernity, origins, meanings, functions, entities, research, materials, simulation, works, artistic experiences, relationships, cultures, assistance, expertise, theater, cinema, drama, economics, politics, media, science, humanitarian assistance, art, political solidarity movements, cultural geography, and actual and imaginary cultural ties.

The conferences work on understanding historical and cultural backgrounds, cultural studies, art, architecture, design, fashion, music, literary studies, artist migration, artworks, artifacts, ideas, translation and interpretation, shaping opportunities, understanding ideas, formulating possibilities, communication or

⁴⁹⁶ How to Organize a Successful Group Art Exhibition , Gludo Blog, 2020 <https://gludo.org/blog/organize-successful-art-exhibition>

⁴⁹⁷ Conference, Wikipedia, <https://ar.wikipedia.org/wiki/Conference>

⁴⁹⁸ A comprehensive guide to organizing successful conferences , infinitework , <https://infinitework.net/%D8%AA%D9%86%D8%B8%D9%8A%D9%85-%D9%85%D8%A4%D8%AA%D9%85%D8%B1%D8%A7%D8%AA/>

serving scientific research projects, cultural and creative monitoring, recalibrating the creative economy, structuring creative and cultural industries for a sustainable and inclusive future, understanding disruptions, trends, developments, responses, perspectives, construction, classification and evaluation, knowledge of creative markets, cultural policies, innovation and adaptation, entrepreneurship from theory to lived experience, creative work, human capital, creative economy and finance ⁴⁹⁹.

The conferences attempt to understand and highlight frameworks, ideas, ideologies, change, history, stones, traditional arts, intangible heritage, archaeology, history, heritage, theories of creativity, cities, colonialism, migration, history, memory, visual culture, folklore, contemporary art, arts management, specialization, museums, organizational, research and professional development in societies, and to discuss visual narratives, creative outputs, humanities, creativity, imagination, imagining the future and recording stories ⁵⁰⁰.

The conferences study positions, frameworks, sites, concepts, materials, assets, topics, methods, industries, knowledge, methods, paths, experiences, trends, principles, judgments, models, industries, decisions, fields, presentations, contributions, theories, studies, policies, relationships, determinants, basics, examples, approaches, skills, sites, influences, functions, developments, processes, participations, groups, movements, protests, readings, problems, legacies, conversations, guarantees, research, studies, outputs, motives, explanations, stories, perceptions, recordings, expressions, visuals, metaphors, tensions, writings, explanations, places, times, institutions, institutional character, and thinking about the violence inherent in race, gender, class, beliefs, healing, literature, films, visual arts, and music, and how all of these terms affect the development of creativity and culture and their role in the state and societies in stages of peace and development or in stages of conflict and war, as is happening in countries suffering from conflicts at the present time ⁵⁰¹.

Conferences provide creative people with their opinions and experiences in their communities and their requests for help in increasing their positive impact in society. They are an opportunity to narrate experiences, share ideas, and increase the brand strength of the individual or institutional creative person. They can be used

499 Benefits of conferences, mejsp , <https://journals.mejsp.com/article/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D9%85%D8%A4%D8%AA%D9%85%D8%B1%D8%A7%D8%AA>

500 Conference Properties , mejsp , <https://journals.mejsp.com/article/%D8%AE%D8%B5%D8%A7%D8%A6%D8%B5-%D8%A7%D9%84%D9%85%D8%A4%D8%AA%D9%85%D8%B1%D8%A7%D8%AA>

501 Scientific conferences .. Innumerable benefits , Arab Scientific Community Organization ,

<https://arsco.org/articles/article-detail-15027/>

as a source of funding for campaigns, projects, activities, and funding. They also provide advice and recommendations that help in healing, encourage courage, love, and opposing violence, promote love, compassion, and knowledge, and provide ways to address negative effects, promote intellectual and creative strategies, and promote the positive possibilities offered by multi-media, multi-voice, intersectional, and political work through paper presentations, talks, topics, video presentations, and creative presentations within creative conferences, seminars, dialogues, images, texts, discussions, arts, concepts, languages, contexts, examples, aspects, studies, research, information, relationships, perspectives, history, criticism, philosophy, knowledge, perceptions, benefits, knowledge, and creativity ⁵⁰².

Creative conferences may contain one or more types of culture, arts, literature and creativity topics. The conference may examine art, culture, literature and creativity within larger issues such as social movements, civil rights, women's liberation, current historical trends, global exchanges, historical studies, topics such as suffrage, politics and politicians, imprisonment, violence, the state, literary, print, visual and written culture, knowledge production and memory, global theories, religions, pictorial studies, individual and collective, generalization and collective representations, gender, the body, visual arts, archaeology, classical life, mythology, narrative developments, the institutional landscape, strengthening and developing systems, design, theory, teaching, recognition, audience, growth and development, the creative economy, trends and issues in national economies, understanding topics of culture, the creative economy and popular culture, funding for the arts, culture and heritage, cultural rights, cultural policies and many more concepts and activities that fall within the specializations of individual creators or creative institutions in conflict-affected countries ⁵⁰³.

Workshops and seminars

These are miniature models of conferences, but they are more concerned with capacity building, guidance, development, and providing expertise and skills to participants. They may include various topics such as creative writing workshops, arts education, photography, media, advocacy, methods of participation, identifying challenges, methods of developing arts and artists, translation, building and promoting creative

⁵⁰² The Importance of International Conferences and Initiatives in Addressing Global Challenges Al-Ayyam Newspaper, <https://www.alayam.com/alayam/local/1074488/News.html>

⁵⁰³ What are the types of conferences , Sotor website, <https://sotor.com/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D8%A7%D9%84%D9%85%D8%A4%D8%AA%D9%85%D8%B1%D8%A7%D8%AA/>

voices, and introducing participants to methods of independent thinking, which ensures high levels of efficiency, commitment, and reliability, in addition to topics of dialogue, humanities, philosophy, anthropology, cultural studies, comparative literature, comparative arts, adaptation studies, art history, visual culture studies, social sciences, sociology, law, business studies, economics, natural sciences, mathematics, computer science, medical sciences, biology, and providing participants with cultures, artifacts, skills, and processes from a theoretical and practical perspective, signs, signals, interactions, meanings, cultures, aesthetics, law, problems, issues, approaches, studies, and treatments ⁵⁰⁴.

Workshops and seminars may remix, manipulate and story worlds, create pure and applied knowledge, study and critical analysis of the cognitive, social, political, legal, ethical and legal aspects, relationships and interactions between the arts and/or media, whether theoretical, experimental or performative, music, fine arts, theatre, literature, film, video games, application of professional knowledge and skills, image studies, communication sciences, fine arts, language, architecture, infrastructure, urban and rural landscape, making art industry curricula, maximizing the commercial taste of the public, maximizing skills in performance, technology and artificial intelligence, working on framing and creating new visions, making the idea of art and creative publishing ⁵⁰⁵.

The workshops and seminars programs benefit children, youth, academics, artists, creative activists, administrators, planners, and employees and volunteers of governmental and non-governmental institutions. Workshops are usually not intellectual like conferences, but rather skill-based and work on building the skills of authors, illustrators, lawyers and teachers, or holding creative workshops on design, posters, maps, recyclable and reclaimable materials, working on visual images, exchanging knowledge and languages, creativity, outputs, development, inspiration, dialogue, contemplation, work, production, experimentation, trends and emerging methods of creativity, exploring possibilities and flaws, learning about multi-sensory and mono-sensory aesthetic experiences, learning about the conceptual and artistic possibilities of creative industries, learning about conflict, interventions, programs and projects, learning about emerging methods of

⁵⁰⁴ Seminars, Conferences, Workshops, Discussion Panels , College of Engineering, University of Baghdad, https://kecbu.uobaghdad.edu.iq/?page_id=32694

⁵⁰⁵ What is a workshop, Mawdoo3 platform, https://mawdoo3.com/%D9%85%D8%A7_%D9%87%D9%8A_%D9%88%D8%B1%D8%B4%D8%A9_%D8%A7%D9%84%D8%B9%D9%85%D9%84

appreciating and nurturing creative industries, new paths for cultural institutions (galleries, museums, theatres, etc.), talking about aesthetic experience, photography and much more ⁵⁰⁶.

Among the topics that can be presented within the workshops, and in which the creative beneficiaries of the workshop can intervene as a first step into the world of professionals and helps students to engage in training courses by agencies or magazines, the same proof of registration in education or a copy of the student card will determine eligibility and acceptance and exchange of experiences and cooperation and learning about useful studies and research.

Buy and sell creativity

International organizations, UN agencies and local organizations working in cultural relief programs as part of the humanitarian response in conflict-affected countries can support creative individuals and institutions by selling and contributing to the purchase of creative products including photographs, creative videos, promotional materials, crafts, cultural and heritage materials and digital materials ⁵⁰⁷.

One of the first things that humanitarian partners in the field of cultural relief can do is to create creative works in the first place. We mean by that supporting creative projects for individuals and institutions that aim to create creative works individually or collectively, and contributing to the development of policies and systems that help create these projects and build the capacities of institutions and individuals in the field of institutional values, diversity, institutional culture, wise management, social response, ethics of care, innovative learning and education, advanced research, knowledge, design, artistic merit, working with stakeholders, budgets, intentions, digital work, definitions, the creation of artists and institutions, and supporting them in creating their artistic and creative works. ⁵⁰⁸

As part of the creative buying and selling programs, art markets can be activated and creative products can be displayed for creative individuals and institutions working in this field, whether these products are traditional

506 Co-creative Workshops: Definition, Planning and Recruitment Methods, uxarb <https://uxarb.com/co-creative-workshops/>,

507 Art Broker: Investing in Creativity: Tips from an Art Broker, Faster Capital, [https://fastercapital.com/arabpreneur/%D9%88%D8%B3%D9%8A%D8%B7-%D8%A7%D9%84%D9%86--%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9--%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%85%D9%86-9%81%D9%8A-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9--%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%85%D9%86-](https://fastercapital.com/arabpreneur/%D9%88%D8%B3%D9%8A%D8%B7-%D8%A7%D9%84%D9%86--%D8%A7%D9%84%D8%A7%D8%B3%D8%AA%D8%AB%D9%85%D8%A7%D8%B1-%D9%88%D8%B3%D9%8A%D8%B7-%D9%81%D9%86%D9%8A.html)

508 NIFTY Souq Launches a Marketplace for Creative Artists and Art Collectors

<https://www.zawya.com/ar/%D8%A7%D9%84%D8%A8%D9%8A%D8%A7%D9%86%D8%A7%D8%AA-%D8%A7%D9%84%D8%B5%D8%AD%D9%81%D9%8A%D8%A9/%D9%85%D9%86%D8%B5%D8%A9-nifty-souq-%D8%AA%D8%B7%D9%84%D9%82-%D8%B3%D9%88%D9%82-%D8%A7%D9%8B-%D9%85%D8%AE%D8%B5%D8%B5%D8%A9%D9%8B-%D9%84%D9%84%D9%81%D9%86%D8%A7%D9%86%D9%8A%D9%86-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9%D9%8A%D9%86-%D9%88%D8%AC%D8%A7%D9%85%D8%B9%D9%8A-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9-ovn483uz>

or contemporary, and whether they bear a trademark or not, and they can be displayed locally or nationally, and they can contribute to packaging and presenting them in the best possible way and within quality standards, and help in storing them and helping others sell them wholesale or retail. There is the possibility of supporting these organizations, within their support for creative markets, to support and provide accompanying services such as the availability of electricity, water, health facilities, licenses, games, restaurants, rest areas, cafes, and any recreational activities for children or youth or for beneficiaries at the site of the cultural work to sell and buy creative products.

The above can be achieved by supporting individual and institutional creative projects through humanitarian partners, government institutions and ministries, contributing to organizing a final collection of visual art from countries suffering from contemporary conflicts, enhancing the financial sustainability of artists through buying and selling artworks, sponsoring artists, expanding their labor market, developing skills, and enhancing appreciation for contemporary art by making art available to the wider public in workplaces and shared spaces within the terms and criteria of participation to support and encourage the creative sector, purchasing selected artworks and displaying them for the purpose of supporting artists and institutions within the cultural relief project ⁵⁰⁹.

Cultural and creative networking

It is not possible to work alone on any topic, no matter how small, as each topic contains details that make it impossible to work on it alone through a creative individual or creative institution. Therefore, humanitarian partners, if they are convinced to include cultural relief programs within humanitarian response programs, can work to ensure, support and finance cultural networking between creative individuals and creative governmental and non-governmental national and international institutions in order to ensure work to enhance national capacities to work in cultural relief programs and all aspects of cultural, artistic and creative activities in countries suffering from conflicts. Humanitarian partners can work to network between institutions and individuals for many issues, including preserving intangible cultural heritage, enhancing cooperation and competition, increasing scientific cooperation and information exchange, enhancing

⁵⁰⁹ What motivates you to buy art? Rafia Qudmani, atassi foundation , <https://www.atassifoundation.com/ar/features/m-ldf-wr-shr-lfn>

cooperation between all national partners and stakeholders, mobilizing partnerships and resources between them, reducing conflict and economic losses, enhancing the role of academic and civil institutions and local communities, enhancing cultural entrepreneurship, strengthening creative networks, supporting start-ups, providing awareness about the importance of technical and vocational education and training, enhancing understanding at the national level, ensuring the continuation of dialogue between them, encouraging cultural exchange and dialogue between generations, and investing in networking as a space for thinking and disseminating ideas for artistic works ⁵¹⁰.

Cultural relief programs can promote best practices related to the culture of peace, develop initiatives on a large scale that have proven successful at the local level, disseminate best practices, increase the alliance of partners for the culture of peace, create the conditions that enable inclusive societies that engage citizens and diverse groups as actors in countries suffering from conflict, increase crowdfunding, activate cultural industries, facilitate negotiations and the conclusion of agreements, raise the level of cooperation between organizations, activate partnerships, benefit local communities, and harness the full potential of all partners for the benefit of cultural and creative industries and improve the experience of people and local communities ⁵¹¹.

It is possible to work on enhancing cooperation, exchanging expertise and scientific knowledge, increasing the partners' ability to face challenges, enhancing scientific cooperation, increasing awareness among them, implementing procedures based on comprehensive and integrated strategies, accelerating the transition towards innovation, technologies, flexibility, stability and momentum as a means of enhancing sustainable and comprehensive economic growth, employing the cultural sector to fully realize its potential, enhancing the importance of culture in opening paths to new economic models and enhancing the contribution of cultures to sustainable development and cultural and heritage pluralism ⁵¹².

Partnerships and networking between individuals and creative institutions can create an enabling environment for changing mindsets and equipping learners with the values, knowledge skills and attitudes required to

⁵¹⁰ Advantages of Cultural Networking, Ali Hussein Obaid, Al-Nabaa Information Network, 2017, <https://annabaa.org/arabic/print/9408>

⁵¹¹ What are networking skills and how do we develop them, Forsa platform, <https://www.for9a.com/learn/%D9%85%D8%A7-%D9%87%D9%8A-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B4%D8%A8%D9%8A%D9%83-Networking-Skills-%D9%88%D9%83%D9%8A%D9%81-%D9%86%D8%B7%D9%88%D8%B1%D9%87%D8%A7>

⁵¹² Networking, Faten Rashid Education Yemen, 2021, <https://eduyemen.org/ar/articles/3>

contribute to a more sustainable world, strengthen all societies and meet all their basic needs, equitable access to opportunities and education, safety, support, dialogue, change, reconciliation, peace, non-violence, citizenship and cultural diversity from education, building peaceful and inclusive societies, reaching common ground, agreeing on ethical principles, engaging everyone equally in deliberations, strengthening the link between culture and education as a political priority, exchanging emerging experiences and practices in science and the arts, promoting cultural relief and its programs, engaging stakeholders, and promoting cultural, educational and research cooperation projects ⁵¹³.

Partnerships and networking can enhance cultural cooperation, promote cooperation between institutions of citizenship, health, culture, the economic dimension of culture, the social dimension of culture and the environment, support and coordinate campaigns, develop cultural industries, integrate cultural heritage, link partner groups with each other and with their communities to address pressing issues, create jobs, sustainable planning, climate action, education, culture, engage indigenous knowledge holders and agree on the future of sustainable livelihoods for Yemen and its citizens ⁵¹⁴.

At the practical level, partnerships can contribute to enhancing partners' participation in policy design, strategic planning and management, deepening dialogue with stakeholders, enhancing joint efforts, addressing lack of awareness among actors, addressing limited institutional capacities in terms of legislation and enforcement and difficulties in information exchange, enhancing appreciation of the diversity of local cultural heritage, promoting social and economic cohesion and inclusion of the population, improving partners' technical and editorial capacities to serve diverse audiences in communication and coordination for legislative reform and increasing the sustainability of the creative sector.

Cultural Policies

Governments generally formulate cultural policies to promote fundamental freedoms and cultural expression, and to promote policies to reform laws related to cultural policies and support their preparation,

⁵¹³ Networking event, Goethe Institute, Sudan, <https://www.goethe.de/ins/su/ar/kul/sup/taz/next-level--media-labs/ntz.html>

⁵¹⁴ Obstacles and requirements for implementing networking between associations and organizations providing care services in Lebanon, Daa Al-Fikr Journal for Research and Studies, <https://diaalfekr.com/wp-content/uploads/2024/07/%D8%A8%D8%AD%D8%AB-%D8%A8%D8%AA%D9%88%D9%84-%D8%B4%D8%A7%D9%87%D9%8A%D9%86.pdf>

implementation and development, whether countries suffering from conflicts are going through stages of peace or going through stages of conflict and war.

It is important for culture, arts and literature to have policies that regulate cultural work. Therefore, humanitarian response partners, especially if cultural relief is integrated, should be interested in financing and supporting the issuance of cultural policies in countries suffering from conflicts within cultural relief programs.⁵¹⁵

Policies that can be worked on in the field of cultural relief include those related to cultural and educational policies, policies related to culture, media, culture and information, cultural policies related to conflict situations, such as policies to prohibit and prevent the export of illicit imports and transfers of ownership of cultural property, policies related to the contribution of culture and creativity in the conflict phase, cultural policies related to sustainable development in the post-conflict period, cultural relief policies as a type of recovery measure, policies aimed at building resilience, policies for good practices in arts education, policies that link culture, arts and creativity with science, technology and innovation, and cultural funding policies⁵¹⁶.

On the other hand, it is possible to work on designing policies related to capacity building in the field of culture, arts and creativity, policies related to creative financing, policies related to marketing and the cultural and creative market, in addition to policies that work on ways to enhance the status of artists and cultural professionals and accelerate cultural trends towards the digital world, and policies that address weaknesses in cultural, artistic and creative work, including the creative economy, building creative communities and cultural and creative investments, with attention to policies that push culture, arts and creativity towards excellence, cohesion, effectiveness, integration, adaptation, innovation, focus, sustainability, comprehensiveness, and enjoy protection, development, recovery, integration, focus, construction, methodology, recovery and urbanization⁵¹⁷.

⁵¹⁵ Culturall policy, Wikipedia, https://ar.wikipedia.org/wiki/Culturall_politics

⁵¹⁶ Arab culturall policies: what role, Dr. Makhlof Boukrouh, Afkar wa Afak Magazine, 2011, <https://www.asjp.cerist.dz/en/downArticle/221/1/1/7837>

⁵¹⁷ An Introduction to Culturall Policies in the Arab World, Mawred Al Thaqafiya, edited by Hanan Al-Hajj Ali, <https://mawred.org/research-publication/%D9%85%D8%AF%D8%AE%D9%84-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7/>

It is important to develop policies to communicate the best practices of cultural literacy to all stakeholders, whether individuals, institutions or local communities, and to focus on formulating policies that focus on building ethical and normative principles in the areas of activating culture, arts and literature, such as human rights, peace, freedoms and human dignity, and those policies that are designed to serve communities in humanitarian response programs and support the design of policies that have a positive impact on political, economic, social, cultural and environmental issues and support mitigation, adaptation, growth, recovery, coordination and addressing the conflict situation in countries suffering from conflicts ⁵¹⁸.

As long as we are talking about the humanitarian situation in countries suffering from conflicts and job opportunities for cultural relief in conflict and war in countries suffering from conflicts, it is important to work on designing policies related to protecting culture and heritage in countries suffering from conflicts, managing risks, activating monitoring, follow-up and surveillance tools for any violations of human cultural rights in countries suffering from conflicts or any violation of cultural heritage, designing cultural policies that focus on the compatibility between international agreements and instruments specialized in the field of culture, arts and creativity and integrating them into local laws and policies, and focusing on policies that work to build national and local civil society organizations that work in the field of cultural relief in countries suffering from conflicts and cultural policies related to cultural and creative infrastructure and those that enter into the field of activating the role of commercial companies in cultural and creative construction and cultural relief in general ⁵¹⁹.

It is possible to work on designing cultural policies that care for youth, women, children, cultural, women's and educational programs, and designing policies related to increasing their access to cultural resources, increasing their participation in culture and creativity, and ensuring that they enjoy freedom, experience, content, resources, programs, opportunities, participation, capabilities, strength, links, frameworks, knowledge, appropriate conditions, factors, possibilities, diversity, flexibility, protection, justice, principles, courage, support, attention, and helping them all to develop their artistic, professional and educational skills,

⁵¹⁸ Cultural Policies in the Arab Region Website , <https://www.arabcp.org/site/index>

⁵¹⁹ The Eighth Cultural Policy Report 2016 , Cultural Policies in the Arab Region website , <https://www.arabcp.org/page/751>

and protecting them from hatred, violence, harm, loss and violations, and addressing the lack of access to cultural resources and infrastructure ⁵²⁰.

In the same vein, work is being done to design policies that enhance practices of cooperation, production, monitoring, diversity, freedom, development, immunization, empowerment, participation, enhancement, skills, innovation, strength, inclusiveness, and flexibility, and enhance livelihoods, policies that enhance and develop formal and informal education spaces, policies that work to develop job opportunities, well-being, recovery, development, and integration, reduce conflict, increase the effectiveness of humanitarian response in conflict, and work to increase the impact of post-conflict development, and develop cultural policies that work to enhance the lifestyles of all those working in the cultural field ⁵²¹.

Working on cultural policies that increase knowledge, skills, sciences, practices and traditions is important for building the society of countries suffering from conflicts in general. It is also very important to work on cultural policies that increase the role of universities, academies, research and scientific institutions in countries suffering from conflicts and to develop those policies that work to understand the role of culture and cultural relief in countries suffering from conflicts in all governmental and non-governmental frameworks, universities and academic institutions ⁵²².

Working on cultural policies requires those working in cultural relief programs to be distinguished by their comprehensiveness and to work on designing policies related to cultural work, including those related to administrative, investment, tourism, economic, developmental, sectoral, adaptive, media, community, technological, educational, environmental, skill, strategic, mechanism, developmental, exchange, dialogue, civil, infrastructure, training, creative industries, comprehensiveness, methodology, rights, civilization, heritage, and reducing the impact of conflict and war on all of the above to reach the exit of societies and countries suffering from conflicts affected by conflict and war to the horizons of development ⁵²³.

⁵²⁰ Sixth Cultural Policy Monitoring Report of the Cultural Policy Programme in the Arab Region, Cultural Policy in the Arab Region Website, <https://www.arabcp.org/page/242>

⁵²¹ The Fifth Report on Cultural Policies in the Arab Region from January 1 to June 3, 2014, Cultural Policies in the Arab Region website, <https://www.arabcp.org/page/60>

⁵²² The Fourth Report on Cultural Policies in the Arab Region from 1 July to 30 December 2013, Cultural Policies in the Arab Region website, <https://www.arabcp.org/page/19>

⁵²³ The Third Report on Cultural Policies in the Arab Region from January 1 to June 30, 2013, Cultural Policies in the Arab Region website <https://www.arabcp.org/page/18>

Cultural Rights and Cultural Relief

Cultural rights are closely linked to cultural relief, especially in the phase of conflict and war, in which many violations occur at the level of human rights or those related to human heritage. This is what makes cultural relief workers within humanitarian response programs work on dozens of rights as part of cultural rights in particular and human rights in general ⁵²⁴.

Among the rights that can be worked on within cultural relief programs in countries suffering from conflicts are the right to the sanctity of private life and privacy, respect for freedom of religion and belief, tolerance and pluralism, freedom of peaceful assembly and association, the right to prevent and punish the crime of genocide, the arrest and extradition of persons guilty of committing war crimes and crimes against humanity, and are linked to economic reform policies, foreign debts, human rights in periods of peace, international humanitarian law, the rights of children, women and the vulnerable, the rights of persons with disabilities, the rights of persons in conflict with the law, civil and political rights, economic, social and cultural rights, human rights and extreme poverty, issues of enforced disappearance, arbitrary detention, extrajudicial executions, the prevention of torture and inhuman or degrading treatment or punishment, and labor rights ⁵²⁵.

It is very important to work on human rights in protection from racism, racial discrimination, intolerance, hatred of the homeless and disabled, discrimination on the basis of sex or sexual identity and other forms of discrimination. Equally important is work on the rights of human rights defenders, the rights to education, health, sanitation, environmental rights, the right to effective participation of minorities in public life, the right to advisory services and technical cooperation in the field of human rights, the right to development and progress, the right to equality, human rights, international solidarity, and the right to participation for all people in all aspects of life and technology ⁵²⁶.

In the same vein, we can work on human rights and fundamental freedoms, the right to an adequate standard of living, combating human trafficking, slavery, the slave trade, and institutions and practices similar to slavery,

524 Community Cultural Interventions , Act for Hope Organization, <https://www.act4hope.org/portfolio-item/%D8%A7%D9%84%D8%AA%D8%AF%D8%AE%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A%D8%A9/>

525 Cultural rights: report on the tenth anniversary of the mandate - Report of the Special Rapporteur in the field of cultural rights , 2019, Office of the High Commissioner for Human Rights, <https://www.ohchr.org/en/documents/thematic-reports/cultural-rights-tenth-anniversary-report-report-special-rapporteur-field>

526 Universality, cultural diversity and cultural rights - Note by the Secretary-General , Office of the High Commissioner for Human Rights, 2018, <https://www.ohchr.org/ar/documents/thematic-reports/report-special-rapporteur-field-cultural-rights>

the right to humanitarian assistance, the right to restitution, compensation and rehabilitation for victims of gross violations of human rights and fundamental freedoms, the right to human rights education, respect for cultural diversity, the right to adequate and quality food, protection from domestic violence, the prosecution of perpetrators of crimes against humanity, the right to combat intolerance, negative stereotyping, stigmatization, discrimination, incitement to violence and its practice against people, the right to criminal and related justice, transitional justice, traditional values of humanity, good governance, the right to know the truth, the right to procreation, child care, parenthood and maternity ⁵²⁷.

It is important to work to ensure the right to a name, registration, the right to identification documents, the right to alimony, education, legal rights, the right to lineage, financial assistance, the right to work, fair wages, compensation, health, safety, retirement pension, the right to access information, the right to strike, the right to buy and sell, ownership, privacy, the rights of persons with disabilities, the right to marriage, travel, movement, ownership, inheritance, non-discrimination, voting, community participation, capacity building, credit, insurance, the right to food, health, support, business, creativity and invention ⁵²⁸.

Political rights are linked to cultural rights and therefore must be worked on within cultural relief programs such as the right to community participation, voting, candidacy and election, the right to transparency and comprehensiveness of oversight and accountability, combating corruption, constitutional and legal rights, the right to peaceful assembly, marches and demonstrations, the right to general elections, referendums and participation, the right to dignity and non-custodial measures, the right to freedom, independence, sovereignty, involvement, empowerment, care, integration, availability, access, entertainment, development, comprehensiveness, planning, entitlements, access to services and content on the Internet and all societal and developmental aspects ⁵²⁹.

Humans need justice, especially during times of conflict and war. Therefore, those working in cultural rights programs related to cultural relief within the humanitarian response in countries suffering from conflicts must work to ensure the right to the independence of the judiciary from the executive authority and to ensure respect for the judiciary, the independence of lawyers, the fairness of criminal procedures, ensuring justice for

⁵²⁷ Culturall Rights , The International Network for Economic, Social and Culturall Rights , <https://www.escri-net.org/ar/our-resources/culturall-rights/>

⁵²⁸ Human rights and culturall perspectives , UNESCO, 2023, <https://www.unesco.org/ar/articles/hqwq-alansan-walafaq-althqafyt-0>

⁵²⁹ Culturall rights in the context of global crises , Office of the High Commissioner for Human Rights, <https://www.ohchr.org/en/special-procedures/sr-culturall-rights/culturall-rights-global-crises>

the accused, in the initial investigation, in procedural systems, in trials and judicial systems, and when implementing criminal rulings, the rights of the victim, the rights of defense, the protection of witnesses, and rights related to proof, pleadings, violations, arbitration, crimes, penalties, traffic, state lands and real estate, juvenile care, the right to nationality, construction, cleanliness, antiquities, civil status, insurance, supplies, customs, intellectual rights, defense, care, oversight, tourism, innovation, creativity, education, health, water, documents, investment, supervision, control, exchange, competition, specifications, standards, quality, financial, security, real estate, agricultural, sports, training and professional rights ⁵³⁰.

It is also important to work within cultural rights on the right to protection from violations, bullying, violence, harassment, prevention of torture, inhuman or degrading treatment or punishment, enforced disappearance, arbitrary detention, the rights of displaced persons and refugees, the right to protection from all forms of discrimination and racial bias, prevention and punishment of the crime of genocide, the right to treat prisoners of war, protection of civilians in times of war from internal disturbances and tensions, the right to fact-finding, the right to humanitarian assistance, the right to protect victims of war, the rights of hostages, the right to protection from coercive measures, arbitrary detention, enforced or involuntary disappearance, the rights of migrants and displaced persons, the rights of minorities and indigenous peoples, and the right to restitution, compensation and rehabilitation for victims of gross violations of human rights in countries suffering from conflicts during the war they are experiencing ⁵³¹.

In conflict and post-conflict situations, it is possible to work on preventing discrimination, protecting minorities, the right to support peace and international understanding, promoting human rights, combating racism, apartheid, incitement to war, forms of intolerance and discrimination based on religion or belief, the rights of persons belonging to national or ethnic minorities, religious and linguistic minorities, the right to good treatment of prisoners, preventing torture, protecting prisoners and detainees from torture and enforced disappearance, the rights of the elderly, the right to technology, the right to participate in cultural life, the right to a clean environment, the right to combat contemporary forms of slavery, access to safe drinking water and sanitation services, the right of peoples to self-determination, the right to investment, the right to promote

⁵³⁰ Development and Cultural Rights: Principles, Office of the High Commissioner for Human Rights, <https://www.ohchr.org/en/documents/thematic-reports/a77290-development-and-cultural-rights-principles>

⁵³¹ Office of the High Commissioner for Human Rights, Cultural Rights: An Empowerment Agenda - Report of the Special Rapporteur in the field of cultural rights

<https://www.ohchr.org/ar/documents/thematic-reports/ahrc4954-cultural-rights-empowering-agenda-report-special-rapporteur>

and protect the right to freedom of opinion and expression, the right to enjoy the highest attainable standard of physical and mental health, promoting the enjoyment by all of cultural rights and cultural diversity, promoting the right to peace and many other guaranteed rights⁵³².

Cultural monitoring

Humanitarian partners in conflict-affected countries can work in this area by monitoring culture, creativity and cultural relief in conflict situations, verifying damaged cultural sites and the damage they have sustained, such as religious sites, museums, historical buildings, buildings dedicated to cultural activities and archaeological sites, monitoring developments on the contribution of cultures to peace and conflict and their role in sustainable development during and after war, assessing the impact of war on all sectors of culture, creativity and cultural relief, and monitoring the partial or total destruction of cultural sites due to conflict⁵³³. In the monitoring aspects, work can be done to monitor the role of culture in the politics of countries experiencing conflict, highlight national developments, monitor the contribution of culture and creativity to conflict and sustainable development, take a broad look at cultural policy trends and the ways in which countries integrate culture into other policy areas, monitor the protection of cultural property, monitor progress made in this area, analyze policy gaps and possible solutions in the field of digital preservation, and share progress made and challenges faced in cultural monitoring of the effects of war in countries experiencing conflict⁵³⁴.

Protecting Culture

In times of conflict, culture is exposed to many cultural violations of individuals, to the violation of cultural institutions at work and their closure, and to the violation of cultural and heritage properties through their theft, sale, or bombing. This is what makes the cultural protection program one of the most important details of cultural relief work if it is integrated with the components of the humanitarian response in countries suffering from conflicts.

⁵³² Cultural Rights, Freeport Declaration, <https://droitsculturels.org/observatoire/wp-content/uploads/sites/6/2017/05/declaration-ar4.pdf>

⁵³³ Definition of the cultural monitoring and public relations file, Al-Maaref Center for Cultural Studies, <https://almaarefcs.org/4713/311>

⁵³⁴ Cultural heritage, another collateral victim of wars, swissinfo, <https://www.swissinfo.ch/ara/culture/%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%A7%D9%84%D8%B6%D8%AD%D9%8A%D8%A9-%D8%A7%D9%84%D8%AC%D8%A7%D9%86%D8%A8%D9%8A%D8%A9-%D8%A7%D9%84%D8%A3%D8%AE%D8%B1%D9%89-%D9%84%D9%84%D8%AD%D8%B1%D9%88%D8%A8/47489012>

In fact, some activities related to the protection of culture have been worked on within the humanitarian response in countries suffering from conflicts, but they were not included as one of the components of cultural relief, but rather as a detail that the circumstances required working on, especially after the bombing of many cultural and heritage properties by internal combatants in countries suffering from conflicts or by the Arab coalition forces. A special program for the protection of culture within cultural relief programs can work not only to monitor the violations that have occurred to some cultural and heritage properties, as happened in countries suffering from conflicts, but it can also develop and expand to include many activities and works that protect culture in countries suffering from conflicts ⁵³⁵.

Programs and projects that can be included in cultural relief projects may include supporting museums, protecting cultural property in the event of armed conflict, promoting the ethics of the trade in cultural property, prohibiting the illicit import, export and transfer of ownership of cultural property, implementing the UNESCO Convention against the Illicit Trafficking in Cultural Property, strengthening the fight against illicit trafficking in cultural property, strengthening national and local capacities to safeguard intangible cultural heritage and heritage, building capacities in the field of inventorying intangible cultural heritage, and strengthening the role and capacity of communities to protect cultural heritage and manage natural and cultural heritage sites ⁵³⁶.

These programs and projects can include working to return cultural property taken from countries suffering from conflicts, working to rebuild and remove the remnants of war in order to create more job opportunities to support complete stability, learning about the protection of cultural heritage, recognizing intangible heritage, managing conflict risks for cultural heritage within cultural relief programs, building capacities to preserve intangible cultural heritage in conflict situations, addressing the effects suffered by the cultural and creative industry during war, protecting and promoting the diversity of forms of cultural expression, ensuring the effective preservation and management of cultural resources, preserving intangible cultural heritage in formal and informal education, and preserving intangible cultural heritage that needs urgent preservation ⁵³⁷.

⁵³⁵ Protecting Culturall Heritage , Interpol, <https://www.interpol.int/ar/4/3/6>

⁵³⁶ Historic decision to protect UNESCO culturall heritage , <https://www.unesco.org/ar/articles/qrar-tarkhy-lhmayt-altrath-althaqfy-0>

⁵³⁷ Protecting and preserving culturall heritage and supporting livelihoods in crises , the center International To study Maintain And restoration Property Culturall, <https://www.iccrom.org/ar/news/%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A-%D9%88%D8%B5%D9%88%D9%86%D9%87-%D9%88%D8%AF%D8%B9%D9%85-%D8%B3%D8%A8%D9%84-%D8%A7%D9%84%D8%B9%D9%8A%D8%B4-%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D8%B2%D9%85%D8%A7%D8%AA>

At the level of assessing the impact of war and conflict, humanitarian partners in countries experiencing conflict can work to assess the impact of war on cultural and creative industries and protect traditional cultural heritage, enhance preventive, legal, administrative and executive measures for the purpose of recovering and returning cultural property, enhance means of prohibiting and preventing the import and illicit export of cultural property, transfer of ownership of cultural property and preservation of living heritage, enhance cooperation between countries on current systems and international practices in combating illicit trafficking in cultural property and reducing the challenges they face, and measures at the national and local levels that benefit from coordination and exchange and setting cultural, artistic and creative standards to protect and enhance museums and support them and protect heritage in situations of armed conflict from being direct targets of deliberate destruction of conflicts⁵³⁸.

It is a priority to work on making the protection of cultural heritage a security necessity and the deliberate destruction of cultural heritage a war crime and providing employment opportunities for individuals at risk while at the same time contributing to the preservation of cultural heritage assets and strengthening the role of civil society organizations in combating the illicit trafficking of cultural property and criminalizing the theft of works of art and the illicit trafficking of cultural property and providing a framework for preventing theft and returning and recovering stolen items and developing practical tools to prevent raising awareness and encouraging the fight against illicit trafficking and restricting the purchase, sale, import and export of cultural artifacts and registering missing artifacts.⁵³⁹

Humanitarian response partners can work to develop plans to complete all regulatory frameworks for the protection of cultural heritage, community cohesion and sustainable development, enhance nature conservation and cultural heritage in the face of environmental degradation, climate change and biodiversity loss, strengthen national capacities for the protection of intangible cultural heritage, support relevant authorities and government institutions, civil society institutions, academic institutions and practitioners, train experts and facilitators in the field of effective implementation on the prohibition and prevention of illicit import and export and transfer of ownership of cultural property, and create space for close consultations and

⁵³⁸ Cultural property, International Committee of the Red Cross, <https://www.icrc.org/en/law-and-policy/cultural-property>

⁵³⁹ , United Nations, " Protecting Cultural Heritage – An Imperative for Humanity " , <https://news.un.org/ar/story/2016/09/260782>

discussion of information exchange on existing and planned safeguarding activities that lead to a better understanding of the place of culture in local sustainable development strategies ⁵⁴⁰.

In the same context, it is important to work to help reduce the harmful social impacts of conflict in terms of work and entrepreneurship, and to stimulate the safe and healthy recovery of the cultural sector, restore the urban heritage of post-conflict cities, work with communities to safeguard intangible cultural heritage, provide technical support to government agencies to mitigate the loss of cultural heritage and restore it, highlight the importance of international cooperation and proactive measures to protect and recover stolen objects, work on preventive preservation of museum collections and first aid for cultural heritage in times of conflict, preserve intangible cultural heritage and the benefits of local communities living in World Heritage sites, support the stabilization and shelter of damaged heritage buildings, protect cultural property in times of armed conflict, and support the implementation of regulatory tools from concrete activities to enhance due diligence procedures in the art trade and safeguard cultural heritage ⁵⁴¹.

At the capacity building level, humanitarian and cultural partners in conflict-affected countries can work to enhance the professional development of artists and cultural stakeholders, strengthen leadership capacities for the protection and sustainable use of heritage, deepen knowledge of heritage, and continue to enhance their personal skills to become leaders in the protection and sustainable use of heritage, enhance the role of museum and cultural heritage professionals in combating illicit trafficking, comprehensive documentation of museums, and providing museum design, furniture and equipment, in addition to supporting the preparation of their content, increasing cultural work opportunities during and after the war, enhancing job opportunities, and knowing the role of culture, creativity and cultural relief in the reconstruction and restoration of landscapes and monuments, and working to restore hope, the culture of life and its traditions to society, and enhancing the exchange of creative social initiatives in the field of cultural relief ⁵⁴².

It is important to promote dialogue on culture with academic cultural actors and representatives of intergovernmental and non-governmental organizations to emphasize the importance of culture, creativity

⁵⁴⁰ Heritage at risk Emergency evacuation of heritage collections, International Centre for the Study of the Preservation and Restoration of Cultural Property, https://www.iccrp.org/sites/default/files/Arabic_Evac-Manual_Web_DPS_2017.pdf

⁵⁴¹ Peacebuilding Assessment Tool for Heritage Revitalization and Rehabilitation, International Centre for the Study of the Preservation and Restoration of Cultural Property, https://www.iccrp.org/sites/default/files/publications/2022-06/ar_0_path_interactive_iccrp_2022_web.pdf

⁵⁴² First Aid for Cultural Heritage in Times of Crisis, International Centre for the Study of the Preservation and Restoration of Cultural Property https://www.iccrp.org/sites/default/files/publications/2021-07/fac_toolkit_ar.pdf

and cultural relief in addressing the challenges of the current conflict in addition to their role in sustainable post-conflict development, supporting sustainable rural, cultural and natural renewal of the countryside in all its manifestations and strengthening the pillars and cohesion of identity and the well-being of rural communities through culture, creativity and cultural relief and enhancing the strength of cultural and natural heritage as a key enabler of sustainable development in urban and rural areas facing chronic economic, social and environmental challenges due to conflict in conflict-affected countries ⁵⁴³.

At another level of work, humanitarian partners can work to enhance knowledge exchange and thinking about the future of civil, urban and rural development from culture, creativity and cultural relief, assist and support the cultural and creative industries and cultural relief sectors, update internal programs or systems to reflect the new rate of cultural relief, compensate for the losses of cultural and creative businesses in the conflict, enhance the competitiveness of cultural and creative industries in the conflict, and adapt cultural and creative business models ⁵⁴⁴.

It is possible to work on enabling and enhancing the dissemination of sustainable business models for sustainable infrastructure and sustainable financing for sustainable development, and the dissemination of literary heritage to allow the expression of new ideas and enable the spread of stories, and protect the profession of writer and publisher for these professions and recognize their economic and practical value, and study the possibilities of employment across creative fields in all their details and components, and achieve the enabling power of culture and creativity in building resilient and sustainable cities in countries suffering from conflicts ⁵⁴⁵.

It is important to recognize the crucial role of culture in social and economic recovery and its role in leading change to rebuild better, and to know that culture is an important tool for dialogue between different peoples, religions and civilizations and a driver of sustainable economic growth and promoting multifaceted cultural solutions to increase adaptation and resilience and to emphasize the process of improving adaptation and skills development in the work environment from curricula to non-formal education and experimentation with

⁵⁴³ First Aid for Cultural Heritage in Crisis, Handbook, International Centre for the Study of the Preservation and Restoration of Cultural Property, https://www.iccom.org/sites/default/files/publications/2021-07/fac_handbook_ar.pdf

⁵⁴⁴ Protecting Cultural and Religious Heritage: The Battle of the Unknown Soldiers, KAICIID, <https://www.kaiciid.org/en/protecting-cultural-and-religious-heritage-the-battle-of-the-unknown-soldiers>

⁵⁴⁵ The role of culture, arts and education in emergencies, Arab Regional Centre for World Heritage, <https://www.arcwh.org/ar/events/culture-and-arts-education-in-emergencies/>

creative methodologies including design thinking to enhance multidisciplinary approaches and to emphasize social cohesion and resilience ⁵⁴⁶.

At the cognitive level, cultural relief workers can work to understand the impact of conflict on the cultural and creative sector within a wide range of creative fields from calligraphy and music, to design, performing arts, architecture, contemporary and digital arts, address the exacerbation of existing fault lines and vulnerabilities within the cultural sector, and the crucial contribution of culture to individual well-being, social resilience and prosperity, and work to invest in providing enhanced opportunities for vocational education, training and employment in the creative sector and cultural entrepreneurship ⁵⁴⁷.

It is very useful within cultural relief activities to work on building more sustainable, resilient and inclusive Yemeni societies, exploring creativity in and highlighting the broader impact of cultural and creative industries on development and social cohesion, gradually embedding them in cultural policies, and committing to investing in education, including in particular technical and vocational education and training, with a view to strengthening the cultural sector and ensuring that practitioners as well as all citizens have the ability to create and disseminate products and enjoy a wide range of cultural goods and services.

At the reconstruction level, it is possible to work hard to rehabilitate schools, historical heritage buildings, museums, galleries and the creative industry, all of which were severely damaged in the conflict, and to assess the impact of the conflict on cultural and creative industries, institutions and workers in the cultural field and cultural and creative industries, and to know the large economic and environmental costs that they bear after the conflict, which will have medium- and long-term consequences on recovery, reduced opportunities and inequality in obtaining social support, and to support the contribution of culture to social cohesion and peacebuilding as a priority, and to prevent violent extremism and support the development of media from capacity building in preventing violent extremism and combating hatred ⁵⁴⁸.

It is important to work on innovation, promote culture and education, support livelihoods from the development of intangible cultural heritage and development, identify opportunities and challenges in arts

⁵⁴⁶ Protection of cultural heritage must include views of indigenous peoples, Office of the High Commissioner for Human Rights, <https://www.ohchr.org/en/stories/2015/07/protection-cultural-heritage-must-include-views-indigenous-peoples>

⁵⁴⁷ The role of UNESCO in protecting cultural heritage, Cultural Diversity website, <https://culturaldiversity.net/%D8%AF%D9%88%D8%B1-%D9%85%D9%86%D8%B8%D9%85%D8%A9-%D8%A7%D9%84%D9%8A%D9%88%D9%86%D8%B3%D9%83%D9%88-%D9%B1%D9%8A-%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%A7%D9%84%D8%AB/>

⁵⁴⁸ Heritage for Peace, Heritage for Peace Association, <https://www.heritageforpeace.org/?lang=ar>

and culture, highlight opportunities provided by the digital revolution in terms of access to culture or innovation, address contemporary challenges to sustainable development and harness new opportunities. We must build on the potential of cultures to enrich quality education and make it a relevant context and content, revitalize culture and creative industries, ensure economic diversification and socio-economic development of urban areas, develop rural skills and create job opportunities that enhance cultural diversity and social inclusion, support preservation efforts, identify and work on cultural opportunities and challenges in the post-conflict era, and bridge the past and the future for the benefit of humanity in countries suffering from conflict

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In order to protect culture, arts and literature, documentation programs can be activated in cultural relief programs by documenting art centers, art, military and historical museums, cemeteries, halls, farms, celebrations, barns, bridges, hotels, landmarks, landmarks, schools, theaters, historical communities, the state, its rulers and presidents, its civil and military history, national heritage areas, the National Register of Historic Places, prominent sites, monuments and memorials, state historical sites, television programs, films, series, the National Register, photographs of historical places, manuscripts, newspapers, photographs, archives of the official gazette, diaries, newspapers, digital sites, stories, creative production, buildings, architecture, publications, history, victims of wars, video clips, houses, cars, government, elections, music, civil rights, traditional and contemporary games, religion, sects, organizations, social institutions, legal history, politics and government, manuscripts, maps, personalities, personal memories, records of organizations, schools, business clubs, labor unions, photographs, audio and video, oral history, mosques, places of worship, postcards, entertainment and events. Government social and 3D drawings, topography of main streets, personal, family and organizational collections, and state archives ⁵⁵⁰.

It can also document commercial, economic, cultural, social, creative, political, religious, military, human rights, human and social services, insurance, legislative services, mines, minerals, natural resources, employment, health, education, government fairs, transportation, veterans, vital records, birth, death, marriage and divorce records, research centers, government programs, local governments, government and

549 Conference on "Cultural Heritage in Crisis" – Review , Archaeological Heritage Network , <https://www.archnet.org/ar/2018/10/13/%D9%85%D8%A4%D8%AA%D9%85%D8%B1-%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D8%B2%D9%85%D8%A7%D8%AA-%D9%85%D8%B1%D8%A7%D8%AC/>

550 Protecting World Heritage , <https://www.deutschland.de/ar/hmayt-alarth-alamy>

community outreach, historic properties, national parks, historical and archaeological inventories, historic and cultural resources, historic structure, constitution, government, democracy, laws, people at work, rural-urban transportation, rural-urban migration, customs and traditions ⁵⁵¹.

It is possible to work on documenting competitions and judging criteria for dramatic, documentary, recording and artistic films, art exhibitions, photography exhibitions, performing arts, annuals, written and photographed heritage, writers, authors and creators, local history, the artistic and cultural community, teaching history and art, documenting silos, chimneys, textiles, wooden furniture, museums, marketing, social media and administrative rules for managing cultural affairs ⁵⁵².

At the media level and its relationship with cultural relief programs, work can be done to build a comprehensive media environment that contributes to sustainable development and allows access to knowledge to strengthen and help build a new media system that reflects the multicultural richness in countries suffering from conflicts and ensure the role of government community radio stations, community radio associations, international non-governmental organizations, academic circles and experts in positive post-conflict dialogue and consider community radio an essential element in an independent, pluralistic and comprehensive media landscape, and make a unique contribution to democracy and sustainable development and ensure that the media is a means of peace and building local communities in countries suffering from conflicts ⁵⁵³.

At the administrative levels, work can be done on managing community development, heritage tourism management, the roles of culture and its contribution to the sustainable development agenda, developing teamwork communication skills in organizational management in a professional and multicultural work environment, supporting the broader management objectives of heritage properties, transforming cultural diversity into a force to enhance and promote the emergence of an inclusive and tolerant work environment, and enhancing the production of local content in cultural and creative industries ⁵⁵⁴.

⁵⁵¹ Folklore, Wikipedia, <https://ar.wikipedia.org/wiki/Folklore>

⁵⁵² Culturall heritage, Wikipedia, https://ar.wikipedia.org/wiki/Culturall_heritage

⁵⁵³ Heritage, Arab Encyclopedia, <https://arab-ency.com.sy/ency/details/10698/19>

⁵⁵⁴ World Heritage List, UNESCO, <https://whc.unesco.org/ar/list>

At the urban level in cities in conflict-affected countries, work can be done to protect against the deterioration of the quality of the urban environment and enhance the role of creative cities as open laboratories for pluralism, which is crucial for peaceful coexistence, the promotion of fundamental rights, cultural diversity, urban expansion, and the use of culture for more sustainable cities through the sustainable development agenda, the protection and promotion of cultural heritage, and the strengthening of institutional mechanisms for the promotion of culture that enhance cultural innovation for future generations and the integration of culture and well-being into sustainability. Work can be done to enhance dialogue for social cohesion and enhance the role of intangible cultural heritage in integration, and ensure the diversity of cultural expressions as trends, challenges and opportunities for growth and enhance social integration from artistic and creative practices and enhance the role of cultural and natural heritage for cultural relief and culture, arts and creativity in the city, urban and rural areas and build capacity on cultural diversity ⁵⁵⁵.

Spaces, platforms and creative spaces

In previous chapters, we talked about the role of cultural relief programs in supporting cultural and creative institutions affected by conflict in countries suffering from conflicts, but there are also spaces, platforms and spaces that have been affected by conflict, such as theaters, cinemas and platforms that give creative individuals, institutions and governments a space to stand before the masses and influence them, which have been affected by conflict and war on countries suffering from conflicts, some of which have stopped and others have begun to serve religious and military agendas that are not related to development, rights, freedoms, culture, arts and creativity in countries suffering from conflicts. This is what makes them need the intervention of humanitarian response partners to support, protect, develop and activate them. Creative platforms, spaces and spaces work to discover alliances, explore connections, consolidate solidarity, foster discussion, focus artistic conversations, act as an amplifier of energies and intensity of resistance and encourage the sharing of knowledge, ideas and experiences ⁵⁵⁶.

⁵⁵⁵ Culture, Wikipedia, <https://ar.wikipedia.org/wiki/Culture>

⁵⁵⁶ Places: Research, Production and Networking Spaces, Ettijahat Organization, https://www.ettijahat.org/page/693?_lang=2

Many of these spaces are platforms for young artists, thinkers, writers and programmed producers who create their own events or develop new forms and wish to activate and promote them and work to rethink the expression, resistance, activism and communication of creatives in local, regional and international contexts who work on multiple, inclusive and diverse cultures so that they can invest creative platforms, spaces and spaces for their creativity and engage decisively in an interactive collaborative work platform ⁵⁵⁷.

Platforms and spaces vary between digital and real, and work with creators to produce and embody knowledge, thought, experience, senses, and points of view, mediate differences, recognize transitional influence, enhance interconnectedness, synchronicity, reciprocity, and creative choices, participate in lectures, collaborative workshops, discussions, articles, research, and enhance artistic, productive, writing, and organizational experience. Digital platforms are digital spaces that provide tools and a digital environment for creators to work in their creative fields such as digital design, writing and blogging, video production and screening, and providing an environment for museums, theaters, and digital institutions to work in. They are considered a good environment for the digital games and animation industry, the dissemination of creative technologies, the digital music industry, digital art, and contribution to the field of publishing, distribution, participation, and the production of digital creative events and activities. Platforms, spaces, and areas, whether physical or digital, provide the opportunity to obtain a starting point for the audience ⁵⁵⁸.

Platforms, spaces and messages embrace talents, track the development and implementation of their projects, and provide them with support, guidance and advice from experts or their participation in education, exploration, research, development, production, planning, knowledge, engagement, creativity, discovery of arts and technology, creation, knowledge transfer, realization of projects and expectations, development of creators, nurturing creative talents, removing barriers, providing the opportunity to be inspired by the best, providing support, guidance and advice in managing and developing small businesses, enabling creators to produce culture, presenting imagination and new perspectives on the self, human agency, new knowledge, symbols and sounds. Platforms, spaces and messages host visual artists, installation artists, interveners,

⁵⁵⁷ Inspiring art through creative cultural spaces , <https://www.vietnam.vn/ar/truyen-cam-hung-nghe-thuat-qua-cac-khong-gian-van-hoa-sang-tao/#gsc.tab=0>

⁵⁵⁸ Creativity and Imagination in the Digital Space , Dr. Mustafa Attia Juma , Arab Creativity Platform, 2020, <https://al-manassa.com/%D8%A8%D9%82%D8%A7%D9%81%D8%A9/%D9%82%D8%B6%D8%A7%D9%8A%D8%A7/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%88%D8%A7%D9%84%D8%AA%D8%AE%D9%8A%D9%8A%D9%84-%D9%81%D9%8A-%D8%A7%D9%84%D9%81%D8%B6%D8%A7%D8%A1-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A/>

musicians, makers, photographers, performers, filmmakers, playwrights, poets, architects, fashion designers, graphic designers, scientists and many others ⁵⁵⁹.

Platforms, spaces and events deepen impact, develop stronger relationships, provide participants with the relevant tools and skills they need to grow their projects and organizations, cultivate strong knowledge sharing, build community, access diverse networks, achieve rapid change, foster positive response, activate creative spaces, support narratives, representations, authentic expressions, interventions, voices, triumphs and designs, boldly celebrate and encourage their dissemination, support artists and encourage them to adopt new and original perspectives, provide an environment conducive to creative building and clarity of thought, and provide selected individuals with the opportunity to connect with like-minded individuals and a space for creativity, organize local exchange programs and workshops, and introduce creators to audiences from schools, private companies, government, festivals and other cultural institutions.

Creative Cities are large creative spaces that work to enhance cooperation across cities that invest in culture and creativity as accelerators for creative development. The cities in the network are innovative and strategic with positive economic, social, cultural and environmental impacts that aim to achieve the transformative enabling power of culture and creativity in building resilient, sustainable and future-proof cities, supporting the implementation of sustainable development at the local level, enhancing the geographical representation and cultural diversity of the Creative Cities Network, building strong academic networks and communities to maximize their impact and reach, supporting creative entrepreneurship and social hubs, supporting leaders of creative and social hubs, further developing the Academy of Creative Hubs, and helping to develop the community of leaders of creative and social hubs ⁵⁶⁰.

⁵⁵⁹ Dubai's Creative Destinations .. Globally Inspiring Cultural Spaces , Al Bayan Newspaper, <https://www.albayan.ae/culture-art/culture/2023-12-05-1.4777132>

⁵⁶⁰ Transforming Public Spaces: Creating Vibrant Communities , Faster Capital, <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%AD%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9--%D8%AA%D8%AD%D9%88%D9%8A%D9%84-%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%AD%D8%A7%D8%AA-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9--%D8%A5%D9%86%D8%B4%D8%A7%D8%A1-%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D8%A7%D8%AA-%D9%86%D8%A7%D8%A8%D8%B6%D8%A9-%D8%A8%D8%A7%D9%84%D8%AD%D9%8A%D8%A7%D8%A9.html>

Chapter Nine

Creative, cultural and artistic positions that can be invested in cultural relief activities within humanitarian response programs in countries suffering from conflicts

In all the previous lines, we have learned what humanitarian partners can do within the humanitarian response in countries suffering from conflicts if they are interested in cultural relief programs as an original program within the components of the humanitarian response in countries suffering from conflicts.

Cultural relief programs provide hundreds of administrative ⁵⁶¹and field ⁵⁶²positions ⁵⁶³such as financial management, personnel affairs, accounting, projects, communications, design, implementation, analysis, development, networking, marketing, internet, arts, culture, creativity, smoothness, exhibitions, reception, visitors, inquiries, operation, production, protection, preservation, databases, research, surveys, statistics, updates, construction, content, archiving, design, content, information, professionalism, teamwork management, writing, stores, monitoring, inventory, evaluation, follow-up, maintenance, impact measurement, security, safety, guarding, studios, museums, purchasing, sales, service provider management, repairs, supervision, digital platform management, complaints, comments, public communication, problem solving, packaging, packing, shipping, event management, project management, artistic event management, transportation, facilitation, training, teaching, education, facilitation, workshop management, place and space management, reports, public relations, leadership, thinking, organization, development, dynamism, flexibility, research, Advocacy, lobbying, lobbying, alliances, networking, programs, projects, Theaters, museums.

There is great potential for job creation related to the management of educational and academic institutions, opening exhibitions and events, managing technical workshops, communication and networking, materials, memberships, supervision, guidance, appointment, subscription, partnerships, strategies, systems, structures, thinking, creativity, perceptions, insurance, planning, board of directors, social media and the web ⁵⁶⁴.

In administrative work, there are positions and job opportunities related to b Research Project Management ⁵⁶⁵, Regulatory Policy Management, Business Environment and Entrepreneurship Management,

⁵⁶¹ What are administrative jobs, Ghada Al-Tamimi, Arab Fine, 2023, <https://arabfina.com/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D9%84%D8%A7%D8%AF%D8%A7%D8%B1%D9%8A%D8%A9/>

⁵⁶² UNICEF Job Categories, UNICEF, <https://www.unicef.org/careers/ar/UNICEF-Job-Categories-...>

⁵⁶³ Creative Skills and Jobs, Aisha Al Darmaki, Oman Website, 2024, <https://www.omandaily.com/%D8%A3%D9%81%D9%83%D8%A7%D8%B1-%D9%88%D8%A2%D8%B1%D8%A7%D8%A1/na/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%88%D8%A7%D9%84%D9%88%D8%B8%D8%A7%D8%A6-%D9%81-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9>

⁵⁶⁴ Digital jobs are among the most important jobs in the twenty-first century, Youssef Mughzel, Academy International Digital, 2023, <https://coursesida.com/%D8%A7%D9%84%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9-%D9%85%D9%86-%D8%A3%D9%87%D9%85-%D8%A7%D9%84%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D9%81%D9%8A-%D8%A7%D9%84%D9%82%D8%B1/>

⁵⁶⁵ Jobs in projects, forum Arabic To manage Resources Humanity, <https://hrdiscussion.com/hr109914.html>

Independence, Environment, Decision, Judgment, Integrity, Ethics, Acumen, Forums, Platforms, Jobs, Vacancies, Motivation, Growth, Goals, Objectives, Visions, Adaptation, Accountability, Dependability, Analysis, Reasoning, Rules, Guidelines, Procedures, Commitments, Relationships, Proposals, Funding, Contracts, Releases, Sales, Capacity Building, Operations, Reviews, Presentations, Production, Framing, Installation, Logistics, Documentation, Successes, Details, Connections, Deliverables, Billing, Tracking, Media Management, Design, Publishing, Translation.

At the administrative levels, cultural relief programs can also create creative positions related to digital platform management, stress management, scientific research management, time management, crisis management, editorial management, learning management, interaction management, professional management, network management, partnership management, specialization management, exchange management, collaboration management, trip management, trends management, approach management, publication management, sources management, news management, research management, accuracy management, passion management, trust management, and intensification management ⁵⁶⁶.

Cultural relief programs can also create business opportunities related to priority management, experiential, preference, writing, language, performance, conflict management, volunteer management, effort management, policy management, product management, reviews management, credibility management, objectivity management, independence management, change management, effectiveness management, governance management, diversity management, influence and decision-making and integration, control management, control management, press management, media management, newsletter management, articles management, brief management, publication management, audit management, advertising management, signage management, recording management, collateral management, events management, managing multiple projects at once, remote work management, change management, and product ⁵⁶⁷management.

Cultural relief programs can also create business opportunities related to invitation management, mailing list management, attendance management, publications management, consultation management, file

⁵⁶⁶ Job description for management, business and accounting jobs , Forsa website, <https://www.for9a.com/careers/category/%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%88%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D9%88%D8%A7%D9%84%D9%85%D8%AD%D8%A7%D8%B3%D8%A8%D8%A9>

⁵⁶⁷ Business Administration Jobs , University of the People, <https://ar.uopeople.edu/blog/%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/>

management, paperwork management, hospitality management, internal activities management, initiative management, pricing management, negotiation management, deadline management, entitlements management, preservation management, transparency management, document management, incentive management, loan management, first aid management, schedule management, licensing management, repertoire management, license management, visual identity management, operations management, content management and organization, archiving management, diary management, facilities management, and property management ⁵⁶⁸.

At the development and learning level, cultural relief program activities can provide positions related to learning management, educational operations management, general academic program management and organization, input and output management, renovations, library management, budgets, efficiency, effectiveness, compliance and performance management, donations management, grants management, discipline management, department management, collection management, museum management, printing management, publishing management, distribution management, programming management, collection management, cataloging, classification, archiving, and equipment management ⁵⁶⁹.

At the level of cultural events, it is possible to work on providing positions in the management of exhibitions, carnivals, auctions, parties and residences, and to work on providing positions related to the work of packaging, launching, cultural properties, heritage, and applications and procedures related to identifying, implementing, monitoring and reporting on cultural activities. On a personal level for employees of creative institutions, individual creators and local communities, positions can be created related to managing and activating strategic thinking activities, openness, intelligence and commitment, seriousness, professionalism and leadership, personal motivation, energy, enthusiasm, cooperation and encouragement, good behavior, welfare management, material handling, care of artwork, readiness, agreements, arrangements, presentation,

⁵⁶⁸ Management: its concept, levels, types, and most important functions , Qoyod website, <https://www.qoyod.com/ara/%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%85%D9%81%D9%87%D9%88%D9%85%D9%87%D8%A7%D8%8C-%D9%85%D8%B3%D8%AA%D9%88%D9%8A%D8%A7%D8%AA%D9%87%D8%A7%D8%8C-%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87%D8%A7-%D9%85%D9%88%D9%87%D9%86%D8%A9/%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D9%88-%D9%85%D9%87%D9%86-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9/>

⁵⁶⁹ Public administration jobs and professions , usahello , <https://usahello.org/ar/%D8%A7%D9%84%D8%B9%D9%85%D9%84/%D8%A7%D8%AE%D8%AA%D9%8A%D8%A7%D8%B1-%D9%85%D9%87%D9%86%D8%A9/%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D9%88-%D9%85%D9%87%D9%86-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%B9%D8%A7%D9%85%D8%A9/>

group development management, awareness, ability, change, situation management, reliability, responsibility, dependability, professionalism, supervisory, consultative, skill and personality.⁵⁷⁰

At the level of cultural projects, cultural relief programs can provide job opportunities in the field of cultural project management, presentation management, qualifications management, sponsorship management, preparation management, escalation management, conflict management, manuscript management, aid management, writing management, design management, controls management, position management, job management, task management, decision management, judgment management, resource management, priority management, and management. Target groups, control management, cost management, statistics management, interaction management, and expense management⁵⁷¹.

In the topics related to logistics, there is the management of driving vehicles, the management of packaging, shipping, loading, transportation, unloading, delivery, hanging, display, storage, feeding, accommodation, and travel.

Other administrative areas that can provide job opportunities include wage and bonus administration, attention to detail in composing, writing and proofreading materials, setting priorities, meetings, communication and appreciation, poise, clarity, tact, ethics, trustworthiness, sensitivity, administrative, productive, institutional, operational, collective, temporal and planning effectiveness, centralization and decentralization in creative work within cultural relief programs. In addition to the above, cultural relief programs can provide positions in jobs such as managing the recreation departments, organization, marketing, relations and media, community arts, supervising the facilitation of arts workshops, coordinating the arts program, facilitating educational arts workshops, administrative supervision, monthly quarterly reports, attendance records, documenting artwork and archiving, writing content for the organization's website for the blog and monthly newsletter, writing and publishing success stories, and job opportunities for curriculum designers and teachers working to communicate them to the community, and workers in the field of communication with organizations, coordinating and maintaining relationships with partners⁵⁷².

⁵⁷⁰ Everything you need to know about jobs in the creative field , Bayt platform, <https://www.bayt.com/ar/blog/31258/%D9%83%D9%84-%D9%85%D8%A7-%D9%8A%D8%AC%D8%A8-%D8%A3%D9%86-%D8%AA%D8%B9%D8%B1%D9%81%D9%87-%D8%B9%D9%86-%D8%A7%D9%84%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%AC%D8%A7%D9%84-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A/>

⁵⁷¹ 160 professions Cultural Raised In it rate Employment .. Know On It , newspaper Riyadh , 2023, <https://www.alwatan.com.sa/article/1134407>

⁵⁷² Organizational Structures Management , Majmaah University, <https://www.mu.edu.sa/ar/administrations/general-administration-of-organizational-development/65891>

In addition to the above Cultural relief programs can provide opportunities and positions for those who create protocols, negotiate the use of shared space, transport arrangements, internal communications, write reports, coordinate and maintain relationships with participating schools and other organizations, liaise with teachers, principals and parents, train and develop staff, train organizational staff, provide educational support for teaching, lead preparatory meetings and coordinate holiday programs, programs and workshops ⁵⁷³.

The creative opportunities and positions offered by the Cultural Relief programs are diverse, such as social media management, platforms, managing collaboration with creative agencies, maximizing resources, presence, revenue, digital business, negotiation, conflict resolution, problem solving, resilience, standards management, permanent and temporary business management, insurance management, returns management, compensation management, specifications management, market management, processing management, poster management, format management, submission management, exhibit management, presentation management, press release and article preparation work, arts funding and promotion, internal communications, and building and developing existing relationships with the media, key decision makers and organizations, and education, teaching and training work ⁵⁷⁴.

At the organizational level, there are opportunities provided by cultural relief programs in institutions and communities suffering from conflict, including those jobs and positions related to the development of systems, standards, analyses, trends, knowledge, basics, administrations, operations, frameworks, procedures, capabilities, expertise, duties, responsibilities, ownership, updates, programs, establishments, requests, operations, reviews, information, fulfillments, registrations, policies, recruitment, interviews, training, incentives, monitoring, memberships, budgets, and strategies in cultural work within cultural relief programs. In addition to the above, there are other works that can be provided by cultural relief programs, including creative artists' activities, donor-related work, fundraising, program development, review work, supervision of promotion and representation through advertising, participation and appearance in relevant professional forums and platforms, printing and collecting marketing materials, brochures and websites, human resources management work, positions that attract highly qualified employees, appoint, train and develop employees,

⁵⁷³ Educational and training jobs, Wikipedia, https://ar.wikipedia.org/wiki/Educational_and_training_jobs:%D9%88%D8%B8%D8%A7%D8%A6%D9%81_%D8%AA%D8%B9%D9%84%D9%8A%D9%85%D9%8A%D8%A9_%D9%88%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8%D9%8A%D8%A9

⁵⁷⁴ Five Growing Careers in the Media Industry , twofour54 , <https://www.twofour54.com/en/media-centre/blog/highlights/five-growing-careers-in-the-media-industry/>

performance evaluation management work, communication with the board of directors, monitoring employee performance for clients locally and internationally, supplier management work, art collections, logistics work to ensure proper packaging of work, delivery operations, delivery team management, scientific research and publishing work, interest in theoretical or contextual approaches, museum, exhibition and archives management work, content and community coordination work, content creation and development, design work in invitations and posters; advertising, digital and social media management, community management, daily management and updates of all electronic social media platforms, public speaking, collecting collections, organizing and facilitating various exhibitions, and research in the history of fine arts⁵⁷⁵.

At the creative specialty level, there are jobs and positions related to research, writing, editing and publishing activities, data management, proposal management, concept management, promotion management, risk management, office management, improvement and update management, reputation, travel and accommodation management, art management, internet management, development management, quality management, professionalism, protection and restoration management of artistic products, culture management, empowerment and income generation management, website and advertising management, management of innovative and creative teaching methods, content management, brand management, media management, And sustainability management.

Positions facilitate market access, manage technology, duties, meetings, events, resources and priorities, work on all community development projects and programs, organizational, operational, communication and updating work, plan and produce art exhibitions, conduct project research and draft proposals, create and update artist and gallery information, design and update artist catalogs, Writing press releases, art production, project management with a proven track record of achieving goals, managing packaging supplies, inventory management, managing and organizing academic programs, managing the recording and naming of content in the relevant organizational media libraries, and managing and communicating group and individual organizational event calendars⁵⁷⁶.

⁵⁷⁵ Opportunities for Artists , Greater Columbus Arts Council , <https://www.gcac.org/ar/for-artists/artist-opportunities/>

⁵⁷⁶ All you need to know about technical specialties , Forsa website, <https://www.for9a.com/specialties/%D9%83%D9%84-%D9%85%D8%A7-%D8%AA%D8%AD%D8%AA%D8%A7%D8%AC-%D9%85%D8%B9%D8%B1%D9%81%D8%AA%D9%87-%D8%B9%D9%86-%D8%A7%D9%84%D8%AA%D8%AE%D8%B5%D8%B5%D8%A7%D8%AA-%D8%A7%D9%84%D9%81%D9%86%D9%8A%D8%A9>

Cultural relief programs within humanitarian response projects in conflict-affected countries may provide jobs for professionals in the field of planning, coordinating and implementing projects and interacting with learners, volunteers, visitors, surfers, the public, individuals, teams, groups, communities, partners, funders, employees, artists, stakeholders, supervisors, boards of directors, clients, customers, suppliers, artistic groups, learners, adults, people with special needs, disadvantaged communities, tourist groups, artists, musicians, dancers, directors, poets, curators, faculty members, audiences, teachers, students and arts institutions within its projects and ensure that they obtain positions and employment opportunities.

On the academic side, cultural relief programs may provide specialized job opportunities in the field of lecturers in the arts, academics and curators, schools of undergraduate and graduate programs, workers in creative research and dynamic, innovative and critical educational processes, those who work to facilitate learning processes in the department through developing, teaching and coordinating courses in the undergraduate and graduate programs, developing curricula and teaching at the undergraduate and graduate levels, researchers and academics in art history, visual cultural studies, heritage studies, workers in conducting assessments, developing and managing curricula, contributing to transformative teaching methods, developing curricula and workers in conducting research, and contributing to creative outputs ⁵⁷⁷.

Cultural relief programs can provide employment opportunities for academics working in the field of visual arts and heritage studies, those working on techniques, processes, technologies and artistic production, those working in developing and innovating appropriate and modern creative programs, offering a variety of teaching and learning approaches at the undergraduate and postgraduate levels, and continuing to contribute to the creation of knowledge in the discipline through a proven track record of current exhibitions, organizing visual arts, managing and activating youth academies, those working in activating academic platforms and spaces, and those working to activate alliances and connections and consolidate solidarity between academic institutions and society ⁵⁷⁸.

⁵⁷⁷ Academic Jobs , Teams Education Center, <https://teams-academy.com/%D8%A7%D9%84%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D9%84%D8%A3%D9%83%D8%A7%D8%AF%D9%8A%D9%85%D9%8A%D8%A9/>

⁵⁷⁸ Tips for Getting an Academic Job After Getting a PhD , Hadeel Al-Bakri, Baytna Online, 2023, <https://baytna.online/article/%D9%86%D8%B5%D8%A7%D8%A6%D8%AD-%D9%84%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%89-%D9%88%D8%B8%D9%8A%D9%81%D8%A9-%D8%A3%D9%83%D8%A7%D8%AF%D9%8A%D9%85%D9%8A%D8%A9-%D8%A8%D8%B9%D8%AF-%D8%A7%D9%84%D8%AD%D8%B5%D9%88%D9%84-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%AF%D9%83%D8%AA%D9%88%D8%B1%D8%A7%D9%87>

Cultural relief programs may provide job opportunities for students of the political, social, economic, cognitive, industrial, productive, value, organizational, developmental, societal, and digital conditions of society, and develop information for society and its institutions, and carry out activation operations, create diverse societies, and frame and define as well as expand the care and reform of society's emotional, cultural, intellectual, non-material, digital, cooperative, interactive, spatial, temporal, and cognitive orientations, transitional developments, politics, social relations, technological changes, exchange, strategic, economic, archival, research, artistic, productive, writing, and organizational, and jobs that can be provided through universities, institutes, and academic institutions in the field of arts, such as education in the history of arts, their details, actions, effects, discussions, and developments, and teaching methods of thinking, statement and teaching methods, and research methods in the field of culture, arts, and literature.

Cultural relief enhances the existence of many job opportunities in community participation and postgraduate studies, developing curricula, developing training manuals for all details of culture, arts, literature and cultural relief as a whole in addition to the work that will be available in academic institutions that work on teaching cultural leadership and managing cultural institutions, organizations and associations or managing creative teams and groups.

Other creative positions that may be provided by educational fields can be referred to as lecturers in arts, literature and culture. Accordingly, many tasks that they can perform can be referred to, such as teaching classes, evaluating students in drawing, visual theory and other fine arts units, supervising student projects, tallying and processing marks, all administrative tasks related to teaching and learning, supervising postgraduate studies, and actively participating in the activities, committees and projects of departments, colleges and institutions, and promoting students to work on creative outputs or research publications or developing study materials or activating communication in the creative industries ⁵⁷⁹.

Cultural Relief programs provide many job opportunities that work to enhance participation in community projects and in industry initiatives, projects, programs, or teaching undergraduate students from a creative perspective or teaching using appropriate teaching methods such as practical teaching in the studio, lectures,

579 guide Industries Creative , Body General For establishments Small And the average , <http://www.monshaat.gov.sa/ar/node/35496>

leading projects, units, or assessing, evaluating, and giving regular feedback on student work, or conducting high-quality creative research, and providing job opportunities in educational operations management, advertising and public relations work, or participating in the administrative operations of the institution including committee membership, quality assurance procedures and work that serves to enhance capacity, adaptability, reliability, responsibility, and commitment.

There are positions and job opportunities that can be generated from academic institutions through cultural relief programs such as artistic, literary and cultural inventions such as analog game design, narrative design, creating guides for registration and progress, intellectual property rights topics, in addition to inventing and designing board games, writing teaching curricula, studying card games, narrative and writing rules, making artistic, cultural and creative fun products, developing games, curricula, guides, and inventions that serve culture, arts, and literature, and working to develop the digital and technical environment to serve cultural relief programs, working to develop innovative teaching techniques that include technology, developing new units for undergraduate and graduate studies, supporting high-level research in cultural, artistic and literary aspects, publishing and recognizing them, and sending them to participate in workshops, conferences, and seminars, nationally, regionally and internationally ⁵⁸⁰.

In the same academic institutions, cultural relief programs can provide positions and opportunities in programmed development, curriculum review, positions related to teaching, teaching, research, scholarly engagement, establishing reciprocal relationships between scholarly engagement, research, and teaching activities, maintaining continuing professional development, teaching, learning and assessment in line with qualifications and changes in subject specialization and pedagogical development, innovation in learning technology, contributing to the creation of a strong global academic identity for art history, image studies or art history or increasing the membership of the institution and its members and students in national, regional and international institutions and associations.

At levels related to academic institutions, there are positions related to assisting in publishing in journals and working to enhance the current theoretical and philosophical approach of the department to the study of

⁵⁸⁰ Job Description Guide , Hashemite University, <https://pic.hu.edu.jo/Upload/43000000/%D8%AF%D9%84%D9%8A%D9%84%20%D9%88%D8%B5%D9%81%20%D8%A7%D9%84%D9%88%D8%B8%D8%A7%D8%A6%D9%81.pdf>

artistic phenomena and image through research that falls within a broad multidisciplinary scope of historical, interpretive and working discourses in the field of increasing the experience of students in graduate studies, and increasing the capacity of members of those academic institutions in cultural, academic, administrative, artistic, research, strategic, creative, commercial, technical and digital leadership, and increasing knowledge of graphic design, good knowledge of computers, and digital printing processes ⁵⁸¹.

At the capacity building level, cultural relief programs can work to provide creative positions to build capacity around dealing with personal situations, with others, the ability to work well within a team, and a strong bias towards work. Ability to work with multiple projects simultaneously, develop a strong sense of responsibility, teach about web maintenance and support, curriculum development and education in all artistic, cultural, literary and creative disciplines such as fine arts, theatre, performance, music, film, television, digital arts, drama, and cultural policy, Academic, creative and research studies, Innovative, critical, art and historical studies, including interdisciplinary methods, approaches, multimedia, traditional and creative research, teaching method development and course coordination. In addition to the above, cultural relief programs may provide important creative positions in the field of activating arts, design, architecture, culture, leadership, strategic planning, and best practices in design, planning, implementation, development, coordination, quality, professionalism, roles, principles, standards, and directives, and setting a good message, vision, and responsibilities, and ensuring the effectiveness of cultural, artistic, and literary work within cultural relief programs, in addition to building capacities in the field of cultural space management and leadership competencies ⁵⁸².

At the theoretical and practical levels, cultural relief programs can provide positions related to workers in the field of deepening sound knowledge of visual theory and practical application in the field of communication, computers, art, design, hard work, readiness, the presence of a supportive and inspiring work environment, instilling joy and passion for learning, and setting strict and ambitious goals for all students, Participate in a variety of teams, collaborative committees, and fulfill administrative supervision duties in cultural institutions.

⁵⁸¹ Academics are taking over administrative positions , Walid Al-Abdullah, Al-Qabas, 2017, <https://www.alqabas.com/article/379541-%D8%A7%D9%84%D8%A3%D9%83%D8%A7%D8%AF%D9%8A%D9%85%D9%8A%D9%88%D9%86-%D9%8A%D8%B3%D8%AA%D8%AD%D9%88%D8%B0%D9%88%D9%86-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%B5%D8%A8-%D8%A7%D9%84%D8%A5/>

⁵⁸² Hiring based on cultural fit , Talogy, <https://talogy.com/ar/hire-based-cultural-fit-2-19/>

Cultural relief programs can provide positions for trainers and teachers specialized in the field of developing personal, scientific, professional, networking, professional, cognitive, developmental, communication, writing, oral, educational, organizational, dynamic, innovative, evaluative, research, supervisory, artistic, conceptual, logistical, strategic, financial, critical, leadership, emotional, and functional skills for students and academics in general, in a way that enhances equality, inclusion, diversity, and professionalism in their academic work, in a way that supports artistic, cultural, and literary work within cultural relief programs ⁵⁸³.

Academic institutions can provide many opportunities to work within cultural relief programs or in the field of cultural, arts and literature studies in general, first of all the heads of those institutions, their deans, their executive directors, and employees in the fields of finance and organization. Development, education, curriculum development, security, and others, in addition to creating job opportunities for students and creatives such as photographers, artists, writers, dancers, theater, actors, directors, creative activists, cultural and creative rights activists, lecturers, professionals, technicians, and technicians, at the levels of vocational, technical and artistic education, at the bachelor's, master's and doctoral levels, and at the level of juniors, professionals and experts, which makes culture, arts, literature, and creativity important to work in and which enhances the importance of cultural relief programs that must be included within humanitarian response programs as a whole. Cultural relief programs can work within the humanitarian response to activate fellowship programs, residencies, and artistic and creative exchanges inside and outside countries suffering from conflicts for creatives and cultural activists. This requires planners, applicants, managers, and providers of travel and transportation grants, creativity, and participation in other communities with literary articles, artistic conferences, and knowledge of humanitarian aid fields, knowledge of popular media, art, and political solidarity movements. The cultural geography of conflict-ridden countries, actual cultural connections, knowledge of art history, cultural studies, art, architecture, design, fashion, Cinema, theater, music, literary studies, and other creative disciplines ⁵⁸⁴.

There are many businesses that can provide employment opportunities within cultural relief programs for those working in the field of cultural capital development, arts, cultural fund management, local or

⁵⁸³ Digital Professions , Digital Academy, Morocco, <https://academiaraqmya.gov.ma/courses/%D8%A7%D9%84%D9%85%D9%87%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9/#>

⁵⁸⁴ Creative Majors, Missions Website, Abu Dhabi, <https://sds.adek.gov.ae/creative-majors-ar/>

international arts working in countries experiencing conflict, and those who work through providing affordable loans to start and/or expand small businesses as an important source of financing for start-up entities and companies with limited operating history that cannot access capital markets, and recognize the importance of arts and culture for economic growth, and help institutions and individuals in countries experiencing conflict to be able to sustain, and not rely on government for grant funding, and finance equipment or infrastructure for the purpose of starting up or expanding the social impact of job creation and economic empowerment. More precisely, cultural relief programs can provide hundreds of job opportunities in daily artistic, cultural, academic, programming, methodological, study, cooperative, supervisory, cognitive, conceptual, creative, visual, rehabilitation, experiential, theoretical, practical, research, planning, digital, marketing, distribution, theatrical, communication, supervisory, performance, and modernization operations. Competency, behavioral, digital media, graphics, design, and technology⁵⁸⁵.

In research topics, whether academic or community, cultural relief programs can provide many job opportunities such as research coordinators and researchers, providing job opportunities for teams working on conceptualizing research project topics, objectives, logistics, and desired outcomes, writing and editing project briefs and outlines, setting timelines, monitoring implementation, and working in the field of communication with partners and stakeholders, in addition to working in the field of providing, protecting, updating, and disseminating information, conceptualizing new research projects or providing input into existing projects, communicating with partners, professors, and workers in the field of research development, its outputs, reviewing, and editing documents, articles, and other written materials, and working in linguistic proofreading, textual editing, and visual representation. Academic writing, research planning, organizational, and administrative tasks, those who work to participate in academic, technical, local and international circles, and job opportunities for those who monitor the readiness to adhere to institutional policies and protocols, and those who have the ability to think strategically, creatively, resiliently, independently, and have a highly disciplined work ethic, and those working in the field of data consolidation, tracking, and analysis,

⁵⁸⁵ Sustainable Enterprise Development and Job Creation in the Arab Region, International Labour Office, https://www.ilo.org/sites/default/files/wcmsp5/groups/public/@arabstates/@ro-beirut/documents/image/wcms_208711.pdf

information availability, providing logistics, physical, and digital services, providing technical support, and communicating with research partners, And collaborators with the creative research project ⁵⁸⁶.

In the subject of buying and selling creations produced by creative institutions or individual creators in countries suffering from conflicts, there are job opportunities that cultural relief programs can work on within the humanitarian response, including sales representatives, administrators in institutions specializing in sales, workers in the field of developing a growing, dynamic, successful, and diverse sales environment, customer development, and methods of accurate, concise, and emotional communication designed specifically for a diverse audience, and job opportunities for specialists in the field of understanding the features, policies, and processes of the creative product, and have a highly analytical approach, and the ability to evaluate ideas and information in a critical, organized, and results-oriented manner, and constantly strive to increase efficiency in selling and buying the creative product, and understand trends in the creative market, and achieve the goals of the institution or the creative and productive individual, and work to monitor the implementation of customer requests, and facilitate product development through customer feedback, and support institutions and creative individuals to create expertise and skill in customer support, research, excellence, communication, organization, interest in art, and passion for it, and building the capacities of institutions and individuals in the field of the ability to perform multiple tasks, and perform multiple duties to reach a high degree of professionalism in Buy and sell their creative products ⁵⁸⁷.

There are special positions in arts education that are considered part of cultural relief programs, which in turn are considered part of humanitarian relief. We mention among these positions the arts teacher who works to motivate, inspire, and empower students through high-quality individual and group guidance so that they can reach their potential. He works to find the balance that he achieves between teaching in the classroom, collaborating with professionals in arts education, communicating regularly with students, encouraging, motivating, and empowering them to achieve their best and employing a variety of teaching methodologies, education, and educational technology tools, supporting intervention planning and developing appropriate

⁵⁸⁶ Learn about future jobs in journalism and media , Middle East and North Africa Editors Network, <https://menaeditors.com/2024/03/15/%D8%AA%D8%B9%D8%B1%D9%81-%D8%B9%D9%84%D9%89-%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84-%D9%81%D9%8A-%D8%A7%D9%84%D8%B5%D8%AD%D8%A7%D9%81%D8%A9-%D9%88%D8%A7%D9%84/>

⁵⁸⁷ Marketing Jobs, Business in Arabic, <https://businessbelarabi.com/%D8%AA%D8%B3%D9%88%D9%8A%D9%82/%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%B5%D9%86%D8%A7%D8%B9%D8%A9-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89/>

teaching solutions and strategies that target students' needs, and using customized remedial strategies to enable students to progress academically and reviewing students' overall performance on a regular basis ⁵⁸⁸.

There are opportunities for employment that may be available in extracurricular activities such as social activities, clubs, student organizations, updating student records using social, emotional, behavioral, and academic insights gained through teacher–student interactions, maintaining quality assurance of teaching in line with the teaching and learning approach, and personal improvement through feedback, coaching, mentoring, and conducting regular professional development sessions to develop in–depth knowledge of beneficiaries of education programs within cultural relief activities. Similarly, positions in cultural relief programs facilitate and participate in extracurricular activities such as mentoring, training, developing, and motivating teachers to enable them to facilitate transformative learning experiences, supervising all brief submissions that have been graded by subject evaluators, using specifications to ensure that content meets the required screening, determining content effectiveness and appropriateness, and updating student records using acquired social, emotional, behavioral, and academic insights. Participate in weekly professional development sessions to develop a deep knowledge of the latest research developments, and engage in the systematic integration of scientific pedagogical knowledge and instruction or pedagogical content knowledge to enable teachers to enhance their pedagogical thinking, make evidence–based decisions, and participate in the professional community of teachers ⁵⁸⁹.

In the same academic field, there are jobs related to research and studies, which give people the positions of researchers and scholars, who work on conducting research, writing content, writing, editing, communicating, paying attention to details, working on directing and coordinating research outputs, peer-reviewed publications, online publications, working with existing manuscripts until publication, editing academic articles, chapters, and concept documents with a focus on analytical inputs, In addition to proofreading, researching theorists and artists, developing seminars, lectures, maintaining, organizing, and updating the archive of a wide range of visual, audio, and written works, responding to requests for footage

588 Arts, Design and Entertainment Jobs , Forsa website, <https://www.for9a.com/jobs/fields/%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86-%D9%88%D8%A7%D9%84%D8%AA%D8%B5%D9%85%D9%8A%D9%85-%D9%88%D8%A7%D9%84%D8%AA%D8%B1%D9%81%D9%8A%D9%87>

589 Directory of specializations and educational jobs , Ministry of Education, Saudi Arabia,
<https://moe.gov.sa/ar/aboutus/aboutministry/RPRLibrary/%D8%AFA%D9%84%D9%8A%D9%84%D9%20%D8%A7%D9%84%D8%AA%D8%AE%D8%B5%D8%B5%D8%A7%D8%AA%D9%84%D8%A8%D9%86%D9%8A%D9%86%201437.pdf>

of archival materials, contacting speakers, announcing series and providing written, editorial, and conceptual input as needed for events, festivals, symposia, and other exhibitions, and drafting and copy editing all public-facing materials and communications including newsletters, event programs, web publications, concept documents, contracts, job announcements, and invitations for fellowships and grants.

There are also positions related to space managers, venues, and art studios that can work to lead in providing a long-term strategic vision for the organization, provide inspiring artistic leadership, lead fundraising efforts to support programs, operating expenses, and the capital campaign for the next phase of the organization's development, oversee financial management, maintain a sound budget, conduct successful annual financial audits, oversee the implementation of marketing strategies, communicate and work effectively with the Board of Directors, provide quarterly reports on financial status and organizational activities, follow organization directives, ensure policies are updated, reported, and adhere to rules and procedures, and lead a motivated and high-performing team with effective development, and oversee the review and implementation of health and safety policies ⁵⁹⁰.

Among the creative jobs we can remember the film industry and what it includes of creative works and positions such as directing, photography, lighting, studios, writers, actors, makeup workers, hairdressers, costumes, partners and sponsors, stakeholders, funding bodies, press, audiences, and many others in every produced film. There are creative jobs related to writers and creators in the fine arts, visual arts who work on conducting research, writing and publishing articles, group research, and performing artists who have knowledge of the details of fine arts, art history, visual arts, experience in conducting research, creating content for a variety of audiences, and knowledge of contemporary art in countries experiencing conflict ⁵⁹¹. Cultural relief programs may provide a variety of cultural jobs, such as visual arts director, performing arts director, music director, dance director, operations director, production technician, exhibition directors, and staff working in cultural, museum, humanitarian, historical, publications, historical records, or arts-related organizations, or organizations that work for the arts, develop them, or create a searchable and usable database, or work on awards, grants, and other opportunities for artists, or work in emergency situations in the arts and

590 Research on the functions of the institution, Rasha Al-Sawaleha, Mawdoo3 platform, 2021, https://mawdoo3.com/%D8%A8%D8%AD%D8%AB_%D8%AD%D9%88%D9%84_%D9%88%D8%B8%D8%A7%D8%A6%D9%81_%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A9
591 Arts management, Wikipedia, https://ar.wikipedia.org/wiki/Arts_management

culture, or work as an artist safety net, or work to provide grants to professional artists who are experiencing career-threatening emergencies, or work in film and media production, or academies working in the arts, motion picture sciences, design, recreation, parks, cultural affairs, providing artist residencies, supporting the film industry, and developing the media ⁵⁹².

There are also positions and job opportunities provided by cultural relief programs in television services, independent production, festival management, exhibitions, museums, educational institutions concerned with capacity building, training and education in the arts and artistic and film production or workers in research agencies studying the features of the state and the creative economy of state agencies for the arts in it, institutions, agencies, networks, alliances, creative centers and universities working in it and institutions working on policy research, measurement, evaluation, case studies, design of creative places, community development, artists, arts and cultural organizations, and institutions working in the creative subject industry. In addition to the above, there are positions that can be available in professional cultural, artistic and creative associations that work to provide leadership, guidance, support and promote excellence in performances and events or work to unite those who have an academic or professional interest in all disciplines of communication and the performing arts at all educational and professional levels or work to build organizational capacity, enhance community and advocates to increase awareness of art centers and museums, botanical gardens, children's museums, historic sites, historical societies, living history sites, nature centers, natural history museums, planetariums, science and technology centers and zoos or employees in institutions that see themselves as a resource to support growth and opportunities and encourage the collaborative exchange of ideas and resources for the growth and enhancement of community cultural, arts and literature experiences and work to increase awareness and develop appreciation and increase opportunities through cultural relief programs and their literary, cultural, artistic and creative details ⁵⁹³.

In monitoring work as part of cultural relief work, job opportunities and positions can be provided related to monitoring any suspicious activities, thefts, or vandalism, and reporting any suspicious activities to the security

592 Professional and technical jobs , Forsa platform, <https://www.for9a.com/jobs/fields/%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D9%85%D9%87%D9%86%D9%8A%D8%A9-%D9%88%D9%81%D9%86%D9%8A%D8%A9>

593 Charity jobs in Egypt , Forasna platform, <https://forasna.com/a/%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D9%84%D8%AC%D9%85%D8%B9%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%AE%D9%8A%D8%B1%D9%8A%D8%A9-%D9%81%D9%89-%D9%85%D8%B5%D8%B1>

supervisor, reporting any problems in the exhibition areas including any broken item, lighting works, electrical repairs, general safety, and security procedures.

At the service level, good job opportunities can be provided within cultural relief programs related to arts, culture and heritage services. There are exhibition management works, retail, works related to organizational skills, building and maintaining working relationships, works related to daily operations, guiding visual arts entrepreneurs to grow their businesses, achieving successful access to markets, entrepreneurship, knowledge in the arts and innovation environment, services related to developing a business model in the creative sector, and creative thinking works. Flexibility, innovation, and creative production, and designing online platforms for exhibitions, programs and events.

On the digital level,⁵⁹⁴ there are job opportunities related to promoting upcoming events on social media, such as designing and updating graphics, preparing event pages, and designing a sustainable media plan for organizations' social media accounts. Data consolidation and social media sharing across platforms, recording and editing sessions, uploading video and audio recordings, curation, editing basic versions of press releases, framing statements, web page content and annotations, providing feedback to authors on technical aspects such as length, typos, spelling, grammar and ensuring that they adhere to reference and style guides or established journals, exhibition curation, physical and digital exhibitions, conceptualization, writing and editing texts, framing projects, conferences and exhibitions including calls for papers, framing statements, curation, exhibition proposals and invitations to participate in curated exhibitions, exhibition briefs, press releases and online publications.

In addition to the above, cultural relief programs provide many creative positions such as coordination, research, communication, activities, collaboration, participation, collection, identification, sales, financing, planning, presentation, programming, education, creation of institution publications, printed materials, organizing exhibition tours, and complex logistics such as appropriate transportation. Handling, care, and display of artwork, planning coordination work, preparation for exhibitions and projects, creating and maintaining planning documents, production schedules, checklists, installation photos, video files, and

⁵⁹⁴ Top IT Jobs for 2024, <https://holistiquetraining.com/ar/news/information-technology-careers>

artwork details, And the work of coordinating the design and planning of the exhibition with the organizing team and supervising the installation of the artworks. In the same previous work, there are job opportunities provided by cultural relief projects in countries suffering from conflicts in the field of financial cultural relief activities, such as providing job opportunities for people who work in processing invoices, payments, updating budget spreadsheets, and settling expenses regularly with the finance team, and coordinating the preparation and submission of grant applications. Customer contact, sales follow-up, sales management, packing and shipping, contact related work, systematic and analytical thinking and attention to detail such as flexibility, reliability, travel, accommodation, networking, preparing, writing and submitting reports, financial management, cataloging artwork, accompanying people and leading tours, art and computer education work, web development and general administration work, exhibitions, projects, events, workshops, and educational activities ⁵⁹⁵.

At the level of transparency and integrity, there are positions related to internal and external auditing, statistical information analysis, financial data interpretation, information technology, communications, brand identity development, audience development, and production of accurate and detailed reports for the Board of Directors. Supervising communications strategy, collecting data through surveys conducted by the Marketing Assistant, seeking new audiences, developing relationships with the local community, acquiring ownership of databases, mailing lists, maintaining and updating the press database, contributing to and developing multimedia content including full video content, Sponsor and donor development, event development and management, all beneficiary communications, maintaining relationships with individuals, businesses, and publications, And the work of producing funding reports, evaluation documents for board meetings and donor reports.

In addition to the above, cultural relief programs can work to provide creative positions related to publishing publications, creating online content, strategic planning work for the mission of the region, creating goals to achieve the mission of the city and region, work related to performing administrative functions and good governance, operational planning work, development, marketing, work related to implementing methods,

⁵⁹⁵ Project Management Jobs , Sflow Platform, <https://sflow.io/ar/project-management-careers/>

procedures, appointments, supply chain work and leases for arts, culture and heritage facilities, work to resolve all complaints received from the public regarding arts, culture and heritage services and facilities, work to facilitate the collection, coordination and monitoring of visual arts and exhibition programs, heritage preservation and management programs, the community arts center, and performing arts programs, work to monitor and implement the National Resources Act in the region, and work to manage all cultural projects, events and activities.

In addition to the above, Cultural Relief programs provide consulting, research, development, senior management, sustainability, enhancing and sharing strategic thinking, decision-making capabilities, working more effectively and efficiently to achieve the mission and enhance the position and develop it as a dynamic and flexible organization, reporting to the Board of Directors and participating in the management of the staff team, developing communications, networks, membership, professional support services, research, advocacy, lobbying, fundraising, developing income generation strategies for the organization, leading the financial strategy of the organization, ensuring strong financial resource management systems, and identifying and mapping networks and partners to participate in the arts, culture and creative landscape as a whole ⁵⁹⁶.

In the field of selling creative products, cultural relief programs provide work in developing new sales opportunities, customer relations, account management work, and sales. Organizing workshops, in-person and online meetings, developing existing and new programs, following up on developments and research in culture, development, and community developments, coordinating with faculty members, contributing to various academic departments and meeting their needs for specialized academic resources, managing collections, projects, repositories, indexing, classification, systems development, research management, smooth operation, daily management of the space, customer service, welcoming visitors, providing inquiries, and operational, administrative, and organizational support ⁵⁹⁷.

In the following lines, we will work on detailing the opportunities, jobs, positions and responsibilities that may be associated with any work in cultural relief programs within humanitarian response programs in

⁵⁹⁶ What are the functions of administrative communications? [https://achieveapp.app/%D9%85%D8%A7-%D9%87%D9%8A-%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D9%84%D8%AA%D8%B5% /](https://achieveapp.app/%D9%85%D8%A7-%D9%87%D9%8A-%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D8%A7%D9%84%D8%AA%D8%B5%/)

⁵⁹⁷ Operations Management Jobs in Saudi Arabia , Naukrigulf, <https://arabic.naukrigulf.com/operations-management-jobs-in-saudi-arabia>

countries suffering from conflicts, including the main responsibilities associated with those positions and their importance within cultural relief activities and programs and humanitarian response projects, including:

- ☒ Opportunities, jobs, positions and responsibilities for managing institutions ⁵⁹⁸in cultural relief activities in humanitarian response projects

There are many job opportunities available in the field of **business management**, including:

1. Program Manager⁵⁹⁹ He is responsible for designing and implementing cultural programs, monitoring the progress of work, and ensuring that the set objectives are achieved.
2. Finance Specialist ⁶⁰⁰is responsible for finding new funding sources, managing the budget, and providing financial reporting.
3. Communication Specialist⁶⁰¹ He is responsible for communicating with stakeholders, managing public relations, and spreading awareness of the organization's activities.
4. Evaluation Specialist ⁶⁰²is responsible for assessing the social and cultural impact of programs and initiatives, and proposing necessary adjustments to improve performance.

Key responsibilities in the **management of** cultural relief organizations include:

1. Formulating long-term institutional strategies to enhance the Foundation's role in the field of cultural relief.
2. Establish strategic partnerships with local and international governmental organizations, NGOs and cultural institutions.
3. Searching for new sources of funding, and managing the financial and human resources of the organization.
4. Building the capacity of the institution's employees, and providing the necessary training and development.

⁵⁹⁸ Management jobs, responsibilities and skills , Bin Adel Encyclopedia, <https://ebnadel.com/%D9%88%D8%B8%D8%A7%D8%A6%D9%81-%D9%88%D9%85%D8%B3%A6%D9%88%D9%84%D9%8A%D8%A7%D8%AA-%D9%88%D9%85%D8%A7%D8%B1%D8%AA-%D8%A7%D9%84%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9/>

⁵⁹⁹ Program Manager Job Description , Tanqeeb Blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D8%A8%D8%B1%D9%86%D8%A7%D9%85%D8%AC/>

⁶⁰⁰ Finance Specialist , Yemen HR, <https://yemenhr.com/jobs/b10b391e-6dd9-4f6a-a3fd-46820d035735>

⁶⁰¹ Communications Specialist , Joby Website, <https://joby.ps/ar/job/%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84%D8%A7%D8%AA/>

⁶⁰² Senior Evaluation Specialist , Conxus, <https://cnxus.org/job/senior-evaluation-specialist/>

5. Raising awareness of the importance of cultural relief, and communicating with stakeholders and local communities.
6. Evaluating institutional performance and following up on the achievement of strategic objectives.

institutional **management** stems from in the field of cultural relief, it works on:

1. Leading the vision and setting the vision and mission for the organization, and determining strategic objectives.
2. Forming an integrated and specialized work team, and providing a stimulating work environment.
3. Managing institutional change, and dealing with the challenges and difficulties facing the institution.
4. Building strong relationships with donors, government partners and NGOs.
5. Representing the institution in local, regional and international forums.

☒ Project Management Opportunities, Jobs, Positions and Responsibilities ⁶⁰³in Cultural Relief in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Project Manager ⁶⁰⁴is responsible for overall project supervision, coordination of activities, budget management, and reporting.
2. Cultural Programs Coordinator is responsible for designing and implementing cultural programs, monitoring the progress of work, and ensuring that the specified objectives are achieved. ⁶⁰⁵
3. Cultural Heritage Specialist ⁶⁰⁶is responsible for protecting and documenting the tangible and intangible cultural heritage of affected communities.
4. Technical Education Specialist ⁶⁰⁷is responsible for designing and implementing technical education programs that contribute to the economic empowerment of local communities.

⁶⁰³ Project management , holistique training <https://holistiquetraining.com/ar/news/top-12-professional-development-goals-for-managers-in-2023> ,

⁶⁰⁴ Project Management Manager Duties , Makkah Blog, <https://bakkah.com/ar/knowledge-center/%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%8A%D8%B9>

⁶⁰⁵ Program Coordinator , getguru <https://www.getguru.com/ar/reference/program-coordinator>

⁶⁰⁶ Cultural Heritage Specialist , UNESCO World Heritage Centre , <https://whc.unesco.org/document/119294>

⁶⁰⁷ , scribd Roles of educational technology specialist <https://www.scribd.com/document/4944084/%D8%A7%D8%AF%D9%88%D8%A7%D8%B1-%D8%A7%D8%AE%D8%B5%D8%A7%D8%A6-%D8%AA%D9%83%D9%86%D9%88%D9%84%D9%88%D8%AC%D9%8A%D8%A7-%D8%A7%D9%84%D8%AA%D8%B9%D9%84%D9%8A%D9%85>

5. Community Mobilization Specialist ⁶⁰⁸is responsible for building relationships with local communities, and encouraging participation in cultural activities.

The main responsibilities of a Project Management position in a cultural relief organization include:

1. Design and develop various cultural programs, such as cultural heritage preservation programs, art education programs, and programs to support artists and intellectuals.
2. Manage the entire project life cycle, from planning and implementation to evaluation.
3. Building and strengthening partnerships with governmental organizations, NGOs, civil society and the private sector.
4. Community mobilization and community participation in the design and implementation of cultural programs, promoting a sense of ownership and participation.
5. Evaluate the social and cultural impact of programs and initiatives, and suggest necessary adjustments to improve performance.

The importance of the project management position in cultural relief stems from the following:

1. Develop strategic plans for the project, and define objectives and expected results.
2. Manage project budget, track spending, and ensure optimal use of resources.
3. Forming an integrated and specialized work team, and providing the necessary training and guidance.
4. Coordinating with partners and building and strengthening partnerships with local, regional and international organizations.
5. Communicate effectively with all project stakeholders, including donors, partners and local communities.
6. Evaluate the social and cultural impact of programs and initiatives, and suggest necessary adjustments to improve performance.

- ☒ Opportunities, jobs, positions and responsibilities of financial management ⁶⁰⁹and accounts in cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Project Accountant⁶¹⁰ He is responsible for recording all financial transactions of the project, preparing periodic financial reports, and monitoring the budget.
2. The Budget Manager ⁶¹¹is responsible for preparing and implementing the annual project budget, monitoring spending, and ensuring compliance with financial standards.
3. An internal auditor ⁶¹²is responsible for conducting internal audits of the project's financial operations and ensuring that they comply with applicable procedures and regulations.
4. Finance Specialist⁶¹³ He is responsible for seeking new sources of funding for the project, preparing proposals, and managing relationships with donors.

The main responsibilities of the Cultural Relief Project Account Manager position include:

1. Preparing periodic financial reports (monthly, quarterly, annual) for the project, including income statement, financial position, and cash flows.
2. Budget follow-up Monitoring actual spending compared to the approved budget, identifying any deviations, and proposing the necessary corrective measures.
3. Managing the project's cash flow, ensuring that the necessary funds are available to cover expenses.
4. Ensure compliance with applicable financial, accounting and tax standards.
5. Internal audits of the project's financial operations, ensuring their accuracy and integrity.
6. Identify and assess potential financial risks, and develop plans to manage them.

The importance of financial management and accounts in cultural relief stems from the fact that:

609 Financial Management Jobs , British Academy for Training and Development [https://www.jobs.ps/jobs/%D9%85%D8AD%D8%A7%D8B3%D8AB-%D9%85%D8B4%D8A7%D8B1%D9%8A%D8B9-48831](https://www.google.com/search?q=%D9%85%D9%86%D8%A7%D8%B5%D8%A8+%D9%88%D9%85%D8%B3%D8%A6%D9%88%D9%84%D9%8A%D8%A7%D8AA+%D8%A7%D9%84%D8%A5%D8AF%D8%A7%D8B1%D8%A9+%D8%A7%D9%84%D9%85%D8%A7%D9%84%D9%8A%D8%A9+&sc_e_svf=4c7e32cb0632b69xsxf=ADLYWlUkJboj8gUXUr5Ahlmhxv8ZYFuQ3a1371345471407&ei=PzwYz63MGKfgkdUPs-qUsQw&ved=0ahUKEwj157m-5N5JAxUnCkQEHTM1JcyQ4UDCA8&uact=5&oq=%D9%85%D9%86%D8%A7%D8%B5%D8%A8+%D9%88%D9%85%D8%B3%D8%A6%D9%88%D9%84%D8%A7%D8AA+%D8%A7%D9%84%D8%A5%D8AF%D8%A7%D8B1%D8%A9+%D8%A7%D9%84%D9%85%D8%A7%D9%84%D9%8A%D8%A9+&gs_lp=Egxnd3Mtdt2IGLXNlcAPnPMfZyBy p9I12KggyZjdhdizK2bNmE 2YrYpqipINin2TYTpdvi2ZFysdjlPlNiN2YTzhdin2YTztitplIDIFICEYoAEyBRahGKAbsJIUNJSFwnSfcFA4ZAABgaBgkgGAziC agEDMIoXuEAEdYAEE-AEC-</p><p>AEBmaICoAlAAsicChaaGLADNGYEgEyAwCBQGibGSbwUxLjaMaAoAM&scient=gws-wiz-serp</p><p>610 Project Accountant, Jobs, <a href=)

611 Budget Manager Job Description , Taneeb Blog, <https://www.taneeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8A9-%D9%85%D8AF%D9%8A%D8B1-%D8%A7%D9%84%D9%85%D9%8A%D8B2%D8A7%D9%86%D9%8A%D8A9/>

612 Senior Internal Auditor , Dubai Jobs, <https://jobs.dubaicareers.ae/careersection/dubaicareers/jobdetail.ftlj?job=24000330&tz=GMT-08%3A00&tzname=PSPT8PDT>

613 Finance Specialist . Yemen HR, <https://yemenhr.com/jobs/b10b391e-fdd9-4f6a-a3fd-46820d035735>

1. Sound financial management contributes to enhancing confidence in the project and facilitating the process of monitoring and auditing.
2. Accurate financial data and in-depth financial analysis provide the basis for making informed decisions about resource allocation.
3. Effective financial management helps achieve financial sustainability of the project and ensure the continuity of its activities.

☒ Human Resources Management Opportunities, Jobs, Positions and Responsibilities ⁶¹⁴within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Human Resources Specialist ⁶¹⁵is responsible for implementing human resources policies and procedures, and providing administrative support to employees.
2. Human Resources Manager⁶¹⁶ He is responsible for developing human resources strategies, managing the work team, and implementing development programs.
3. Organizational Development Consultant ⁶¹⁷is responsible for designing and implementing organizational development programs and building institutional capacities.

The main responsibilities in human resources management include:

1. Identify staffing needs, prepare job descriptions, conduct job interviews, and select suitable candidates.
2. Design and implement training and development programs, evaluate performance, and provide continuous learning opportunities.

⁶¹⁴ What is meant by human resources , Oracle , <https://www.oracle.com/sa-ar/human-capital-management/hr/what-is-hr/>

⁶¹⁵ Job description for a human resources specialist , elevates , <https://www.elevatus.io/ar/template/%D9%88%D8%B5%D9%81-%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D9%85%D9%88%D8%A7%D8%B1%D8%AF-%D8%A8%D8%B4%D8%B1%D9%8A%D8%A9/>

⁶¹⁶ Main duties of the Human Resources Manager , Field Solutions Training Institute, <https://fst-institute.com/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D9%85-%D8%A7%D9%84%D8%B1%D8%A6%D9%8A%D8%B3%D9%8A%D8%A9-%D9%84%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF-%D8%A7%D9%84%D8%A8%D8%B4%D8%B1%D9%8A/>

⁶¹⁷ , Organizational Development and Restructuring Specialist , Academy skills Planning Strategic <https://spskills.com/%D8%A7%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF-%D8%A7%D9%84%D8%A8%D8%B4%D8%B1%D9%8A%D8%A9/%D8%A7%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D8%A7%D9%84%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D8%AA%D9%86%D8%B8%D9%8A%D9%85%D9%8A-%D9%88%D8%A5%D8%B9%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D9%87%D9%8A%D9%83/>

3. Setting performance standards, evaluating employee performance, and providing necessary feedback and guidance.
4. Develop and update human resources policies and procedures, including recruitment, training, evaluation, and compensation policies.
5. Managing employee relations, resolving conflicts, and providing a positive work environment.

The importance of human resources management in cultural relief stems from the fact that:

1. Human Resources Management contributes to building a cohesive and diverse team, capable of working in a dynamic and changing environment.
2. It works to develop the competencies of employees through continuous training and development programs, which contributes to improving their performance.
3. It seeks to maintain employee satisfaction by providing a suitable work environment and offering appropriate incentives.
4. Respond quickly to changing project needs, providing necessary support to field workers.

☒ Opportunities, jobs, positions and responsibilities for environmental management and entrepreneurship ⁶¹⁸within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. An environmental economist ⁶¹⁹is responsible for developing sustainable economic projects that rely on local natural resources, and assessing their environmental and social impacts.
2. An entrepreneurship consultant ⁶²⁰who is responsible for providing support and guidance to small and medium enterprises, and training entrepreneurs in the skills necessary for the success of their projects.
3. Sustainable Development Project Manager ⁶²¹is responsible for managing and implementing sustainable development projects that combine the preservation of cultural heritage and the development of economic activities.

⁶¹⁸ Entrepreneurship Jobs, iedunote, <https://www.iedunote.com/en/entrepreneurship-jobs-iedunote-https...>

⁶¹⁹ Environmental Specialist, General Authority for Statistics, <https://www.stats.gov.sa/ar/job-details/213301>

⁶²⁰ business consultant, role catcher, <https://rolecatcher.com/ar/careers/professionals/business-administrators/administrative-professionals/management-analysts/business-consultant/>

⁶²¹ Sustainable Development Projects Unit Manager, Yemen HR, <https://yemenhr.com/jobs/f360bf4a-5b17-4a73-ac53-e4d4020b5e78>

4. An environmental awareness specialist ⁶²²is responsible for spreading awareness about the importance of environmental protection and training local communities on environmentally friendly practices.

The main responsibilities in environmental management and entrepreneurship include:

1. Develop sustainable economic projects based on local natural resources, such as ecotourism, handicrafts, and organic agriculture.
2. Building the capacity of local communities to manage natural resources and develop small and medium enterprises.
3. Develop environmental plans for projects, and assess potential environmental impacts.
4. Marketing products and services produced by sustainable projects.
5. building Partnerships with government, private organizations and civil society to promote sustainability.

The importance of integrating environmental management and entrepreneurship into cultural relief stems from

1. Contributes to achieving sustainable development goals by linking cultural, economic and environmental aspects.
2. Helps affected communities build their resilience by providing sustainable sources of income and protecting the environment.
3. Contributes to the preservation of cultural heritage by linking it to sustainable economic activities.
4. It contributes to creating new job opportunities and improving the living conditions of the local population.

☒ Public Relations Management Opportunities, Jobs, Positions and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

⁶²² Environmental Specialist, General Authority for Statistics , <https://www.stats.gov.sa/ar/job-details/213301>

1. Public Relations Specialist⁶²³ He is responsible for implementing public relations plans, managing media communications, and organizing events.
2. Public Relations Manager ⁶²⁴is responsible for developing public relations strategies, building relationships with partners, and managing the work team.
3. Community Outreach Specialist⁶²⁵ He is responsible for communicating with local communities, and organizing workshops and awareness events.

Among the main responsibilities in public relations management, we can mention:

1. Developing public relations strategies and setting Comprehensive public relations plans and strategies, defining objectives and target audience.
2. Managing media communications **and** building strong relationships with the media, preparing press releases, and organizing press conferences.
3. Communicating with local communities Organizing workshops and awareness events, and listening to the opinions and suggestions of the local community.
4. Dealing with crises that may face the project, and preparing emergency plans.
5. Measuring the effectiveness of public relations activities, and providing periodic reports on the results achieved.

The importance of public relations management in cultural relief stems from the fact that:

1. Public relations contribute to building a positive image of the project and enhancing confidence in it among various stakeholders.
2. It facilitates effective communication between the project and the target communities, and provides information in a transparent and reliable manner.
3. Helps attract financial and logistical support for the project by building partnerships with donor organizations and the private sector.
4. It plays a crucial role in managing crises that may face the project, and protecting its reputation.

623 Job Description Public Relations Specialist , Tanqeeb Blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%B1-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%B9%D8%A7%D9%85/>

624 Public Relations Manager , Forsa website, <https://www.forsa.com/careers/%D9%85%D8%AF%D9%8A%D8%B1-%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%B9%D8%A7%D9%85%D8%A9-Public-Relations-Manager>

625 Community Communication Specialist Duties and Responsibilities , Jordan k mportal , <https://jordankmportal.com/resources/mhm-wmswwlyt-khsyyt-ltws-lmjtmy-kht-at-ml-qsy-at-lmd>

- ☒ Opportunities, jobs, positions and responsibilities for managing teamwork ⁶²⁶within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Project Team Manager⁶²⁷ He is responsible for leading the team, coordinating work among its members, and ensuring that project objectives are achieved.
2. Project Coordinator ⁶²⁸is responsible for planning and implementing daily tasks, monitoring work progress, and resolving problems that may arise.
3. Community Engagement Specialist ⁶²⁹is responsible for building relationships with the local community and encouraging community participation in the project.

The main responsibilities associated with teamwork management include:

1. Forming an integrated and diverse team, and developing plans to develop the capabilities of team members.
2. Determine common project goals, and assign tasks and responsibilities.
3. Build effective communication channels between team members, and encourage the exchange of ideas and information.
4. Managing conflicts that may arise between team members, and working to find consensual solutions.
5. **Lead**, organize and facilitate effective meetings and group decision making.

The importance of managing teamwork in cultural relief stems from the fact that:

1. Cultural relief projects bring together diverse expertise from different disciplines (culture, arts, restoration, sociology, management...), which requires effective teamwork management.
2. These projects require collaboration between different cultures, calling for high communication skills and mutual understanding.

⁶²⁶ Team management , Katteb website, <https://katteb.com/ar/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D9%81%D8%B1%D9%8A%D9%82-%D8%A7%D9%84%D8%B9%D9%85%D9%84/>

⁶²⁷ Project Manager Job Description , elevatus , <https://www.elevatus.io/en/template/Project Manager/>

⁶²⁸ Job description for Project Coordinator , Tanqeeb Blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%86%D8%A9-%D9%85%D9%86%D8%B3%D9%82-%D9%85%D8%B4%D8%B1%D9%88%D8%B9%D8%A7%D8%AA/>

⁶²⁹ Job Description for Social Worker , Tanqeeb Blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%86%D8%A9-%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A/>

3. Humanitarian crises require a rapid and flexible response, which requires effective coordination between different parties.
4. These projects seek to achieve multiple and diverse goals, which requires the effective distribution of tasks and coordination of efforts.

- ☒ Opportunities, jobs, positions and responsibilities for managing digital platforms within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The digital platform manager ⁶³⁰is responsible for managing and developing the platform, and ensuring its smooth operation.
2. Content Specialist⁶³¹ He is responsible for producing digital content, such as articles, photos, and videos, and publishing it on the platform.
3. Social Communication Specialist⁶³² He is responsible for managing social media accounts and interacting with the public.
4. A web developer ⁶³³is responsible for developing and updating the platform, and designing the user interface.
5. Data Analyst⁶³⁴ He is responsible for analyzing data related to platform usage, and providing reports on performance.

Among the main responsibilities related to this aspect, we can mention:

1. Design and develop the digital platform to meet the project's needs and ensure ease of use.
2. Manage and produce engaging and useful content, and publish it regularly on the platform.
3. Digital Marketing and Promotion To the platform and attract more visitors.
4. Analyze data related to platform usage and evaluate performance.
5. Protect the platform from cyber-attacks and ensure data security.

630 Digital Services Manager Job Skills , Rasha Website, <https://www.rasha.media/content-marketing/%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%88%D8%B8%D9%8A%D9%81%D8%A9-%D8%B1%D8%A6%D9%8A%D8%B3-%D8%A7%D9%84%D8%AE%D8%AF%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9-digital/>

631 Content Specialist , Remote Site, <https://baaeed.com/remote-jobs/akharco-%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A%D8%A9-%D9%85%D8%AD%D8%AA%D9%88%D9%89>

632 Social Media Specialist , Forsa website, <https://www.for9a.com/careers/%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D8%B3%D9%88%D8%B4%D8%A7%D9%84-%D9%85%D9%8A%D8%AF%D9%8A%D8%A7-Social-Media-Specialist>

633 Web Developer Job Description , Forsa Website, <https://www.for9a.com/careers/%D9%85%D8%B7%D9%88%D8%B1-%D9%88%D9%8A%D8%A8-Web-Developer>

634 Job description for Data Analyst , Forsa website, <https://www.for9a.com/careers/%D9%85%D8%AD%D9%84%D9%84-%D8%A8%D9%8A%D8%A7%D9%86%D8%A7%D8%AA-Data-Analyst>

The importance of managing digital platforms in cultural relief stems from the fact that:

1. Digital platforms enable faster and more efficient communication with affected communities, and provide psychosocial support.
 2. Platforms can be used to raise awareness of the importance of preserving cultural heritage, and provide information about available resources.
 3. Platforms encourage community participation and facilitate collaboration between different parties.
 4. Help document and preserve endangered cultural heritage for future generations.
 5. Allows you to collect donations online to support relief projects.
- ☒ Opportunities, jobs, positions and responsibilities for managing artistic events and activities within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Events Manager⁶³⁵ He is responsible for planning, implementing and supervising all aspects of the event.
2. Artistic Coordinator ⁶³⁶is responsible for selecting the artists and artistic content for the event.
3. Logistics Coordinator ⁶³⁷is responsible for providing all logistical needs for the event, such as venue and equipment.
4. Public Relations He is responsible for promoting the event and attracting the audience.

Among the main responsibilities related to this aspect, we can mention:

1. Develop a detailed plan for the event, including setting goals, determining a budget, and defining timelines.
2. Oversee all aspects of event execution, including preparation, marketing, and evaluation.
3. Collaboration with artists, cultural institutions and other partners.
4. Managing the budget allocated for the event.

⁶³⁵ Job description for Event Coordinator , Forsa website, <https://www.for9a.com/careers/%D9%85%D9%86%D8%B3%D9%82-%D9%81%D8%B9%D8%A7%D9%84%D9%8A%D8%A7%D8%AA-Event-Planner>

⁶³⁶ Technical Coordinator, Jobs, <https://www.jobs.ps/jobs/%D9%85%D9%86%D8%B3%D9%82-%D9%81%D9%86%D9%8A-12049>

⁶³⁷ Logistics Coordinator Job Description , Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D9%86%D8%B3%D9%82-%D8%A7%D9%84%D9%88%D8%AC%D8%B3%D8%AA%D9%8A%D8%A7%D8%AA/>

5. Evaluate the success of the event and identify lessons learned.

The importance of managing artistic events and activities in cultural relief stems from the fact that:

1. Art events provide a platform for individuals to express their feelings and opinions about the crises they are going through.
 2. It contributes to building more cohesive communities by providing opportunities for interaction and communication between community members.
 3. Help preserve cultural heritage by reviving traditions and customs.
 4. Contributes to the psychological recovery process by providing fun and stimulating activities.
 5. Art events attract media and public attention, which helps raise funds and support for the project.
- ☒ Opportunities, jobs, positions and responsibilities for managing cultural places, spaces and areas within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Cultural Site Manager⁶³⁸ is responsible for the management and operation of the cultural site, including maintenance, restoration and marketing.
2. A restoration specialist⁶³⁹ is responsible for the restoration of heritage buildings and monuments.
3. Museum Specialist⁶⁴⁰ He is responsible for the management and organization of museums, including the collection and display of collections.
4. Cultural Programs Coordinator⁶⁴¹ He is responsible for organizing cultural events and activities on site.

The main responsibilities associated with this field include:

1. Develop plans for the development and use of the cultural site.
2. Maintenance, restoration and supervision on site maintenance and restoration work.
3. Promote the site and attract visitors.
4. Conducting research and documenting cultural heritage.

⁶³⁸ Cultural Center Manager, Subul Platform, <https://subul.sa/Dashboard/JobsAndSpecialists/JobDetails/194?isInJourney=False>

⁶³⁹ Senior Restorer, Dubai Jobs, <https://jobs.dubaicareers.ae/careersection/dubaicareers/jobdetail.ftl?job=24000081&tz=GMT-07%3A00&tzname=PST8PDT>

⁶⁴⁰ Museum Specialist, General Authority for Statistics, <https://www.stats.gov.sa/ar/job-details/262105>

⁶⁴¹ Program Coordinator, Cultural Resource, <https://mawred.org/%D8%BA%D9%8A%D8%B1-%D9%85%D8%B5%D9%86%D9%81/%D8%A5%D8%B9%D9%84%D8%A7%D9%86-%D9%88%D8%B8%D9%8A%D9%81%D8%A9-%D9%85%D9%86%D8%B3%D9%82-%D8%A8%D8%B1%D8%A7%D9%85%D8%AC-%D9%85%D8%A4%D8%B3%D8%B3%D8%A9-%D8%A7%D9%84%D9%85%D9%88%D8%B1%D8%AF/>

5. Managing the human and financial resources of the site.

The importance of managing cultural places and spaces in humanitarian relief stems from the fact that:

1. It contributes to the protection and preservation of tangible and intangible cultural heritage, thus enhancing national identity.
2. It acts as a catalyst for community development by providing opportunities for employment, training and education.
3. Provides safe spaces for self-expression and healing from trauma.
4. It contributes to the activation of cultural tourism, which supports the local economy.

- ☒ Opportunities, jobs, positions and responsibilities for managing educational and academic institutions within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. School principal⁶⁴² He is responsible for managing the school and providing a safe and stimulating learning environment.
2. A teacher ⁶⁴³is responsible for teaching subjects and guiding students.
3. An educational counselor ⁶⁴⁴who is responsible for providing psychological and social support to students.
4. A vocational trainer ⁶⁴⁵is responsible for training young people in the skills required for the labor market.
5. An academic researcher ⁶⁴⁶who is responsible for conducting research in areas related to humanitarian relief.

The main responsibilities associated with this field include:

⁶⁴² School Principal Job Description, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%AF%D9%8A%D8%B1-%D9%85%D8%AF%D8%B1%D8%B3%D8%A9-School-Principal>

⁶⁴³ Job Description for a Teacher, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%B9%D9%84%D9%85-%D8%B5%D9%81-Classroom-Teacher>

⁶⁴⁴ Job Description Educational Counselor, rolecatcher, <https://rolecatcher.com/ar/careers/professionals/education-professionals/teaching-professionals/teaching-professionals/educational-counselor/>

⁶⁴⁵ Vocational Trainer, General Authority for Statistics, <https://www.stats.gov.sa/ar/job-details/232001>

⁶⁴⁶ Academic Research, General Authority for Statistics, <https://www.stats.gov.sa/ar/job-details/235906>

1. Develop curricula that suit the needs of students and the needs of society.
2. Building the capacity of teachers and other staff.
3. Building partnerships with the local community and other organizations.
4. Evaluating the academic and social performance of students.

The importance of managing educational and academic institutions in humanitarian relief stems from that it:

1. Contribute to building generations capable of rebuilding their societies.
 2. Helps preserve cultural identity through teaching language, history and heritage.
 3. Contributes to achieving sustainable development through capacity building and providing job opportunities.
 4. Provides a safe environment for children and youth to express their feelings and overcome trauma.
- ☒ Opportunities, jobs, positions and responsibilities for managing technical workshops within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Workshop ⁶⁴⁷Leader is responsible for planning, organizing and implementing technical workshops.
2. A mentor artist ⁶⁴⁸is responsible for delivering training courses and guiding participants.
3. Responsible ⁶⁴⁹for providing the necessary materials and tools for the workshop.
4. Marketing Officer Promote the workshop ⁶⁵⁰and attract participants.

The main responsibilities associated with this field include:

1. Develop a detailed plan for the workshop, including setting objectives, identifying the target audience, setting a budget, and setting timelines.

⁶⁴⁷ Workshop leader, rolocatcher, <https://rolocatcher.com/ar/careers/technicians/legal-and-social-professionals/artistic-and-culinary-professionals/art-and-cultural-professionals/head-of-workshop/>

⁶⁴⁸ Artist Coach or Mentor, rolocatcher, <https://rolocatcher.com/careers/technicians/legal-and-social-professionals/sports-and-fitness/sports-coaches/artistic-coach/>

⁶⁴⁹ Course facilitator, Success Net, <https://www.annajah.net/%D9%85%D9%8A%D8%B3%D8%B1%D9%88-%D8%A7%D9%84-%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8-%D8%A3%D8%AF%D9%88%D8%A7%D8%B1%D9%87%D9%85-%D9%88%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87%D9%85-%D9%88%D9%85-%D8%B3%D8%A4%D9%88%D9%84%D9%8A%D8%A7%D8%AA%D9%87%D9%85-article-41870>

⁶⁵⁰ Training Coordinator & Promoter, Best Practice, <https://www.bestpractice.ae/ar/jobs/%D9%85%D9%86%D8%B3%D9%82-%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8-%D9%88%D9%85%D8%B3%D8%A4%D9%88%D9%84-%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

2. Oversee all aspects of workshop implementation, including preparation, marketing, and evaluation.
3. Collaboration with artists, cultural institutions and other partners.
4. Financial management and management of the budget allocated to the workshop.
5. Evaluate the success of the workshop and identify lessons learned.

The importance of managing technical workshops in humanitarian relief stems from the fact that:

1. Art workshops help individuals express their feelings and overcome trauma.
2. It contributes to building more cohesive communities by providing opportunities for interaction and communication.
3. Help preserve cultural heritage by passing on traditional knowledge and skills.
4. Contributes to creating small job opportunities through the production of artworks.

- ☒ Opportunities, jobs, positions and responsibilities for managing technical service providers within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Technical Project Manager ⁶⁵¹is responsible for overseeing all technical aspects of the project, including planning, implementation and evaluation.
2. Project Coordinator ⁶⁵²is responsible for coordinating between different technical teams, monitoring the progress of work, and resolving any problems that may arise.
3. structural engineer⁶⁵³ He is responsible for the restoration and rehabilitation of historic buildings.
4. Civil Engineer⁶⁵⁴ He is responsible for the infrastructure works related to the project.
5. Restoration Technician⁶⁵⁵ He is responsible for the restoration of antiquities and artifacts.

The main responsibilities associated with this field include:

1. Develop detailed work plans for technical projects, and identify required resources.

⁶⁵¹ It was previously mentioned.

⁶⁵² It was previously mentioned.

⁶⁵³ Job Description Architectural Engineer, Forsa website, <https://www.for9a.com/careers/%D9%85%D9%87%D9%86%D8%AF%D8%B3-%D9%85%D8%B9%D9%85%D8%A7%D8%B1%D9%8A-Architectural-Engineer>

⁶⁵⁴ Job Description Civil Engineer, Forsa website, <https://www.for9a.com/careers/%D9%85%D9%87%D9%86%D8%AF%D8%B3-%D9%85%D8%AF%D9%86%D9%8A-Civil-Engineer>

⁶⁵⁵ It was previously mentioned.

2. Supervising the implementation of technical works according to the specified plans.
3. Evaluate the quality of work completed, and ensure compliance with specified standards.
4. Managing the human, financial and material resources of the project.
5. communication Effectively communicate with all project stakeholders, including funders, engineers, technicians and the local community.

The importance of managing technical service providers in cultural relief stems from that it:

1. Effective applicant management ensures high quality services that meet professional standards.
2. Contributes to coordination and cooperation between the various technical teams working on the project.
3. It helps in the optimal use of available resources, whether financial, human or material.
4. Contributes to ensuring that work is completed on time and within budget.

- ☒ Opportunities, jobs, positions and responsibilities for managing research projects within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. A research project manager ⁶⁵⁶is responsible for overseeing all aspects of a research project, from planning and implementation through to evaluation and dissemination of results.
2. Field researcher ⁶⁵⁷is responsible for collecting data from the field, including conducting interviews and observations.
3. Data analyst ⁶⁵⁸is responsible for analyzing the collected data and extracting results.
4. A report writer ⁶⁵⁹is responsible for writing research reports and publishing the results.

The main responsibilities associated with this field include:

1. Develop a detailed research plan that specifies objectives, research questions, research methodology, and timelines.

⁶⁵⁶ Research Project Manager Job Description, rolecatcher, <https://rolecatcher.com/careers/managers/business-managers/sales-marketing-and-development-managers/research-and-development-managers/research-and-development-manager/>

⁶⁵⁷ Field Researcher Job, Human Access Website, <https://humanaccess.org/a/contact-us/contact-jobs/%D8%A5%D8%B9%D9%84%D8%A7%D9%86-%D9%88%D8%B8%D9%8A%D9%81%D8%A9-%D8%A8%D8%A7%D8%AD%D8%AB-%D9%85%D9%8A%D8%AF%D8%A7%D9%86%D9%8A>

⁶⁵⁸ It was previously mentioned.

⁶⁵⁹ Job Description Report Writer, Yemen HR, <https://yemenhr.com/jobs/85ed14e2-bb2f-42dd-a33e-0213ccc73c20>

2. Finding project funding and submitting proposals.
3. Managing the research team and implementing the research plan.
4. Analyze data and draw conclusions.
5. Publish results in conferences and scientific publications.

The importance of managing research projects in cultural relief stems from the fact that:

1. It helps identify the actual needs of affected communities, allowing resources to be directed more effectively.
2. Research provides the data and information needed to develop effective strategies for the conservation of cultural heritage.
3. Research helps evaluate the impact of humanitarian interventions on societies and culture.
4. Research contributes to building a knowledge base on the impacts of humanitarian crises on cultural heritage.

- ☒ Opportunities, jobs, positions and responsibilities for managing organizational policies within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Policy Manager ⁶⁶⁰is responsible for developing and implementing the project's regulatory policies.
2. Policy Advisor ⁶⁶¹advises on **and assists in the development of regulatory policies**.
3. Human Resources Manager⁶⁶² He is responsible for developing and implementing human resources policies.
4. Finance Manager⁶⁶³ He is responsible for developing and implementing the project's financial policies.

The main responsibilities associated with this field include:

⁶⁶⁰ Policy Officer Job Description, rolecatcher , <https://rolecatcher.com/careers/professionals/business-administrators/administrative-professionals/policy-administrators/policy-officer/>

⁶⁶¹ Policy Advisor Job Description, careers , <https://careers.cma.org.sa/en/saudi-arabia/jobs/%D9%85%D8%B3%D8%AA%D8%B4%D8%A7%D8%B1-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-4051310/>

⁶⁶² It was previously mentioned.

⁶⁶³ It was previously mentioned.

1. Develop comprehensive organizational policies covering all aspects of project work.
2. Implement policies effectively and fully.
3. Evaluate the effectiveness of policies and adjust them as needed.
4. Communicate with all policy stakeholders, including employees, partners and beneficiaries.
5. Training Provide training to employees on policies and procedures.

The importance of managing organizational policies in cultural relief stems from the fact that:

1. Organizational policies provide the strategic framework for the project, helping to define long-term goals and objectives.
2. Promotes transparency and accountability by defining responsibilities and authorities.
3. Contributes to improving the efficiency and effectiveness of project implementation.
4. Facilitates coordination and cooperation between the various parties involved in the project.
5. Helps ensure the long-term sustainability of the project.

☒ Social Media and Web Management Opportunities, Jobs, Positions and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Social Media Manager ⁶⁶⁴is responsible for managing all project accounts on various social media platforms.
2. Content Manager ⁶⁶⁵is responsible for producing visual, written and audio content for publication on digital platforms.
3. Web Developer ⁶⁶⁶is responsible for designing and developing the project's website.
4. Data Analyst⁶⁶⁷ He is responsible for analyzing data related to the performance of social media accounts and the website.

⁶⁶⁴ It was previously mentioned.

⁶⁶⁵ It was previously mentioned.

⁶⁶⁶ It was previously mentioned.

⁶⁶⁷ It was previously mentioned.

5. Digital Marketing Specialist⁶⁶⁸ He is responsible for developing digital marketing strategies to attract followers and expand reach.

The main responsibilities associated with this field include:

1. Develop a comprehensive social media and web strategy.
2. Producing engaging and innovative content that suits the target audience.
3. Interact with followers and answer their questions.
4. Analyze data to measure account performance and continuous improvement.
5. Use digital marketing tools to attract new followers.

The importance of social media and web management in cultural relief stems from the fact that:

1. Contributes to raising awareness of the importance of preserving cultural heritage in crisis areas.
2. Helps mobilize financial and logistical support for cultural projects.
3. Contributes to building bridges of communication between affected communities and the international community.
4. Documenting endangered cultural heritage.
5. Help mobilize volunteers and interested parties to participate in cultural relief activities.

- ☒ Opportunities, jobs, positions and responsibilities of security and safety management, and guarding within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Security and Safety Manager ⁶⁶⁹is responsible for developing and implementing security and safety plans, managing the security team, and ensuring compliance with laws and standards.
2. A security officer ⁶⁷⁰is responsible for implementing daily security procedures, guarding property, and responding to emergencies.
3. A security guard ⁶⁷¹is responsible for monitoring facilities and implementing inspection procedures.

⁶⁶⁸ Job description for an e-marketing specialist , Barq SEO, <https://br2seo.com/e-marketing-specialist/>

⁶⁶⁹ Job Description for Security and Safety Manager , Tanqeeb Blog , <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D8%A3%D9%85%D9%86/>

⁶⁷⁰ Security and Safety Officer , Riada Recruitment Website, <https://ri-bu.com/job/1548>

⁶⁷¹ Security Guard Job Description , elevatus , <https://www.elevatus.io/en/template/security-guard-job-jobs/>

4. A risk management professional ⁶⁷²who is responsible for assessing risks and developing plans to mitigate them.
5. First Aid Trainer ⁶⁷³is responsible for providing first aid training to staff and volunteers.

The main responsibilities associated with this field include:

1. Conduct a comprehensive assessment of potential security risks and prioritize them.
2. Develop comprehensive emergency plans and security procedures.
3. Training staff and volunteers on security and safety procedures.
4. Coordination with local authorities and other organizations concerned with security.
5. Monitor the implementation of security procedures and ensure compliance with policies.

The importance of the Security, Safety and Guarding Department in Cultural Relief stems from the fact that it works to:

1. Protection of individuals Protecting staff, volunteers and local communities from potential security risks.
2. Protecting cultural property from theft, vandalism and destruction.
3. Ensuring the continuity of relief work in an unstable environment.
4. Strengthening and building trust with local communities by providing a safe environment.
5. Compliance with international laws and standards related to security and safety.

- ☒ Opportunities, jobs, positions and responsibilities of the Monitoring Department within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Monitoring and Evaluation Manager⁶⁷⁴ He is responsible for developing and implementing a comprehensive monitoring and evaluation system for the project.
2. Data Analyst ⁶⁷⁵is responsible for collecting and analyzing data related to project performance.

⁶⁷² Job Description Risk Management Specialist, Makkah Blog, <https://bakkah.com/ar/knowledge-center/%D9%85%D8%B3%D8%A6%D9%88%D9%84-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1>

⁶⁷³ Job description First aid trainer, rolecatcher, <https://rolecatcher.com/ar/careers/technicians/healthcare-professionals/health-professionals/health-workers/first-aid-instructor/>

⁶⁷⁴ Job Description Monitoring and Evaluation Officer, United Iraqi Medical Society for Relief and Development < <https://uimsiraq.org/?p=2587&lang=ar>

⁶⁷⁵ It was previously mentioned.

3. Field Supervisor⁶⁷⁶ He is responsible for conducting field visits and collecting data from the field.
4. Report Writer ⁶⁷⁷is responsible for preparing periodic reports on project performance.

The main responsibilities associated with this field include:

1. Design and development of a comprehensive monitoring system covering all aspects of the project.
2. Collect quantitative and qualitative data on project performance.
3. Analyze data and draw conclusions.
4. Preparing periodic reports on project performance.
5. Communicate with various stakeholders regarding monitoring results.

The importance of monitoring management in cultural relief stems from the fact that it:

1. Monitoring helps to continuously evaluate project performance, and identify strengths and weaknesses.
2. Monitoring ensures adherence to the project's specified quality standards.
3. Monitoring provides the information needed to make informed decisions about the future of the project.
4. Promotes transparency and accountability by providing regular reports on progress.
5. Helps learn lessons from past experiences and improve future performance.

- ☒ Opportunities, jobs, positions and responsibilities of the follow-up management within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Follow-up Manager ⁶⁷⁸is responsible for developing and implementing a comprehensive follow-up system for the project.
2. Data Analyst⁶⁷⁹ He is responsible for collecting and analyzing data related to project performance.
3. Field Observer ⁶⁸⁰is responsible for conducting field visits and collecting data from the field.

⁶⁷⁶ It was previously mentioned.

⁶⁷⁷ It was previously mentioned.

⁶⁷⁸ It was previously mentioned.

⁶⁷⁹ It was previously mentioned.

⁶⁸⁰ It was previously mentioned.

4. Report Writer ⁶⁸¹is responsible for preparing periodic reports on project performance.

The main responsibilities associated with this field include:

1. Design and develop a comprehensive monitoring system covering all aspects of the project.
2. Define key performance indicators to measure project progress.
3. Collect quantitative and qualitative data on project performance.
4. Analyze data and draw conclusions.
5. Preparing periodic reports on project performance.
6. Communicate with various parties concerned with follow-up results.

The importance of follow-up management in cultural relief stems from the fact that it:

1. Monitoring helps evaluate the extent to which the project's set objectives are being achieved.
2. Follow-up ensures adherence to specified quality standards.
3. Helps to uncover challenges and obstacles facing the project.
4. Monitoring provides information needed to improve project performance.
5. Promotes transparency and accountability by providing regular reports on progress.

- ☒ Opportunities, jobs, positions and responsibilities of evaluation management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Evaluation Manager ⁶⁸²is responsible for developing and implementing evaluation plans, managing the evaluation team, analyzing results, and preparing reports.
2. Data Analyst⁶⁸³ He is responsible for collecting and analyzing quantitative and qualitative data related to the project.
3. Field evaluator ⁶⁸⁴is responsible for conducting interviews and field observations to collect data.
4. Report writer ⁶⁸⁵is responsible for preparing final reports on evaluation results.

⁶⁸¹ It was previously mentioned.

⁶⁸² It was previously mentioned.

⁶⁸³ It was previously mentioned.

⁶⁸⁴ Field Supervisor Job , Nahda Makers Organization, <https://nahdamakers.org/ar/ads/87>

⁶⁸⁵ It was previously mentioned.

The main responsibilities associated with this field include:

1. Design and develop comprehensive evaluation plans covering all aspects of the project.
2. Selecting appropriate approaches and methods for collecting and analyzing data.
3. Collect quantitative and qualitative data through interviews, observations, questionnaires, and other tools.
4. Analyze data, draw conclusions and interpret them.
5. Prepare detailed reports on evaluation results and make recommendations.

The importance of evaluation management in cultural relief stems from the fact that:

1. Evaluation helps measure the actual impact of the project on cultural heritage and the local community.
2. The evaluation provides accurate information to make informed decisions about whether to continue or modify the project.
3. Promotes transparency and accountability by providing accurate reporting on project performance.
4. Increases the confidence of funders and donors in the project.
5. Contributes to building knowledge and developing institutional capabilities.

- ☒ Opportunities, jobs, positions and responsibilities for training and capacity building management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Training and Capacity Building Manager ⁶⁸⁶ is responsible for developing and implementing training programs, assessing training needs, and managing the team of trainers.
2. trainer⁶⁸⁷ Responsible for providing training in various areas related to the preservation of cultural heritage.

⁶⁸⁶ Job Description for Training and Development Manager , Tanqeeb Blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D8%AA%D8%AF%D8%B1%D9%8A%D8%A8-%D9%88%D8%A7%D9%84%D8%AA/>

⁶⁸⁷ It was previously mentioned.

3. Curriculum Developer⁶⁸⁸ is responsible for developing training curricula and designing training materials.
4. Project Coordinator⁶⁸⁹ He is responsible for coordinating and implementing training projects.

The main responsibilities associated with this field include:

1. Assessing the training needs of individuals and local communities.
2. Develop training curricula that suit local needs.
3. Implement training programs using a variety of teaching methods.
4. Evaluating the effectiveness of training programs.
5. Support institutional capacity building for organizations working in the field of cultural heritage.

The importance of training management and capacity building in cultural relief stems from It works on:

1. Empowering individuals and communities to participate effectively in the protection and management of their cultural heritage.
2. Building the necessary competencies to preserve cultural heritage, such as restoration of antiquities, museum management, and protection of tangible and intangible heritage.
3. Ensuring the sustainability of cultural projects through institutional capacity building.
4. Facilitate the exchange of knowledge and expertise between various stakeholders.
5. Strengthening cooperation between local communities, governmental and non-governmental organizations.

- ☒ Opportunities, jobs, positions and responsibilities of purchasing management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Purchasing Manager⁶⁹⁰ He is responsible for developing and implementing procurement plans, managing the procurement team, and ensuring that procurement objectives are achieved.

⁶⁸⁸ Job Description for Curriculum Developer , Tanqeeb Blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%B1-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B7%D9%88%D8%B1-%D9%85%D9%86%D8%A7%D9%87%D8%AC-%D8%AA%D8%B9%D9%84%D9%8A%D9%85%D9%8A/>

⁶⁸⁹ It was previously mentioned.

⁶⁹⁰ Purchasing Manager Job Description, Forsa Website, <https://www.for9a.com/careers/%D9%85%D8%AF%D9%8A%D8%B1-%D9%85%D8%B4%D8%AA%D8%B1%D9%8A%D8%A7%D8%AA-Purchasing-Manager>

2. Buyer Responsible for sourcing suppliers, evaluating their bids, and issuing purchase orders.
3. Store Manager⁶⁹¹ He is responsible for receiving and storing materials and equipment, and managing inventory.
4. Quality Officer ⁶⁹²is responsible for ensuring the quality of materials and equipment purchased.

The main responsibilities associated with this field include:

1. Determine the requirements for materials and equipment needed for the project.
2. Find reliable suppliers and evaluate their offers.
3. Preparing or ordering purchases and signing contracts.
4. Follow up on orders to ensure they are delivered on time.
5. Manage inventory to ensure necessary materials and equipment are available.
6. Ensuring the quality of materials and equipment purchased.

The importance of purchasing management in cultural relief stems from: It ensures:

1. Providing the necessary materials and equipment to implement the project on time.
2. Achieve the best value for money by negotiating prices and obtaining competitive offers.
3. Ensure the quality of materials and equipment purchased.
4. Ensure that materials and equipment purchased conform to project specifications.
5. Ensure timely delivery of materials and equipment.

☒ Cultural Production Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities In humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Production Manager ⁶⁹³is responsible for overseeing all phases of the project, from planning and development to implementation and evaluation.

Job Description for Assistant Purchasing Manager, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B3%D8%A7%D8%B9%D8%AF-%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D8%B4%D8%AA%D8%B1/>

691 Job description for warehouse and stores manager, Tanqeeb blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D9%85%D8%AE%D8%A7%D8%B2%D9%86-%D9%88%D9%85%D8%B3%D8%AA%D9%88%D8%AF/>

692 Quality Manager Job Description, Tanqeeb Blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D8%AC%D9%88%D8%AF%D8%A9/>

693 Production Manager Job Description, Naqib Website, <https://www.for9a.com/careers/%D9%85%D8%AF%D9%8A%D8%B1-%D8%A5%D9%86%D8%AA%D8%A7%D8%AC-production-manager>

2. Project Coordinator⁶⁹⁴ is responsible for coordinating efforts between the various parties involved in the project.
3. Restoration Technician⁶⁹⁵ Responsible for the restoration of monuments and heritage buildings.
4. Heritage Conservation⁶⁹⁶ Manager is responsible for developing strategies for the conservation of cultural heritage.
5. trainer⁶⁹⁷ Responsible for training the local community in heritage conservation skills.

The main responsibilities associated with this field include:

1. Develop detailed project business plans and identify required resources.
2. Financial management, budget management and expense tracking.
3. Execute or supervise the implementation of planned activities in the field.
1. Coordination With various stakeholders, such as local authorities, local communities and international organizations.

The importance of cultural production management in humanitarian relief stems from the fact that:

2. It contributes to the protection of tangible and intangible cultural heritage from loss and damage.
3. It works to rebuild damaged archaeological and heritage sites.
4. Contributes to strengthening the cultural identity of affected communities.
5. Supports economic and social development by creating job opportunities and stimulating cultural tourism.
6. It contributes to raising community awareness of the importance of cultural heritage and how to protect it.

☒ Marketing Management Opportunities, Jobs, Positions and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

⁶⁹⁴ It was previously mentioned.

⁶⁹⁵ It was previously mentioned.

⁶⁹⁶ Director of Cultural Heritage Department, Hail Region Development Authority, <https://careers.hrd.gov.sa/ar/saudi-arabia/jobs/%D9%85%D8%AF%D9%8A%D8%B1-%D8%A5%D8%AF%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%AA%D8%B1%D8%A7%D8%AB-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A-1100025363/>

⁶⁹⁷ Trainer Job Description, Yemen HR, <https://yemenhr.com/jobs/18846e5a-3b1b-412b-9c20-e5ef4ec762db>

1. Marketing Manager ⁶⁹⁸is responsible for developing and implementing marketing strategies, managing marketing campaigns, and evaluating performance.
2. Public Relations Officer ⁶⁹⁹is responsible for building relationships with the media, donors and the local community.
3. Digital Marketing Officer ⁷⁰⁰is responsible for managing the organization's digital presence on social media and websites.
4. A graphic designer ⁷⁰¹is responsible for designing marketing materials, such as posters, flyers, and images.

The main responsibilities associated with this field include:

1. Develop a comprehensive marketing strategy that aligns with the project objectives.
2. Implementing various marketing campaigns, such as awareness campaigns, fundraising campaigns, and public relations campaigns.
3. Conducting marketing research to understand target audience needs and evaluate campaign effectiveness.
4. Managing social media accounts and interacting with the public.
5. Preparing various marketing materials, such as brochures, reports, photos and videos.

The importance of marketing management in cultural relief stems from the fact that it works to:

1. Raising awareness of the importance of cultural heritage and the impact of conflicts on it.
2. Attracting funding and assistance from donors and international institutions.
3. Encourage local communities to participate in reconstruction and rehabilitation efforts.
4. Building strong partnerships with government and private organizations.
5. Improving the image of the organization working in the field of cultural relief.

⁶⁹⁸ Marketing Manager Job Description, Mawared Platform, <https://mawaredplatform.com/career-path/marketing-manager-job-description/>

⁶⁹⁹ It was previously mentioned.

⁷⁰⁰ It was previously mentioned.

⁷⁰¹ Graphic Designer Job Description, Tanqeeb Website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B5%D9%85%D9%85-%D8%AC%D8%B1%D8%A7%D9%81%D9%8A%D9%83/>

- ☒ Opportunities, jobs, positions and responsibilities of transportation management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Transportation Manager ⁷⁰²is responsible for planning and coordinating all transportation operations, managing the work team, and ensuring compliance with rules and regulations.
2. The transportation coordinator ⁷⁰³is responsible for implementing daily transportation plans, monitoring the progress of operations, and resolving any problems that may arise.
3. driver⁷⁰⁴ Responsible for driving vehicles and transporting materials and people to their destinations.

The main responsibilities associated with this field include:

1. Develop detailed transportation plans tailored to project needs.
2. Coordination with relevant authorities to provide the necessary logistical services.
3. Management of available human and material resources.
4. Monitor the progress of transportation operations and ensure that materials reach their destination safely.
5. Evaluate the performance of the transportation system and suggest improvements.

The importance of transportation management in cultural relief stems from its ability to:

1. Providing and facilitating access to damaged archaeological and heritage sites, even those located in remote areas.
2. Transport of experts and equipment Transporting experts and equipment necessary to carry out restoration and conservation operations.
3. Ensuring the safety of archaeological materials during transportation and storage.
4. Logistics coordination with the relevant authorities to provide the necessary logistical services.
5. Achieve cost savings through good transportation planning.

⁷⁰² Job description and duties of the Traffic and Operations Manager , Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%B1-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D8%AD%D8%B1%D9%83%D8%A9-%D9%88%D8%A7%D9%84%D9%86%D9%82/>

⁷⁰³ Job Description Transport Coordinator, rolecatcher , <https://rolecatcher.com/careers/clerical-support/numerical-and-material-clerks/material-clerks/transport-clerks/move-coordinator/>

⁷⁰⁴ Driver job description, Forsa Blog, <https://www.for9a.com/careers/%D8%B3%D8%A7%D8%A6%D9%82-Driver>

- ☒ Distribution Management Opportunities, Jobs, Positions and Responsibilities within Cultural Relief Activities In humanitarian response projects

There are many job opportunities available in this field, including:

1. Distribution Manager⁷⁰⁵ He is responsible for planning and coordinating all distribution operations, managing the work team, and ensuring compliance with rules and regulations.
2. Distribution Coordinator⁷⁰⁶ He is responsible for implementing daily distribution plans, monitoring the progress of operations, and resolving any problems that may arise.
3. The warehouse manager ⁷⁰⁷is responsible for storing materials and equipment, managing inventory, and securing it.
4. driver Responsible ⁷⁰⁸for driving vehicles and transporting materials to their destinations.
5. storage worker⁷⁰⁹ Responsible for loading and unloading materials, and organizing warehouses.

The main responsibilities associated with this field include:

1. Develop detailed distribution plans tailored to project needs.
2. Coordination with relevant authorities to provide the necessary logistical services.
3. Management of available human and material resources.
4. Monitor the progress of distribution operations and ensure that materials reach their destination safely.
5. Evaluate the performance of the distribution system and suggest improvements.

The importance of distribution management in cultural relief

1. Ensure that materials and equipment required for restoration and conservation operations reach the target sites in a timely manner.
2. Protecting archaeological materials from damage and destruction during transportation and distribution.
3. Coordination with relevant authorities to provide the necessary logistical services for distribution operations.

⁷⁰⁵ Job Description Distribution Manager, rolecatcher , <https://rolecatcher.com/careers/managers/production-and-specialized-services-managers/managers/supply-and-distribution-managers/distribution-manager/>

⁷⁰⁶ Job Description for Distribution Coordinator, Maram Foundation for Relief and Development, <https://maramfoundation.org/mf-hr-23-069/>

⁷⁰⁷ It was previously mentioned.

⁷⁰⁸ It was previously mentioned.

⁷⁰⁹ It was previously mentioned.

4. Achieve cost savings through good distribution planning.
5. Achieving sustainability in cultural relief projects by ensuring continuous access to materials.
- ☒ Opportunities, jobs, positions and responsibilities of warehouse management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The warehouse manager ⁷¹⁰is responsible for overseeing all warehouse operations, setting policies and procedures, and evaluating performance.
2. The storekeeper ⁷¹¹is responsible for receiving and inspecting materials, storing them properly, and preparing reports.
3. Restoration Technician⁷¹² He is responsible for restoring damaged cultural materials before they are stored.

The main responsibilities associated with this field include:

1. Receiving and inspecting cultural materials to ensure their safety and compliance with records.
2. Store cultural materials in a safe, dry, cool place, observing the storage conditions specified for each type of material.
3. Prepare detailed records for each cultural object, including its description, date, condition, and storage location.
4. Conduct periodic inventory counts to ensure accuracy of records and protect materials from loss or theft.
5. Conducting periodic maintenance of the warehouse and the equipment used in it.
6. Coordination with relevant authorities to distribute cultural materials to beneficiaries.

The importance of warehouse management in cultural relief stems from its ability to:

1. Protecting cultural materials from damage and destruction due to environmental factors or poor storage.

⁷¹⁰ It was previously mentioned.

⁷¹¹ It was previously mentioned.

⁷¹² It was previously mentioned.

2. Providing a suitable environment for storing cultural materials and facilitating access to them when needed.
 3. Maintain the quality of cultural materials by applying correct storage procedures.
 4. Documenting all stored materials and recording information about them to facilitate the follow-up and search process.
- ☒ Opportunities, jobs, positions and responsibilities for managing and protecting cultural and archaeological sites within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Restoration Specialist⁷¹³ He is responsible for restoring damage to archaeological sites and historical buildings.
2. Civil Engineer⁷¹⁴ Responsible for assessing structural damage to historic buildings and proposing restoration solutions.
3. Heritage Preservation Specialist⁷¹⁵ Responsible for developing plans for the long-term conservation of cultural heritage.
4. Project Manager⁷¹⁶ Responsible for managing and coordinating all cultural relief project activities.
5. Community Awareness Specialist⁷¹⁷ Responsible for raising community awareness of the importance of cultural heritage and how to protect it.

The main responsibilities associated with this field include:

1. Conduct a comprehensive assessment of damage to archaeological sites and historical buildings.
2. Develop comprehensive restoration plans that take into account the technical and historical aspects of the site.
3. Implementing restoration works and supervising the implementation of restoration works in cooperation with specialists.

⁷¹³ It was previously mentioned.

⁷¹⁴ It was previously mentioned.

⁷¹⁵ It was previously mentioned.

⁷¹⁶ It was previously mentioned.

⁷¹⁷ Job Description for Community Awareness Specialist, Yemen HR, <https://yemenhr.com/jobs/6c6c3ca6-747c-4e3f-a701-6f216c2e528c>

4. Documenting all stages of work and the results achieved.
5. Organizing awareness programs for the local community on the importance of cultural heritage.
6. Conducting scientific research to study the history and civilization of the region.

The importance of protecting cultural and archaeological sites stems from the fact that it works to

1. These sites represent the collective memory of peoples and contribute to the preservation of their cultural identity.
2. These sites could be a driver of tourism and job opportunities after the crisis is over.
3. These sites contribute to educating future generations and making them aware of their history and civilization.
4. These sites provide opportunities for researchers to study history and ancient civilizations.

- ☒ Opportunities, jobs and responsibilities for complaints management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Field Complaints Specialist ⁷¹⁸: This specialist works directly with beneficiaries in the field, collects complaints, verifies them, records them, and refers them to the relevant authorities.
2. Complaints Officer ⁷¹⁹: Supervises the complaints management system in general, analyzes complaints, follows up on them, and prepares reports on them.
3. Complaints Officer ⁷²⁰ is responsible for supervising the activities and complaints staff in the project, and follows up on the implementation of complaints procedures.

The responsibilities of those working in the field of complaints management in cultural relief projects include the following:

1. Collecting complaints by providing safe and easy channels for submitting complaints, whether verbal, written or via social media.

⁷¹⁸ Job Description for Field Complaints Specialist, Yemen HR, <https://yemenhr.com/jobs/0b0aea86-d818-48ec-9db5-415d50a8f8b2>

⁷¹⁹ Job Description for Complaints Officer, Subul Platform, <https://subol.sa/Dashboard/JobsAndSpecialists/JobDetails/419?isInJourney=True>

⁷²⁰ Job Description for Complaints Officer, Yemen HR, <https://yemenhr.com/jobs/3322f364-ae1d-4270-a818-3e64b3cd09dd>

2. Verify complaints, ensure the validity of the complaint, collect the necessary evidence, and determine the party responsible for handling it.
3. Register the complaint in the complaints management system, prioritize it, and set a deadline for responding to it.
4. Refer the complaint to the competent authority to adjudicate it and follow up on the measures taken.
5. Preparing periodic reports on complaints received, actions taken regarding them, and providing recommendations for improving performance.
6. Communicate and inform complainants about the progress of the procedures for considering their complaints, and provide clear and detailed responses.
7. Raising community awareness of the importance of filing complaints, how to file them, and their rights to receive good services.

There is an importance of managing complaints in cultural relief projects because it

1. Complaint management helps build trust between the organization and the community, by showing interest in beneficiaries' opinions and responding to their problems.
 2. It contributes to improving the quality of services for beneficiaries, by identifying weaknesses and addressing them.
 3. It enhances transparency and accountability in the organization's work, and ensures that resources are used effectively and efficiently.
 4. It helps protect the organization from legal and financial risks, by dealing quickly and effectively with complaints.
- ☒ Opportunities, jobs and responsibilities for managing volunteer efforts within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Volunteer Programs Manager ⁷²¹is responsible for planning and implementing volunteer programs, coordinating work between volunteers and the organization, and evaluating performance.
2. Volunteer Coordinator: Recruits ⁷²²and trains volunteers, assigns tasks to them, monitors their performance, and resolves any problems they may encounter.
3. Volunteer Relations Officer ⁷²³builds strong relationships with volunteers, motivates and supports them, and listens to their opinions and suggestions.

The responsibilities of those working in the field of managing volunteer efforts in cultural relief projects include the following:

1. Search for qualified volunteers, educate them about the importance of volunteer work, and attract them to join the project.
2. Providing volunteers with the necessary training to acquire the skills and knowledge they need to perform their tasks effectively.
3. Distributing tasks to volunteers in a manner that suits their abilities and interests, and ensuring that all different aspects of the project are covered.
4. Follow up on volunteers' performance periodically, and provide the necessary feedback and guidance.
5. Evaluate volunteer programs periodically, analyze strengths and weaknesses, and suggest necessary adjustments to improve performance.
6. Build a robust volunteer management system, including a volunteer database, communication and evaluation tools.

The importance of managing volunteer efforts in cultural relief projects stems from:

1. Volunteer work contributes to increasing project efficiency, saving resources, and expanding the scope of services.

⁷²¹ Job Description for Volunteer Programs Manager, Etaam Association, <https://saudifoodbank.com/wp-content/uploads/2017/08/VOLUNTEER.pdf>

⁷²² Job Description for Volunteer Coordinator, rolecatcher, <https://rolecatcher.com/careers/managers/business-managers/business-managers-and-administrators/hr-managers/employee-volunteering-programme-coordinator/>

⁷²³ It was previously mentioned.

2. It helps build the capacities of the local community and enables it to contribute to the development process.
3. It enhances social cohesion and strengthens ties between members of society.
4. It helps preserve the cultural identity of the community, and transmit the cultural heritage to future generations.

Maintenance Management Opportunities, Jobs and Responsibilities within Cultural Relief

Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Maintenance technician ⁷²⁴who carries out daily and preventive maintenance work for cultural buildings and facilities, and repairs emergency malfunctions.
2. Maintenance Engineer ⁷²⁵supervises maintenance work, plans and implements major maintenance projects, and prepares technical reports.
3. Maintenance Manager ⁷²⁶is responsible for managing the maintenance department, determining material and tool requirements, and evaluating team performance.

The responsibilities of those working in the field of maintenance management in cultural relief projects include the following:

1. Building maintenance and periodic maintenance of buildings, such as electrical, plumbing and carpentry maintenance, and repairing any damage resulting from natural conflicts or wars.
2. Maintaining movable cultural artifacts, such as furniture, paintings, and books, and protecting them from damage and corrosion.
3. Maintenance of equipment and laboratories used in restoration and preservation work.
4. Preparing periodic reports on the condition of buildings and holdings, and identifying future needs.
5. Planning long-term maintenance operations and determining the necessary budget.

⁷²⁴ Maintenance Technician Job Description , Forsa Blog , <https://www.for9a.com/careers/%D9%81%D9%86%D9%8A-%D8%B5%D9%8A%D8%A7%D9%86%D8%A9-Maintenance-Technician>

⁷²⁵ Maintenance Engineer Job Description , Forsa Blog , <https://www.for9a.com/careers/%D9%85%D9%87%D9%86%D8%AF%D8%B3-%D8%B5%D9%8A%D8%A7%D9%86%D8%A9-Maintenance-Engineer>

⁷²⁶ Job description for Maintenance Manager, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D8%B5%D9%8A%D8%A7%D9%86%D8%A9-Maintenance-Manager>

6. Cooperation with the authorities concerned with preserving cultural heritage, such as the Ministry of Culture and Antiquities, and international organizations.

The importance of maintenance management in cultural relief projects stems from the fact that:

1. Conservation management contributes to protecting cultural heritage from damage and extinction, and ensuring its continuity for future generations.
2. Promoting cultural tourism by preserving historical buildings and sites, attracting tourists and increasing national income.
3. Maintenance projects provide job opportunities for many people, which contributes to improving the economic conditions of local communities.
4. It helps to enhance the cultural identity of the community, and preserve the tangible and intangible heritage.

- ☒ Opportunities, jobs and responsibilities for the management of controls within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. An internal auditor ⁷²⁷who examines the financial and administrative procedures of the project and ensures that they comply with applicable regulations and rules.
2. Compliance Officer ⁷²⁸ensures the project's compliance with local and international laws and regulations, and develops compliance policies and procedures.
3. Risk Manager identifies ⁷²⁹and evaluates the risks that may face the project, and develops plans to reduce them.

The responsibilities of those working in the field of control management in cultural relief projects include the following:

1. Establish clear policies and procedures to ensure transparency and accountability in project management.

⁷²⁷ It was previously mentioned.

⁷²⁸ Compliance Officer Job Description, Yemen HR, <https://yemenhr.com/jobs/a8a61f88-bf82-4688-a873-1e7dfab5eb8f>

⁷²⁹ It was previously mentioned.

2. Identify and assess potential risks that may affect the achievement of project objectives, whether financial, operational or reputational.
3. Conduct regular internal reviews to ensure that policies and procedures are properly applied.
4. Monitoring funds allocated to the project and ensuring that they are spent in accordance with the approved budget.
5. Ensure transparency at all stages of the project, and provide the necessary information to funders and donors.
6. Ensure that the project complies with all applicable laws and regulations.
7. Train employees on the importance of compliance with controls, and make them aware of the policies and procedures in place.

The importance of managing controls in cultural relief projects stems from the fact that:

1. It helps to conserve resources allocated to the project, and avoid waste and corruption.
2. It contributes to improving project performance and ensuring that its objectives are achieved effectively and efficiently.
3. It builds trust among funders, donors and the public in the project.
4. Protects the project from legal and financial risks.

Media Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The Communications Manager ⁷³⁰is responsible for developing and implementing the project's communication strategies, managing media relations, and building a positive image for the project.

⁷³⁰ Job Description for Communications Manager, rolecatcher , <https://rolecatcher.com/careers/managers/production-and-specialized-services-managers/ict-service-managers/ict-service-managers/telecommunications-manager/>

2. Media Specialist ⁷³¹prepares various media materials, such as press releases, reports, photos and videos, and publishes them across various channels.
3. Social media ⁷³²: Manages the project's social media accounts, interacts with the public, and publishes media content.

The responsibilities of those working in the field of media management in cultural relief projects include the following:

1. Develop a comprehensive communications strategy that defines project objectives, identifies target audience, and selects appropriate channels for communication.
2. Preparing various media materials, such as press releases, reports, photos and videos, in different languages to suit the target audience.
3. Building strong relationships with various media outlets, and providing accurate and transparent information to journalists.
4. Organizing and covering media conferences, seminars and workshops.
5. Monitor, analyze, and provide feedback on media coverage of the project.
6. Measuring the effectiveness of communication efforts and evaluating the extent to which specific objectives are achieved.

The importance of media management in cultural relief projects stems from the fact that:

1. The media contributes to raising awareness of the importance of cultural heritage and encouraging society to participate in efforts to preserve it.
2. The media helps attract funding for the project, by highlighting its importance and positive impact.
3. Contributes to building partnerships with international and local organizations, and increasing cooperation in the field of cultural heritage preservation.
4. The media can contribute to changing negative attitudes towards cultural heritage and encouraging positive attitudes.

⁷³¹ Job description for the profession of media specialist , Tanqeeb blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D8%A5%D8%B9%D9%84%D8%A7%D9%85/>

⁷³² It was previously mentioned.

☒ Content Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Content Manager ⁷³³is responsible for developing and implementing the project's content strategy, managing the team, and ensuring content quality.
2. Content writer who ⁷³⁴prepares and edits various types of content, such as articles, reports, and stories, and publishes them across various channels.
3. Social Media Manager⁷³⁵ He manages the project's accounts on social media platforms, interacts with the public, and publishes media content.
4. A graphic designer ⁷³⁶creates visual materials, such as images, infographics, and videos, to support written content.

The responsibilities of a content manager in cultural relief projects include:

1. Develop a comprehensive strategy that defines content objectives, identifies the target audience, and chooses the appropriate channels to publish the content.
2. Preparing various types of content, such as articles, reports, and stories, in different languages to suit the target audience.
3. Organize and coordinate content, publish it across various channels, and update it continuously.
4. Analyze content performance, evaluate its impact on the audience, and make adjustments to improve performance.
5. Search for new and innovative stories, and develop ideas for engaging content.
6. Collaborate with other teams on the project, such as the communications team and the field team, to ensure content aligns with project objectives.

The importance of content management in cultural relief projects stems from the fact that:

⁷³³ It was previously mentioned.

⁷³⁴ Job Description for Content Writer, Forsa Blog, <https://www.for9a.com/careers/%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%AD%D8%AA%D9%88%D9%89-Content-Writer>

⁷³⁵ It was previously mentioned.

⁷³⁶ It was previously mentioned.

1. The content contributes to spreading awareness of the importance of cultural heritage, and encouraging the community to participate in efforts to preserve it.
2. It helps document cultural heritage, and preserve the stories of affected communities for future generations.
3. It contributes to building bridges of communication between various stakeholders, such as local communities, international organizations and donors.
4. It helps attract financial and material support for the project, by highlighting its importance and positive impact.

Opportunities, jobs and responsibilities for managing efficiency, effectiveness, compliance and performance within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Program Manager ⁷³⁷is responsible for supervising the implementation of programs, ensuring that set objectives are achieved, and monitoring performance.
2. Performance Analyst ⁷³⁸collects and analyzes data, evaluates performance, and suggests improvements.
3. Compliance Officer ⁷³⁹ensures the project's compliance with local and international laws and regulations, and works to develop compliance policies and procedures.
4. An internal auditor ⁷⁴⁰who examines the financial and administrative procedures of the project and ensures that they comply with applicable regulations and rules.

PMEA working in cultural relief projects include:

1. Identify indicators that measure project performance and the extent to which specific objectives are achieved.
2. Collect and analyze data related to project performance to identify strengths and weaknesses.
3. Evaluate project performance periodically and suggest improvements.

⁷³⁷ It was previously mentioned.

⁷³⁸ Performance Analyst Job Description, [holistiquetraining](https://holistiquetraining.com/ar/news/excel-as-a-business-analyst-essential-skills-and-strategies), <https://holistiquetraining.com/ar/news/excel-as-a-business-analyst-essential-skills-and-strategies>

⁷³⁹ It was previously mentioned.

⁷⁴⁰ It was previously mentioned.

4. Ensure project compliance with applicable laws and regulations, and develop compliance policies and procedures.
5. Preparing periodic reports on project performance and submitting them to funding and donor agencies.
6. Training employees on the importance of compliance, and making them aware of evaluation and performance mechanisms.

PMEA management in cultural relief projects stems from the fact that:

1. Helps improve project performance and ensure that set objectives are achieved.
2. Contributes to the optimal use of resources allocated to the project.
3. It enhances transparency and accountability in the project, and increases the confidence of funders and donors.
4. It helps reduce the risks that the project may face, whether financial or operational risks.

☒ Programming Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The Program Manager ⁷⁴¹is responsible for overseeing the implementation of all programs and activities, and ensuring that the set objectives are achieved.
2. Program Coordinator ⁷⁴²coordinates and implements specific programs, monitors progress, and evaluates results.
3. Software Developer ⁷⁴³Designs and develops new software, and modifies existing software, to ensure it meets changing needs.

The responsibilities of the Cultural Relief Program Manager include:

1. Develop detailed plans for programs and activities, and identify the resources needed to implement them.

⁷⁴¹ It was previously mentioned.

⁷⁴² It was previously mentioned.

⁷⁴³ Job Description for Programmer / Software Developer , Free Alternatives, <https://open-alt.com/content/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%84%D9%85%D8%A8%D8%B1%D9%85%D8%AC-%D9%85%D8%B7%D9%88%D8%B1-%D8%A7%D9%84%D8%A8%D8%B1%D8%A7%D9%85%D8%AC>

2. Supervising the implementation of programs according to the established plan, and following up on the progress of work.
3. Periodically evaluate program performance, analyze results, and suggest necessary modifications.
4. Search for new programs and innovations that can be applied to the project.
5. Coordination with local and international partners, and exchange of experiences and knowledge.

The importance of programming management in cultural relief projects stems from the fact that it

1. Programming management helps to achieve project objectives effectively and efficiently.
2. Contributes to the optimal use of resources allocated to the project.
3. Helps ensure the long-term sustainability of the project.
4. Helps adapt to changes in the field situation.

- ☒ Opportunities, jobs and responsibilities for managing donations within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Fundraising Manager ⁷⁴⁴is responsible for developing and implementing the fundraising strategy, managing the team, and building relationships with donors.
2. Donor Relations Specialist ⁷⁴⁵who builds strong relationships with existing and new donors and maintains communication with them.
3. Donation Request Writer ⁷⁴⁶prepares attractive and persuasive donation requests, and clearly presents projects.
4. Donation Campaign Coordinator ⁷⁴⁷organizes and implements various donation campaigns, whether online or field campaigns.

⁷⁴⁴ Job description for Donations Manager, rolecatcher, <https://rolecatcher.com/ar/careers/professionals/business-administrators/sales-and-marketing-professionals/pr-professionals/fundraising-manager/>

⁷⁴⁵ Job Description for Public Relations Specialist, Yemen HR, <https://yemenhr.com/jobs/2dabd86f-7dc9-4f5b-934a-03826c16adbe>

⁷⁴⁶ Grant Writer Job Description, Minthr HR, <https://minthr.com/careers/grant-writer-job-description/>

⁷⁴⁷ Job Description: Donation Processing Coordinator, Jobs, <https://www.jobs.ps/jobs/gifts-processing-coordinator-55045>

The responsibilities of those working in the field of managing donations in cultural relief projects include the following:

1. Develop a comprehensive fundraising strategy that sets goals, identifies potential sources of donations, and chooses appropriate methods for raising money.
2. Build strong relationships with existing and new donors, and provide them with the necessary information about the project.
3. Prepare compelling donation requests that present the project's goals and impact, and explain how donations will be used.
4. Organizing various donation campaigns, such as charity events, auctions, and competitions.
5. Follow up on donations received, thank donors, and provide periodic reports on the use of donations.

The importance of managing donations in cultural relief projects stems from the fact that:

1. Donations are a primary source of funding for these projects, allowing them to carry out their activities and programs.
2. Helps build strong partnerships with other institutions and organizations, enhancing the project's impact.
3. It contributes to raising awareness of the importance of cultural heritage and encouraging community participation in its protection.
4. It helps ensure the long-term sustainability of the project, by providing ongoing sources of funding.

- ☒ Opportunities, jobs and responsibilities for managing learning and educational processes within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Training Manager ⁷⁴⁸is responsible for designing and implementing training and development programs for staff, volunteers and local partners.

⁷⁴⁸ It was previously mentioned.

2. Curriculum developer ⁷⁴⁹who develops specialized training curricula in the field of cultural heritage preservation, and meets the needs of local communities.
3. Educational Projects Coordinator coordinates ⁷⁵⁰and implements various educational projects, follows up on the progress of work, and evaluates the results.
4. A teacher or trainer ⁷⁵¹who provides practical and theoretical training to participants in educational programs.

The responsibilities of those working in the field of learning management and educational operations in cultural relief projects include the following:

1. Identify training needs of staff, local partners and local communities.
2. Design effective training programs that meet specific needs and use innovative teaching methods.
3. Implement training programs according to the plan, and evaluate trainees' participation.
4. Developing specialized training curricula in the field of cultural heritage preservation, and updating them periodically.
5. Evaluate the effectiveness of training programs, analyze results, and suggest necessary modifications.

The importance of managing learning and educational processes in cultural relief projects stems from the fact that:

1. Contributes to building the capacities of individuals and local institutions to protect and preserve cultural heritage.
2. Empowering local communities to participate actively in the recovery process and take responsibility for protecting their heritage.
3. Ensure long-term sustainability of projects by building the necessary competencies.

⁷⁴⁹ It was previously mentioned.

⁷⁵⁰ Job Description for Educational Projects Coordinator, Taawon Organization, <https://www.taawon.org/ar/advertisement/jobs/%D9%85%D9%86%D8%B3%D9%82-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D9%84%D8%A8%D8%B1%D9%86%D8%A7%D9%85%D8%AC-%D8%A7%D9%84%D8%AA%D8%B9%D9%84%D9%8A%D9%85>

⁷⁵¹ It was previously mentioned.

4. It contributes to improving the quality of work in the project, and increasing the efficiency of employees and partners.

☒ Opportunities, jobs and responsibilities for managing clients and suppliers within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Donor Relations Manager ⁷⁵²is responsible for building and developing relationships with existing and new donors, and providing support to them.
2. Purchasing Manager ⁷⁵³is responsible for managing the purchasing process and ensuring that the project obtains the necessary goods and services at the best prices and quality.
3. Project Coordinator ⁷⁵⁴coordinates work with local and international partners, ensuring projects are implemented according to the specified timeline and budget.

The responsibilities of those working in customer and supplier management in cultural relief projects include the following:

1. Build strong relationships with donors, partners and volunteers, and work to foster mutual trust.
2. Providing the necessary support to donors and partners, and providing them with the information they need.
3. Managing contracts with suppliers and partners, and ensuring compliance with contract terms.
4. Manage the purchasing process, ensuring that the necessary goods and services are obtained at the best prices and quality.
5. Coordinating between the various parties involved in the project, and ensuring that the work proceeds smoothly.

The importance of managing customers and suppliers in cultural relief projects stems from the fact that:

⁷⁵² It was previously mentioned.

⁷⁵³ It was previously mentioned.

⁷⁵⁴ It was previously mentioned.

1. Supplier relationship management helps you secure the resources needed to implement a project, such as materials, equipment, and services.
2. Helps build strong partnerships with local and international organizations, enhancing the project's impact.
3. Ensures access to high quality goods and services, which contributes to achieving the project objectives.
4. Contributes to improving project efficiency by managing resources effectively.

☒ Group Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Collections Manager ⁷⁵⁵is responsible for overseeing all collections management operations, from documentation and categorization to preservation and maintenance.
2. A restoration specialist ⁷⁵⁶who restores and rehabilitates heritage items damaged by conflict.
3. A documentation specialist ⁷⁵⁷who documents cultural collections through photographs, videos, and written records.
4. Project Coordinator ⁷⁵⁸coordinates work with various stakeholders of the project, ensuring activities are implemented according to the specified timeline and budget.

The responsibilities of a group manager working in cultural relief projects include:

1. Documenting cultural collections before and after the rescue operation, recording detailed information about each piece.
2. Classify cultural groups and record them in an appropriate database.
3. Develop plans to preserve and maintain cultural collections, and provide a suitable environment for their storage.
4. Restoration of damaged heritage items, using modern techniques and appropriate materials.

⁷⁵⁵ It was previously mentioned.

⁷⁵⁶ It was previously mentioned.

⁷⁵⁷ It was previously mentioned.

⁷⁵⁸ It was previously mentioned.

5. Resettling cultural groups in safe places and providing them with the necessary protection.
6. Raising awareness of the importance of cultural heritage and encouraging local communities to participate in its protection.

The importance of group management in cultural relief projects stems from the fact that:

1. Collection management contributes to protecting cultural heritage from loss and damage, and handing it on to future generations.
2. It helps document the identity of local communities and enhances the sense of belonging.
3. Supports sustainable development by preserving cultural resources.
4. It contributes to promoting cultural tourism, which contributes to stimulating the local economy.

☒ Warehouse Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The warehouse manager ⁷⁵⁹is responsible for supervising all warehouse management operations, from receiving collections to delivering them to researchers or cultural institutions.
2. A conservation specialist ⁷⁶⁰assesses the condition of cultural objects and develops plans for their preservation and maintenance.
3. A restoration technician ⁷⁶¹who restores damaged heritage items, using modern techniques and appropriate materials.
4. Data ⁷⁶²entry: Records data on cultural artifacts, documenting their history and origin.

The responsibilities of those working in the field of warehouse management in cultural relief projects include the following:

1. Receiving rescued cultural artifacts and recording their initial data.

⁷⁵⁹ It was previously mentioned.

⁷⁶⁰ Job Description for Conservation Specialist, Cairo University, <https://www.lis.edu.eg/%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D9%88%D9%81%D8%B1%D8%B5-%D8%A7%D9%84%D8%B9%D9%85%D9%84/>

⁷⁶¹ It was previously mentioned.

⁷⁶² Data Entry Job Description, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%AF%D8%AE%D9%84-%D8%A8%D9%8A%D8%A7%D9%86%D8%A7%D8%AA-Data-Entry>

2. Organize and store your belongings in a safe environment that protects them from damage and corrosion.
3. Develop plans to preserve and maintain cultural artifacts, and provide an appropriate environment for their storage.
4. Documenting cultural artifacts through photographs, videos and written records.
5. Restoration of damaged heritage items, using modern techniques and appropriate materials.
6. Managing the inventory of cultural artifacts and tracking their movement.

The importance of warehouse management in cultural relief projects stems from the fact that:

1. It contributes to protecting cultural heritage from loss and damage, and handing it over to future generations.
2. It helps document the identity of local communities and enhances the sense of belonging.
3. Cultural holdings deposited in repositories provide rich material for researchers and scholars.
4. Part of the cultural collections can be displayed in museums and cultural centers, which contributes to promoting cultural tourism.

- ☒ Opportunities, jobs and responsibilities of the Indexing and Classification Department within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. A cataloguer and classifier develop ⁷⁶³and applies appropriate cataloguing and classification systems for cultural collections, and records descriptive data for each item.
2. Data entry ⁷⁶⁴clerk enters descriptive data of the holdings into the database.
3. Data analyst ⁷⁶⁵who analyzes information related to cultural groups, and extracts knowledge from it.

The responsibilities of those working in the field of indexing and classification management in cultural relief projects include the following:

⁷⁶³ Job description Indexing Specialist, Ejada, <https://jr.ejada.gov.om/job/akhsayy-alfhrs-oalmytadata>

⁷⁶⁴ It was previously mentioned.

⁷⁶⁵ It was previously mentioned.

1. Developing a comprehensive and accurate indexing and classification system for cultural collections, in line with the nature of these collections and the needs of users.
2. Recording descriptive data for each cultural object, including information about its origin, history, and physical condition.
3. Entering metadata into an electronic database, and updating it periodically.
4. Analyze metadata extracted from the database, and extract useful information.
5. Documenting the indexing and classification process, and preparing the necessary reports.

The importance of indexing and classification management in cultural relief projects stems from the fact that:

1. It helps preserve cultural heritage from loss and damage, and facilitates the search and retrieval process.
2. It contributes to documenting the identity of local communities and enhancing the sense of belonging.
3. Detailed metadata provides rich material for researchers and scholars.
4. Facilitates international cooperation in the field of cultural heritage protection, through the exchange of information and data.

☒ Digital Media Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. A digitization specialist ⁷⁶⁶who scans and digitally documents cultural artifacts, converting them into digital formats suitable for preservation and access.
2. Database Administrator ⁷⁶⁷Designs and manages digital databases to store information related to cultural holdings.
3. A web developer designs ⁷⁶⁸and develops websites to showcase digital cultural artifacts and provide information about them to the public.

⁷⁶⁶ Job Description for Digitization Specialist, Palestinian Museum, <https://www.gazarecruiters.com/2022/11/digitization-specialist.html>

⁷⁶⁷ Database Administrator Job Description , azaitech <https://azaitech.com/%D9%85%D8%A7%D9%87%D9%8A-%D9%88%D8%B8%D9%8A%D9%81%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D9%82%D9%88%D8%A7%D8%B9%D8%AF-%D8%A7%D9%84%D8%A8%D9%8A%D8%A7%D9%86%D8%A7%D8%AA-2024/> ,

⁷⁶⁸ It was previously mentioned.

4. Social media specialist ⁷⁶⁹who publishes digital content about cultural collections on various social media platforms, and interacts with the public.

The responsibilities of a digital media manager in cultural relief projects include:

1. Scanning and documenting cultural artifacts digitally, and converting them into digital formats suitable for preservation and access.
2. Create and manage digital databases to store information related to cultural artifacts, including images, videos and texts.
3. Develop engaging digital content to showcase cultural artifacts, including texts, images and videos.
4. Publish digital content on various digital platforms, such as websites and social media.
5. Preserving the digital archive of cultural artifacts, ensuring its integrity and permanence.

The importance of digital media management in cultural relief projects stems from the fact that it

1. It contributes to preserving cultural heritage from damage and loss, and providing backup copies of it.
2. It helps spread awareness of the importance of cultural heritage, and introduces the public to different cultures and histories.
3. Facilitates international cooperation in the field of cultural heritage protection, through the exchange of digital information and data.
4. Digital data provides rich material for researchers and scholars.

- ☒ Opportunities, jobs and responsibilities for managing inquiries, surveys and statistics within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. A survey specialist ⁷⁷⁰designs and implements surveys, and collects and analyzes data.

⁷⁶⁹ It was previously mentioned.

⁷⁷⁰ Job description for a marketing researcher , Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D8%A8%D8%A7%D8%AD%D8%AB-%D8%AA%D8%B3%D9%88%D9%8A%D9%82%D9%8A/>

2. Data Analyst ⁷⁷¹ Analyzes quantitative and qualitative data extracted from surveys, and draws conclusions.
3. Data entry ⁷⁷²: Enters data into databases and organizes it.

The responsibilities of those working in the field of managing inquiries, surveys and statistics in cultural relief projects include the following:

1. Design opinion polls and field surveys to collect information on the cultural needs of affected communities.
2. Conduct surveys using appropriate tools, whether paper or electronic.
3. Collect and analyze data extracted from surveys, and draw conclusions.
4. Preparing reports that summarize the results of the analysis and provide recommendations for decision making.
5. Building databases to store and facilitate access to data extracted from surveys.

The importance of managing inquiries, surveys and statistics in cultural relief projects stems from the fact that:

1. Help identify the cultural needs of affected communities, and direct relief efforts towards these needs.
2. Helps evaluate the impact of cultural relief projects on local communities.
3. Provides the data and information needed to make the right decisions about future projects.
4. Helps build strong partnerships with local communities and NGOs.
5. Contribute to the development of more effective cultural policies.

It is important in this area to work on:

1. Design of opinion polls and field surveys.
2. Data analysis using statistical software.
3. Develop reports on survey results.
4. Building databases to store data.

⁷⁷¹ It was previously mentioned.

⁷⁷² It was previously mentioned.

- ☒ Opportunities, jobs and responsibilities for managing collaboration with creative agencies within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Creative Partnerships Manager ⁷⁷³Responsible for building and developing partnerships with creative agencies, and coordinating joint efforts.
2. Project Coordinator ⁷⁷⁴Coordinates work with creative agencies, ensuring that joint projects are executed according to the specified timeline and budget.
3. Awareness Specialist ⁷⁷⁵who designs and implements awareness campaigns on the importance of cultural heritage, in collaboration with creative agencies.
4. Art Program Manager Designs and ⁷⁷⁶implements art programs aimed at revitalizing cultural heritage, in collaboration with artists and creative professionals.

The responsibilities of those working in the field of managing cooperation with creative agencies in cultural relief projects include the following:

1. Building strong partnerships with creative agencies, artists, theatres and cultural institutions.
2. Develop ideas for joint projects that combine cultural relief and artistic creativity.
3. Coordinate efforts between various project stakeholders, including creative agencies, NGOs, and government entities.
4. Assessing the social and cultural impact of joint projects.

The importance of managing cooperation with creative agencies in cultural relief projects stems from the fact that:

1. Collaborates with creative agencies to bring creativity to relief efforts and develop innovative solutions to problems.
2. Encourages community participation in the rebuilding process, and fosters a sense of belonging.

⁷⁷³ Job Description for Partnerships Manager, Yemen HR, <https://yemenhr.com/jobs/7b410963-184f-43ef-a173-c7c747aec456>

⁷⁷⁴ It was previously mentioned.

⁷⁷⁵ It was previously mentioned.

⁷⁷⁶ It was previously mentioned.

3. It contributes to raising awareness of the importance of cultural heritage and protecting the cultural identity of affected communities.
4. Supports sustainable development by investing in cultural resources.

☒ Cost Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Budget Manager ⁷⁷⁷is responsible for preparing and managing the project budget, tracking expenses, and ensuring adherence to the set budget.
2. Project accountant ⁷⁷⁸records all financial transactions of the project and prepares periodic financial reports.
3. Auditor ⁷⁷⁹reviews the project accounts to ensure the accuracy of the financial statements.

The responsibilities of those working in the field of cost management in cultural relief projects include the following:

1. Prepare a detailed budget for the project and identify sources of funding.
2. Track expenses regularly, and compare them to the set budget.
3. Preparing periodic financial reports and submitting them to funding agencies.
4. Conducting an internal review of financial operations, ensuring their accuracy and transparency.
5. Evaluate the financial impact of the project and suggest improvements.

The importance of cost management in cultural relief projects stems from the fact that:

1. Ensure transparency and accountability in the use of resources.
2. Helps to make the most of the resources allocated to the project.
3. It helps avoid financial waste and ensures that funds are used for their intended purposes.

⁷⁷⁷ It was previously mentioned.

⁷⁷⁸ It was previously mentioned.

⁷⁷⁹ Job Description for Auditor , Tanqeeb Blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B1%D8%A7%D8%AC%D8%B9-%D8%A7%D9%84%D8%AD%D8%B3%D8%A7%D8%A8%D8%A7%D8%AA/>

4. Accurate and transparent financial reporting provides valuable information to funders and facilitates the process of obtaining additional funding.
5. Financial statements help in making informed decisions about resource allocation.

- ☒ Opportunities, jobs and responsibilities of control management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Project Manager ⁷⁸⁰is responsible for the overall supervision of the project, ensuring that the set objectives are achieved.
2. Project Coordinator ⁷⁸¹coordinates work between the various parties involved in the project and follows up on the progress of work.
3. Quality Officer ⁷⁸²: Ensures the quality of results and ensures compliance with specified standards.
4. Risk analyst ⁷⁸³identifies potential risks facing the project and proposes plans to mitigate them.

The responsibilities of the Cultural Relief Project Control Manager include:

1. Develop a detailed project plan, identifying objectives, activities and resources needed.
2. Follow up on the progress of work periodically, and ensure that the specified goals are achieved on time.
3. Evaluate project performance periodically, and identify strengths and weaknesses.
4. Identify potential risks facing the project and take the necessary measures to reduce them.
5. Ensure the quality of results, and ensure compliance with specified standards.

The importance of cost management in cultural relief projects stems from the fact that it works to:

1. Develop a detailed project plan.
2. Develop a system to track project progress.

⁷⁸⁰ It was previously mentioned.

⁷⁸¹ It was previously mentioned.

⁷⁸² It was previously mentioned.

⁷⁸³ Job Description Risk Analyst, Ma Tierras, <https://www.guide-metiers.ma/ar/metier/%D9%85%D8%AD%D9%84%D9%84-%D8%A7%D9%84%D9%85%D8%AE%D8%A7%D8%B7%D8%B1/>

3. Project performance evaluation.
4. Risk management.

- ☒ Opportunities, jobs and responsibilities for managing partnerships within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Partnerships Manager ⁷⁸⁴is responsible for building and developing partnerships with various entities, whether governmental, civil or international.
2. Partnership Coordinator ⁷⁸⁵coordinates work between partners, ensuring common goals are achieved.
3. Business development specialist ⁷⁸⁶who develops new relationships with donors and cultural institutions.
4. Communications specialist ⁷⁸⁷who builds strong relationships with the local community, promoting transparency and accountability.

The responsibilities of those working in the field of partnership management in cultural relief projects include the following:

1. Building strategic partnerships with various stakeholders related to the project.
2. Negotiate terms and tasks for each project partner.
3. Coordinate work between partners and ensure the achievement of common goals.
4. Managing communications between partners and providing necessary information.
5. Evaluate partnership performance periodically and suggest improvements.

The importance of managing partnerships in cultural relief projects stems from the fact that:

1. Helps expand the resources available to the project, including financial, human and knowledge resources.
2. Increase project efficiency by leveraging the expertise of different partners.

⁷⁸⁴ It was previously mentioned.

⁷⁸⁵ It was previously mentioned.

⁷⁸⁶ It was previously mentioned.

⁷⁸⁷ It was previously mentioned.

3. Enhance the project's impact on the local community by reaching larger segments of society.
4. Help build the capacity of local institutions and promote sustainability.
5. Improves the project's image and enhances confidence in it.

- ☒ Opportunities, jobs and responsibilities of communication and outreach management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Communications Manager ⁷⁸⁸is responsible for developing and implementing project communication strategies, and managing relationships with the media, donors and the local community.
2. A public relations specialist ⁷⁸⁹who builds strong relationships with media, government agencies and NGOs.
3. Social media ⁷⁹⁰: Manages the project's presence on social media and interacts with the public.
4. A content writer ⁷⁹¹writes various media materials, such as press releases, reports, and newsletters.

The responsibilities of those working in the field of communication and outreach management in cultural relief projects include the following:

1. Develop a comprehensive communication strategy for the project, identifying objectives, target audience and channels used.
2. Building strong relationships with the media, organizing press conferences, and responding to media inquiries.
3. Communicating with the local community, and organizing awareness events and workshops.
4. Manage the project's presence on social media, and interact with the audience.
5. Preparing various media materials, such as press releases, reports and newsletters.

⁷⁸⁸ It was previously mentioned.

⁷⁸⁹ It was previously mentioned.

⁷⁹⁰ It was previously mentioned.

⁷⁹¹ It was previously mentioned.

6. Measuring the performance of communication activities and evaluating the extent to which the specified objectives are achieved.

The importance of communication and contact management in cultural relief projects stems from the fact that:

1. It contributes to raising awareness of the importance of cultural heritage and encouraging community participation in its protection.
2. Helps attract financial and logistical support for the project.
3. Helps build strong partnerships with various stakeholders involved in the project.
4. Improves the project's image and enhances confidence in it.
5. Ensure transparency and accountability in project management.

- ☒ Opportunities, jobs and responsibilities for resource management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Resource Manager ⁷⁹²is responsible for overseeing all aspects of resource management on a project, including financial, human and material resources.
2. Project accountant ⁷⁹³records all financial transactions of the project and prepares periodic financial reports.
3. Purchasing Officer ⁷⁹⁴: Manages the purchasing process, ensuring that the necessary goods and services are obtained at the best prices and quality.
4. Human Resources Manager ⁷⁹⁵Manages human resources in the project, including recruitment, training and performance evaluation.

The responsibilities of those working in the field of resource management in cultural relief projects include the following:

⁷⁹² It was previously mentioned.

⁷⁹³ It was previously mentioned.

⁷⁹⁴ It was previously mentioned.

⁷⁹⁵ It was previously mentioned.

1. Develop a detailed plan to provide the necessary resources to implement the project.
2. Manage the project budget, track expenses, and ensure adherence to the set budget.
3. Manage the purchasing process, ensuring that the necessary goods and services are obtained with high quality and at reasonable prices.
4. Recruit, train and evaluate project staff, and provide a suitable work environment.
5. Evaluate resource usage performance and suggest improvements.

The importance of resource management in cultural relief projects stems from the fact that:

1. Helps ensure the long-term sustainability of the project.
2. Contribute to achieving project objectives efficiently and effectively.
3. Ensures optimal use of resources allocated to the project.
4. Helps control costs and ensure maximum utilization of resources.
5. Promotes transparency and accountability in the use of resources.

☒ Community Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Community Engagement Manager ⁷⁹⁶is responsible for building and strengthening relationships with the local community, and encouraging active participation in the project.
2. Community Program Coordinator designs and ⁷⁹⁷implements community programs and activities that aim to achieve the project's objectives.
3. Awareness Specialist ⁷⁹⁸who implements awareness campaigns on the importance of cultural heritage and encourages the community to protect it.
4. Capacity building trainer ⁷⁹⁹who trains community members on the skills needed to participate in the project, and protect cultural heritage.

⁷⁹⁶ Job Description for Community Relations Manager, Arab Entrepreneur, <https://ar-entrepreneur.com/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A/%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A%D8%A9/>

⁷⁹⁷ Job Description for Community Coordinator , Jobs , <https://www.jobs.ps/jobs/%D9%85%D9%86%D8%B3%D9%82-%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A-38307>

⁷⁹⁸ It was previously mentioned.

⁷⁹⁹ It was previously mentioned.

The responsibilities of a community manager working in cultural relief projects include:

1. Building strong relationships with the local community, identifying their needs and aspirations.
2. Implementing awareness campaigns on the importance of cultural heritage and encouraging community participation in its protection.
3. Building the capacity of community members to participate effectively in the project and protect cultural heritage.
4. Coordination with other governmental agencies and non-governmental organizations operating in the region.
5. Evaluate the social impact of the project and suggest improvements.

The importance of community management in cultural relief projects stems from the fact that:

1. It enhances the protection of cultural heritage, increasing the sense of ownership and responsibility.
2. It contributes to achieving sustainability for the project, by building the capacity of the local community to manage and develop its cultural heritage.
3. Make a positive impact on the local community, by improving the quality of life and promoting sustainable development.
4. Ensure local community acceptance of the project and facilitate its implementation.
5. Provides an opportunity for mutual learning between local and international experts.

☒ Risk Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The Risk Management Manager ⁸⁰⁰is responsible for developing and implementing the project's comprehensive risk management system.
2. Risk Analyst ⁸⁰¹identifies and evaluates potential risks facing the project.

⁸⁰⁰ It was previously mentioned.

⁸⁰¹ It was previously mentioned.

3. Security officer ⁸⁰²is responsible for protecting employees and property from security threats.
4. Emergency Response Coordinator ⁸⁰³is responsible for coordinating the response in the event of any emergency incident.

The responsibilities of those working in risk management in cultural relief projects include the following:

1. Identify all potential risks that may affect the project, whether natural, human or political.
2. Assess the likelihood of each risk occurring and its impact on the project.
3. Develop detailed plans to respond to each potential risk.
4. Continuously monitor risks and update response plans when necessary.
5. Train employees on safety and security procedures, and make them aware of the importance of risk management.
6. Coordination with government agencies and international organizations in the field of conflict management and security.

The importance of risk management in cultural relief projects stems from the fact that it works to:

1. Protect the project's material and human resources.
2. Ensure project continuity even in the event of emergency events.
3. Protecting target communities from potential dangers.
4. Enhancing the confidence of funders and partners in the project.
5. Compliance with international standards in project management and relief.

☒ Reputation Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Public Relations Manager ⁸⁰⁴is responsible for building and developing relationships with the media, government agencies and NGOs.

⁸⁰² It was previously mentioned.

⁸⁰³ Emergency Response Coordinator Job Description, rolecatcher , <https://rolecatcher.com/careers/professionals/health-professionals/health-professionals/environmental-and-occupational-health-professionals/emergency-response-coordinator/>

⁸⁰⁴ It was previously mentioned.

2. Digital Communications Specialist ⁸⁰⁵who manages the project's social media presence and engagement with the audience.
3. A content writer ⁸⁰⁶writes various media materials, such as press releases, reports, and newsletters.

The responsibilities of those working in reputation management in cultural relief projects include:

1. Building a positive reputation for the project and enhancing its confidence among stakeholders.
2. Managing crises that may affect the project's reputation and reducing their negative effects.
3. Develop effective communication strategies to convey the project message to the target audience.
4. Continuously monitor and evaluate the project's reputation, and identify challenges and opportunities.
5. Dealing with the media in a professional manner, and providing accurate and reliable information.
6. Building strong relationships with influencers and bloggers in the cultural field.

The importance of community management in cultural relief projects stems from the fact that:

1. Helps attract financial and logistical support for the project.
2. Helps build strong partnerships with various stakeholders involved in the project.
3. Contribute to achieving the project's long-term objectives.
4. It enhances the confidence of the local community and donors in the project.
5. It helps reduce risks that may threaten the continuity of the project.

☒ Brand Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

⁸⁰⁵ It was previously mentioned.

⁸⁰⁶ It was previously mentioned.

1. The Brand Manager ⁸⁰⁷is responsible for developing and implementing the project's brand strategy, visual identity management, and marketing communications.
2. A graphic designer ⁸⁰⁸who designs logos, prints, and other visuals that represent a brand.
3. Digital Marketing Specialist ⁸⁰⁹managing the brand's social media presence, building a community of followers.
4. Data Analyst ⁸¹⁰Analyzes data related to brand performance, and suggests improvements.

The responsibilities of a cultural relief project brand manager include:

1. Developing an integrated visual identity for the project, including logo, colors, fonts, and website design.
2. Build a strong and clear story around the project, highlighting its values and goals.
3. Use various communication channels to spread the project message and reach the target audience.
4. Manage project reputation, respond to inquiries and comments.
5. Measuring brand performance and evaluating the extent to which set objectives are achieved.

The importance of brand management in cultural relief projects stems from the fact that it helps in:

1. Develop a brand strategy.
2. Design an integrated visual identity.
3. Building a community of followers on social media.
4. Measuring brand performance.

☒ Opportunities, jobs and responsibilities for managing tours, trips and visits within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Tour and Cultural Tourism Manager ⁸¹¹is responsible for planning and organizing all aspects related to tours, trips and visits.

⁸⁰⁷ Brand Manager Job Description, Yemen HR, <https://yemenhr.com/jobs/325b4f73-c564-44ac-aba8-94d68b18a110>

⁸⁰⁸ It was previously mentioned.

⁸⁰⁹ It was previously mentioned.

⁸¹⁰ It was previously mentioned.

⁸¹¹ Job description for tour manager, rolecatcher, <https://rolecatcher.com/ar/careers/professionals/legal-and-cultural-professionals/librarians-archivists-and-curators/archivists-and-curators/culturall-visitor-services-manager/>

2. specialized tour guide ⁸¹²who provides a comprehensive explanation of the cultural heritage to visitors and answers their inquiries.
3. Events Coordinator ⁸¹³Organizes events accompanying tours, such as training workshops and presentations.
4. Public Relations Officer ⁸¹⁴who builds strong relationships with media and tourism entities.

The responsibilities of those working in the field of managing tours, trips and visits in cultural relief projects include the following:

1. Planning tours, trips and visits, and marketing them to the target audience.
2. Organizing all logistical aspects of tours, including transportation, accommodation and insurance.
3. Providing accurate and comprehensive information to visitors about cultural heritage.
4. Building strong relationships with the local community and tourism entities.
5. Evaluate the effectiveness of tours, trips and visits, and suggest improvements.

- ☒ Opportunities, jobs and responsibilities for managing proposals and concepts within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Project Development Manager ⁸¹⁵is responsible for developing ideas into funded proposals, and managing the project life cycle from start to finish.
2. Proposal writer ⁸¹⁶writes project proposals and submits them to funding agencies.
3. Data Analyst ⁸¹⁷Analyzes data related to funding opportunities, identifying potential funders.
4. Project Coordinator ⁸¹⁸coordinates project implementation and follows up on achievements.

The responsibilities of those working in the field of proposal and concept management in cultural relief projects include the following:

⁸¹² Tour guide job description, Forsa blog, <https://www.for9a.com/careers/tour-guide>

⁸¹³ Events Coordinator Job Description, Katal Website, <https://katal.sa/blogs/9GUB8xoJg>

⁸¹⁴ It was previously mentioned.

⁸¹⁵ It was previously mentioned.

⁸¹⁶ It was previously mentioned.

⁸¹⁷ It was previously mentioned.

⁸¹⁸ It was previously mentioned.

1. Develop innovative project ideas and identify the real needs of local communities.
2. Writing strong and persuasive proposals, including a detailed description of the project, its objectives, and implementation strategies.
3. Find suitable sources of funding for the project and submit applications.
4. Building strong relationships with funders and partners.
5. Monitor project implementation and evaluate performance.

The importance of managing proposals and concepts in cultural relief projects stems from the fact that:

1. Helps attract the necessary funding to implement projects.
2. Helps build strong partnerships with funders and partners.
3. Contribute to achieving the project's long-term objectives.
4. Encourages innovation and development of new ideas.
5. Help build sustainable projects.

☒ Data and Information Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Database Manager ⁸¹⁹is responsible for designing, building and managing databases that store information related to cultural heritage and affected communities.
2. Data analyst ⁸²⁰analyzes data to identify trends and patterns, and reports on performance.
3. A Geographic Information Systems ⁸²¹(GIS) specialist uses GIS technologies to visualize and analyze geographic data related to cultural heritage.
4. Data entry clerk ⁸²²responsible for entering data into databases correctly and accurately.

The responsibilities of those working in the field of data and information management in cultural relief projects include the following:

1. Collect data from various sources, such as surveys, questionnaires, and historical records.

⁸¹⁹ It was previously mentioned.

⁸²⁰ It was previously mentioned.

⁸²¹ Job description for GIS Specialist , Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%88%D8%B8%D9%8A%D9%81%D8%A9-%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D9%86%D8%B8%D9%85-%D9%85%D8%B9%D9%84%D9%88%D9%85/>

⁸²² 3. GIS Specialist

2. Organize and consolidate data into a unified database.
3. Data analysis using statistical analysis tools and GIS software.
4. Preparing reports on the findings obtained through data analysis.
5. Develop and continuously update database management systems.
6. Protect data from loss, damage and unauthorized access.

- ☒ Opportunities, jobs and responsibilities for managing invitations, posters and advertisements within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Public Relations Manager ⁸²³is responsible for developing and implementing the project's promotional and marketing strategies.
2. A graphic designer ⁸²⁴who designs promotional materials such as posters, logos, and flyers.
3. Content writer ⁸²⁵who writes advertising texts, newspaper articles and press releases.
4. Social Media Manager ⁸²⁶manages the project's presence on social media platforms and engagement with the audience.

The responsibilities of those working in the field of managing invitations, posters and advertisements in cultural relief projects include the following:

1. Develop a comprehensive promotional strategy that fits the project objectives and available budget.
2. Design attractive and effective promotional materials, such as posters, flyers, and advertisements.
3. Managing advertising campaigns across various channels, such as social media and print advertising.
4. Build strong relationships with the media to disseminate news and events related to the project.
5. Measuring the performance of promotional campaigns and evaluating their effectiveness.

⁸²³ It was previously mentioned.

⁸²⁴ It was previously mentioned.

⁸²⁵ It was previously mentioned.

⁸²⁶ It was previously mentioned.

The importance comes Managing invitations, posters and advertisements within cultural relief activities. It works on:

1. Develop a comprehensive promotional strategy.
2. Design attractive promotional materials.
3. Managing successful advertising campaigns.
4. Measuring the performance of promotional campaigns.

- ☒ Opportunities, jobs and responsibilities for managing audiences and target groups within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Community Outreach Manager ⁸²⁷is responsible for building and developing relationships with the local community, and implementing awareness and education programs.
2. A pollster ⁸²⁸conducts polls to assess the opinions and needs of the public.
3. Program Coordinator coordinates and ⁸²⁹implements programs and activities directed to the public.
4. Volunteer Manager ⁸³⁰recruits, trains and coordinates volunteers.

The responsibilities of those working in the field of audience and target group management in cultural relief projects include the following:

1. Understanding the needs and expectations of the project's target groups.
2. Building strong relationships with the local community and partners.
3. Communicate with the public effectively and transparently.
4. Planning and implementing programs and activities that serve the needs of the public.
5. Evaluate the effectiveness of programs and activities, and make necessary adjustments.

The importance of managing the audience and target groups in cultural relief projects stems from the fact that it works to:

⁸²⁷ It was previously mentioned.

⁸²⁸ It was previously mentioned.

⁸²⁹ It was previously mentioned.

⁸³⁰ It was previously mentioned.

1. Develop a community outreach strategy.
2. Conducting opinion polls to assess public opinion.
3. Planning and implementing awareness and education programs.
4. Building networks of volunteers.

- ☒ Opportunities, jobs and responsibilities for managing activities within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Program Manager ⁸³¹is responsible for planning and implementing all project programs, and monitoring their progress.
2. Activities Coordinator coordinates ⁸³²and implements field activities, such as workshops, seminars and exhibitions.
3. A cultural heritage specialist ⁸³³assesses the condition of cultural heritage and develops plans for its conservation.
4. Volunteer Manager ⁸³⁴recruits, trains and coordinates volunteers for the project.

The responsibilities of those working in the field of activity management in cultural relief projects include the following:

1. Planning and designing activities that align with project objectives.
2. Implement planned activities according to the specified schedule and budget.
3. Coordination with local and international partners to implement activities.
4. Evaluate the effectiveness of activities and analyze the results.
5. Preparing periodic reports on project progress.

The importance of managing activities in cultural relief projects stems from the fact that:

1. It helps achieve the project's objectives in protecting and developing cultural heritage.
2. Increase awareness of the importance of cultural heritage in the local community.

⁸³¹ It was previously mentioned.

⁸³² Job Description for Activities Coordinator, Arab Entrepreneur, <https://ar-entrepreneur.com/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%88%D8%B8%D9%8A%D9%81%D9%8A/%D9%85%D9%86%D8%B3%D9%82-%D8%A7%D9%84%D9%86%D8%B4%D8%A7%D8%B7/>

⁸³³ Cultural Heritage Specialist Job Description, Jobzaty, <https://www.jobzaty.com/job/cultural-heritage-assessment-12955>

⁸³⁴ It was previously mentioned.

3. Building the capacity of the local community to preserve its heritage.
4. Encourages community participation in heritage conservation activities.
5. Contribute to the sustainable development of local communities.

- ☒ Stress management opportunities, jobs and responsibilities within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Crisis Management Director ⁸³⁵is responsible for developing crisis response plans, managing crises when they occur, and coordinating relief efforts.
2. Mental health specialist ⁸³⁶who provides psychological support to staff, volunteers and those affected by the crisis.
3. Protection Coordinator ⁸³⁷works to protect cultural heritage from destruction and looting, and develops strategies for its preservation.
4. Community Relations Advisor ⁸³⁸builds bridges of communication with affected communities, and addresses social and psychological issues arising from the crisis.

The responsibilities of a stress management worker in cultural relief projects include:

1. Develop comprehensive emergency plans covering various potential crisis scenarios.
2. Building the capacity of staff and volunteers to deal with crises.
3. Effective communication with all parties involved in the crisis, including international and governmental organizations, NGOs and the local community.
4. Providing psychological support to employees, volunteers and those affected by the crisis.
5. Take the necessary measures to protect cultural heritage from destruction and looting.
6. Coordination with relevant authorities to provide humanitarian assistance.

The importance of stress management in cultural relief projects stems from the fact that it works to:

1. Protect the safety of staff and volunteers working on the project.

⁸³⁵ Job description for a Crisis Management Director, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%AF%D9%8A%D8%B1-%D9%82%D8%B3%D9%85-%D8%A7%D9%84%D8%B7%D9%88%D8%A7%D8%B1%D8%A6-Emergency-Management-Director>

⁸³⁶ Job Description for a Psychologist, Forsa Blog, <https://www.for9a.com/careers/%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D9%86%D9%81%D8%B3%D9%8A-Psychologist>

⁸³⁷ Job description for Protection Coordinator, Rawabet platform, <https://rawabet.org/listing/%D9%85%D9%86%D8%B3%D9%82-%D8%A9-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%A7%D9%84%D8%AD%D9%85%D8%A7%D9%8A%D8%A9/>

⁸³⁸ It was previously mentioned.

2. Ensuring project continuity even under difficult circumstances.
3. Improve the speed and efficiency of crisis response.
4. Protecting cultural heritage as an integral part of national identity.
5. Building trust between the project and affected communities.

- ☒ Opportunities, jobs and responsibilities of the Licensing Department within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Antiquities Licensing Specialist ⁸³⁹: Issues the necessary licenses for excavating, preserving and transporting antiquities, and ensures that all parties comply with the laws and regulations governing this.
2. Legal advisor ⁸⁴⁰and provides legal advice on issues related to cultural heritage, and assists in drafting contracts and agreements.
3. Heritage Preservation Project Manager ⁸⁴¹supervises the implementation of cultural heritage preservation projects and ensures that all necessary licenses are obtained.
4. Government Relations Coordinator ⁸⁴²communicates with relevant government agencies to obtain the necessary licenses and approvals, and resolves any legal issues that may arise.

The responsibilities of those working in the field of licensing management in cultural relief projects include the following:

1. Evaluating applications for licenses and ensuring that all requirements are met.
2. Issuing the necessary licenses after ensuring that all legal requirements are met.
3. Follow up on licensed projects to ensure their compliance with the conditions contained in the license.
4. Cooperation with governmental bodies and international organizations concerned with the protection of cultural heritage.

⁸³⁹ Job Description Archaeologist , Dubai Job , <https://jobs.dubaicareers.ae/careersection/dubaicareers/jobdetail.ft?job=24000781&tz=GMT-07%3A00&tzname=PST8PDT>

⁸⁴⁰ Legal Consultant Job Description, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%B3%D8%AA%D8%B4%D8%A7%D8%B1-%D9%82%D8%A7%D9%86%D9%88%D9%86%D9%8A-Legal-Consultant>

⁸⁴¹ It was previously mentioned.

⁸⁴² Job Description for Government Relations Coordinator, Wadhefa.com, <https://www.wadhefa.com/details/job/47716/>

5. Contribute to the development of regulations and laws related to the protection of cultural heritage.

The importance of licensing management in cultural relief projects stems from the fact that it works to:

1. Protecting cultural heritage from destruction, looting and illicit trafficking.
2. Ensure transparency and accountability in all processes related to cultural heritage.
3. Preventing the smuggling of antiquities and cultural property.
4. Strengthening international cooperation in the field of cultural heritage protection.
5. Building the capacity of national institutions in the field of cultural heritage management.

- ☒ Opportunities, jobs and responsibilities of archives, documentation and archiving management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. An archivist ⁸⁴³is responsible for collecting, preserving, and organizing archival materials, whether paper or digital, and providing secure access to them.
2. Documents ⁸⁴⁴and records damage to cultural heritage, collects testimonies, photos and videos, and prepares detailed reports.
3. Researcher ⁸⁴⁵who conducts research and studies on cultural heritage, and analyzes archival materials to extract valuable information.

The responsibilities of those working in the field of archives management, documentation and archiving in cultural relief projects include the following:

1. Collecting archival materials from various sources, such as government archives, libraries, cultural institutions, and individuals.
2. Organize and classify archival materials according to a clear classification system.

⁸⁴³ Job description Archives Specialist , proficiency , <https://jr.ejada.gov.om/job/akhsayy-othayk-3>

⁸⁴⁴ It was previously mentioned.

⁸⁴⁵ It was previously mentioned.

3. Preserving archival materials in suitable environmental conditions to protect them from damage and deterioration.
4. Documenting damage to cultural heritage and preparing detailed reports.
5. Create a digital database of archival materials to facilitate access and search.
6. Cooperate with relevant authorities, such as antiquities, museums and cultural institutions, to exchange information and expertise.

The importance of archives, documentation and archiving management in cultural relief projects stems from the fact that it works to:

1. Protecting cultural heritage from loss and damage, and documenting it for future generations.
2. Providing information necessary for reconstruction and development operations.
3. Raising awareness of the importance of cultural heritage in the local community.
4. Building a knowledge base on cultural heritage that can be used in research and studies.

☒ Facilities and Property Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The Project Manager ⁸⁴⁶is responsible for overseeing all aspects of a cultural facilities rehabilitation project, including planning, implementation and monitoring.
2. An architect ⁸⁴⁷who assesses damage to cultural buildings and facilities, prepares rehabilitation plans, and supervises restoration work.
3. Civil Engineer ⁸⁴⁸is responsible for construction, maintenance and repairs of cultural facilities.
4. A conservation specialist ⁸⁴⁹who assesses damage to movable cultural property and provides advice on methods of preservation and restoration.
5. Stores Manager ⁸⁵⁰is responsible for managing the stores of cultural property, registering and documenting them, and protecting them from damage and theft.

⁸⁴⁶ It was previously mentioned.

⁸⁴⁷ It was previously mentioned.

⁸⁴⁸ It was previously mentioned.

⁸⁴⁹ It was previously mentioned.

⁸⁵⁰ It was previously mentioned.

The responsibilities of those working in the field of facilities and property management in cultural relief projects include the following:

1. Assessment of damage to cultural facilities and property resulting from crises and conflicts.
2. Preparing detailed plans for the rehabilitation of cultural facilities and properties.
3. Supervising the implementation of restoration, maintenance and repair works.
4. Protecting cultural property from damage, theft and looting.
5. Registering and documenting cultural properties, and preparing a comprehensive database.
6. Cooperation with governmental bodies and international organizations concerned with the protection of cultural heritage.

The importance of facilities and property management in cultural relief projects stems from the fact that it works to:

1. Protecting cultural heritage as an integral part of national identity.
2. Contributing to the sustainable development of local communities.
3. Promote cultural tourism and increase national income.
4. Building strong and cohesive communities through the preservation of cultural heritage.
5. Strengthening the cultural identity of affected communities.

- ☒ Opportunities, jobs and responsibilities for managing publications, publications and publishing within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Editor ⁸⁵¹is responsible for editing texts, visual and audio materials, and preparing them for publication.
2. Graphic designer ⁸⁵²who designs prints, posters, brochures, and prepares visual materials.
3. Publisher is responsible for printing, distributing, and marketing publications.

⁸⁵¹ Editor Job Description, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%AD%D8%B1%D8%B1-Editor>

⁸⁵² It was previously mentioned.

4. Researcher ⁸⁵³who conducts research and studies on cultural heritage, and prepares scientific reports and articles.
5. Publishing Project Manager ⁸⁵⁴supervises the implementation of publishing projects and ensures that the desired objectives are achieved.

The responsibilities of those working in the field of managing publications, printing and publishing in cultural relief projects include the following:

1. Collecting information and data on damaged cultural heritage.
2. Preparing content for publication, whether text, visual, or audio.
3. Design attractive and professional prints, posters and brochures.
4. Print and distribute publications on a large scale.
5. Marketing publications to attract readers and those interested in cultural heritage.
6. Building partnerships with cultural and publishing institutions to expand distribution.

The importance of managing publications, prints and publishing in cultural relief projects stems from the fact that it works to:

1. Documenting damaged cultural heritage to preserve it for future generations.
2. Spreading awareness of the importance of cultural heritage among the local and international community.
3. Support reconstruction and development efforts by providing necessary information.
4. Promote cultural tourism and increase national income.
5. Building a knowledge base on cultural heritage that can be used in research and studies.

- ☒ Opportunities, jobs and responsibilities for creative positions within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

⁸⁵³ It was previously mentioned.

⁸⁵⁴ It was previously mentioned.

1. Artists ⁸⁵⁵: This category includes visual artists, musicians, theater artists, and poets, who contribute to documenting cultural heritage through the arts, and raising awareness in society of its importance.
2. Graphic Designer ⁸⁵⁶Wen designs prints, posters, brochures, and prepares visual materials that promote cultural heritage.
3. Web ⁸⁵⁷designers design interactive websites to showcase cultural heritage and provide information about projects.
4. Photographers ⁸⁵⁸document cultural heritage through photographs and prepare photographic exhibitions.
5. Filmmakers ⁸⁵⁹and producers produce short documentaries on cultural heritage, and organize film screenings.
6. Content Writers ⁸⁶⁰We write creative content for websites, print, and social media.

The responsibilities of creative position holders in cultural relief projects include:

1. Using the arts to express the cultural identity of affected communities.
2. Documenting cultural heritage through various artistic means.
3. Spreading awareness of the importance of cultural heritage among the local and international community.
4. Develop new cultural products, such as toys and souvenirs, to fund heritage preservation projects.
5. Collaborate with the local community to develop creative projects.

The importance of creative positions in cultural relief projects stems from the fact that they work to:

1. Humanizing cultural relief projects, making them more attractive to the community.
2. Promoting social cohesion through arts and culture.

⁸⁵⁵ Job Description for Arts Jobs' Opportunity Blog, <https://www.for9a.com/careers/category/%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86>

⁸⁵⁶ It was previously mentioned.

⁸⁵⁷ It was previously mentioned.

⁸⁵⁸ Photographer job description, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B5%D9%88%D8%B1-%D9%81%D9%88%D8%AA%D9%88%D8%BA%D8%B1%D8%A7%D9%81%D9%8A/>

⁸⁵⁹ Filmmaker Job Description, Forsa Blog, <https://www.for9a.com/careers/%D8%B5%D8%A7%D9%86%D8%B9-%D8%A3%D9%81%D9%84%D8%A7%D9%85-Filmmaker>

⁸⁶⁰ It was previously mentioned.

3. Empowering local communities to participate in the process of preserving their cultural heritage.
4. Attracting investments to cultural projects by offering innovative cultural products.
5. Building capacity among local artists and creatives.

- ☒ Opportunities, jobs and responsibilities for administrative positions within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The project manager ⁸⁶¹oversees all aspects of the project, from planning to implementation and evaluation.
2. The Program Manager ⁸⁶²is responsible for designing and implementing the various programs within the project.
3. Human Resources Manager ⁸⁶³is responsible for managing human resources, including recruitment, training, and performance evaluation.
4. Budget Manager ⁸⁶⁴is responsible for managing the budget, tracking expenses, and preparing financial reports.
5. Communications Manager ⁸⁶⁵is responsible for communicating with stakeholders, whether governmental, non-governmental or community.
6. Project Coordinator assists the Project Manager in carrying out daily tasks and communicating with different teams.

The responsibilities of administrative positions in cultural relief projects include:

1. Develop strategic plans for the project, and determine objectives and priorities.
2. Managing the financial, human and material resources of the project.
3. Coordination and cooperation with local and international partners.

⁸⁶¹ It was previously mentioned.

⁸⁶² It was previously mentioned.

⁸⁶³ It was previously mentioned.

⁸⁶⁴ It was previously mentioned.

⁸⁶⁵ It was previously mentioned.

4. Monitor project progress and evaluate its results.
5. Preparing periodic reports for funding agencies and partners.
6. Building the capacity of project staff and local partners.

To be successful in management positions in the field of cultural relief, an individual must have the following skills:

1. Ability to lead and motivate the team to achieve goals.
2. Ability to manage time and multitask effectively.
3. Ability to communicate effectively with various parties.
4. Ability to solve problems facing the project.
5. Ability to analyze information and make decisions.
6. Ability to adapt to changes and challenges.
7. Understand the cultural and social context of the project.

The importance of administrative positions in cultural relief projects stems from the fact that they:

1. Effective management helps achieve project objectives on time and with high quality.
2. Effective management ensures that available resources are used optimally.
3. Effective management helps build strong partnerships with stakeholders.
4. Effective management contributes to ensuring the long-term sustainability of the project.

- ☒ Opportunities, jobs and responsibilities for field positions within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. A restoration specialist ⁸⁶⁶who works on restoring damaged monuments and heritage buildings.
2. An archaeologist ⁸⁶⁷who conducts salvage excavations of endangered antiquities.

⁸⁶⁶ It was previously mentioned.

⁸⁶⁷ Job Description: Excavation Specialist' Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D9%87%D9%86%D8%AF%D8%B3-%D8%AD%D9%81%D8%B1/>

3. Documentation specialist ⁸⁶⁸who documents damage to cultural heritage, collecting data, photos and videos.
4. Community Coordinator ⁸⁶⁹who works to build relationships with the local community and raise awareness of the importance of cultural heritage.
5. Logistician ⁸⁷⁰is responsible for managing transportation, storage and equipment needed for field work.

Field staff responsibilities include:

1. Conduct a comprehensive assessment of damage to archaeological sites, heritage buildings and movable cultural property.
2. Carrying out rescue and preservation operations for archaeological materials and heritage buildings threatened with loss.
3. Documenting damages with photos, videos and written reports.
4. Building trust relationships with the local community and raising awareness of the importance of preserving cultural heritage.
5. Participate in the decision–making process related to cultural relief projects.

The importance of field work in cultural relief projects stems from the fact that:

1. It is the first and decisive step in protecting damaged cultural heritage.
2. Fieldwork contributes to building the capacity of the local community to preserve its cultural heritage.
3. Fieldwork promotes international cooperation in the field of cultural heritage protection.

- ☒ Opportunities, jobs and responsibilities for managing cultural priorities within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

⁸⁶⁸ It was previously mentioned.

⁸⁶⁹ It was previously mentioned.

⁸⁷⁰ It was previously mentioned.

1. Cultural Heritage Specialist⁸⁷¹ It assesses damage to cultural heritage and determines priorities for its protection and preservation.
2. Community Coordinator ⁸⁷²works to build relationships with the local community, identify their cultural needs, and involve them in the decision-making process.
3. Project Manager ⁸⁷³supervises the implementation of cultural projects and ensures that the desired objectives are achieved.
4. Researcher ⁸⁷⁴who conducts research and studies on cultural heritage, and makes recommendations on cultural policies.

The responsibilities of those working in the field of cultural priorities management include the following:

1. Conduct a comprehensive assessment of the cultural needs of affected communities.
2. Identify cultural priorities based on assessment, taking into account available resources.
3. Developing the necessary plans and programs to achieve cultural goals.
4. Implementing cultural projects in cooperation with local partners.
5. Evaluate project performance, and modify plans and programs as needed.
6. Building the capacity of the local community to preserve its cultural heritage.

The importance of managing cultural priorities stems from the fact that:

1. Managing cultural priorities helps preserve the cultural identity of affected communities.
2. Contributes to strengthening social cohesion through cultural activities.
3. Supports sustainable development by preserving cultural heritage and promoting cultural tourism.
4. Cultural activities help mitigate the effects of psychological and social trauma.

- ☒ Opportunities, jobs and responsibilities for managing travel, accommodation, vehicles and services within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

⁸⁷¹ It was previously mentioned.

⁸⁷² It was previously mentioned.

⁸⁷³ It was previously mentioned.

⁸⁷⁴ It was previously mentioned.

1. The Logistics Manager ⁸⁷⁵oversees all aspects of logistics, including travel, accommodation, transportation and warehousing.
2. Travel Coordinator ⁸⁷⁶is responsible for booking airline tickets, hotels and organizing transportation for employees and visitors.
3. Driver ⁸⁷⁷transports employees and equipment to work sites.
4. Storekeeper ⁸⁷⁸is responsible for managing stores and storing equipment and supplies.
5. Services Officer ⁸⁷⁹is responsible for providing other logistical services such as communications, internet and maintenance.

The responsibilities of workers in this field include the following:

1. Planning all logistical needs of the project, and providing the necessary equipment and services.
2. Booking airline tickets, hotels and organizing transportation for employees and visitors.
3. Managing the vehicle fleet and providing the necessary maintenance.
4. Warehouse management, inventory organization and supply distribution.
5. Ensure the safety of personnel and equipment during transportation and storage.
6. Preparing financial and logistical reports periodically.

The importance of travel, accommodation, cars and services management stems from the fact that:

1. Ensures continuity of field work by providing necessary logistical support.
2. It contributes to improving work efficiency by organizing resources and reducing costs.
3. Maintains employee safety by providing safe transportation and adequate shelter.

- ☒ Opportunities, jobs and responsibilities for managing improvements and updates within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

⁸⁷⁵ It was previously mentioned.

⁸⁷⁶ Job Description Travel Coordinator, Naukrigulf, <https://arabic.naukrigulf.com/travel-coordinator-jobs>

⁸⁷⁷ It was previously mentioned.

⁸⁷⁸ It was previously mentioned.

⁸⁷⁹ It was previously mentioned.

1. The Quality Manager ⁸⁸⁰is responsible for ensuring the quality of all aspects of the project, from planning to implementation.
2. Data Analyst ⁸⁸¹Analyzes data to measure performance and identify trends.
3. Development consultant ⁸⁸²and advises on process and program improvement.
4. Trains ⁸⁸³and coaches' employees on new skills and knowledge needed to improve performance.

The responsibilities of workers in this field include the following:

1. Conduct periodic evaluations of project performance, identifying strengths and weaknesses.
2. Suggest improvements to processes and programs.
3. Develop performance indicators to measure progress.
4. Training employees on new skills and knowledge.
5. Monitor developments in the field of cultural relief and adopt best practices.

The importance of managing improvements and updates stems from the fact that:

1. Helps ensure the sustainability of projects and the achievement of their long-term goals.
2. Contributes to improving the efficiency of resource use.
3. Helps increase the positive impact of projects on target communities.
4. Helps respond to changes in the environment and needs.

- ☒ Opportunities, jobs and responsibilities of theatre management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The stage manager ⁸⁸⁴oversees all aspects of theatre management, from artistic programming to financial management.

⁸⁸⁰ It was previously mentioned.

⁸⁸¹ It was previously mentioned.

⁸⁸² It was previously mentioned.

⁸⁸³ It was previously mentioned.

⁸⁸⁴ Job Description Stage Manager, rolecatcher , <https://rolecatcher.com/careers/technicians/legal-and-social-professionals/artistic-and-culinary-professionals/art-and-cultural-professionals/stage-manager/>

2. The Program Coordinator ⁸⁸⁵is responsible for designing and implementing technical and educational programs.
3. Sound and lighting technician ⁸⁸⁶installs and maintains sound and lighting equipment.
4. Project Manager ⁸⁸⁷oversees the implementation of theatre restoration and development projects.
5. Theatre trainer ⁸⁸⁸and provides training to actors and technicians.
6. Public Relations Coordinator ⁸⁸⁹responsible for promoting theatrical activities and attracting audiences.

The responsibilities of theatre management personnel within cultural relief activities include the following:

1. Assessing the community's needs for theatre services.
2. Developing artistic programs that reflect the culture of society and contribute to social cohesion.
3. Managing the financial, human and material resources of the theatre.
4. Building partnerships with local and international cultural institutions.
5. Promote theatrical activities and attract audiences.
6. Training local cadres to manage theatres and present theatrical performances.

The importance of theatre management in cultural relief projects stems from the fact that:

1. It contributes to rebuilding the social fabric by providing a safe space for interaction and expression.
2. Theatres help preserve cultural identity and pass it on to future generations.
3. Theatrical activities contribute to alleviating the effects of psychological and social trauma.
4. Theatres provide employment opportunities for many people in the local community.

☒ Studio management opportunities, jobs and responsibilities within cultural relief activities in humanitarian response projects

⁸⁸⁵ It was previously mentioned.

⁸⁸⁶ Job description: Audio and lighting technician , Mehnati website , <https://mehnati.salalem.com/ar/occupations/audio-and-video-technicians>

⁸⁸⁷ It was previously mentioned.

⁸⁸⁸ Job Description for Theatre Instructor, NGO Job, <https://ngosjobs-bids.com/jobs/job-detail/job-%D9%85%D8%AF%D8%B1%D8%A8-%D9%85%D8%B3%D8%B1%D8%AD-%D9%84%D9%84%D8%A3%D8%B7%D9%81%D8%A7%D9%84-22266/nav-15>

⁸⁸⁹ It was previously mentioned.

There are many job opportunities available in this field, including:

1. The Studio Manager ⁸⁹⁰oversees all aspects of studio management, including artistic programming, marketing, and financial management.
2. Art instructor ⁸⁹¹and presents workshops in various arts such as drawing, sculpture and photography.
3. Project Coordinator ⁸⁹²Supervises the implementation of artistic projects.
4. Public Relations Officer ⁸⁹³is responsible for promoting the artistic activities and the studio.

The responsibilities of workers in this field include the following:

1. Equipping the studio with the necessary equipment and providing artistic materials.
2. Developing diverse artistic programs that meet the needs of the community.
3. Providing training and guidance to artists and participants.
4. Promote artistic activities and attract audiences.
5. Building partnerships with local and international cultural institutions.
6. Documenting the artwork produced in the studio.

The importance of studio management in cultural relief projects stems from the fact that:

1. Provides a safe space for self-expression and healing.
2. Contribute to strengthening social cohesion through joint artistic activities.
3. Helps preserve and develop cultural heritage.
4. Provides job opportunities for artists and creatives.
5. Artistic activities contribute to improving mental health.

☒ Museum Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

⁸⁹⁰ Job description for Studio Manager , Ajwa Media , <https://ajwamedia.net/jobs-items/%D9%85%D8%AF%D9%8A%D8%B1-%D8%A7%D8%B3%D8%AA%D9%88%D8%AF%D9%8A%D9%88/>

⁸⁹¹ Art Instructor Job Description, Tanqeeb Website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%B1-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D8%B1%D8%B3-%D8%B1%D8%B3%D9%85-%D9%88-%D9%81%D9%86%D9%88%D9%86/>

⁸⁹² It was previously mentioned.

⁸⁹³ It was previously mentioned.

1. The curator ⁸⁹⁴oversees all aspects of museum management, from protecting collections to planning educational programs.
2. A specialist in the restoration of antiquities ⁸⁹⁵and restores damaged collections.
3. A documentation specialist ⁸⁹⁶who documents and records the history of collections.
4. Educational Program Coordinator ⁸⁹⁷develops and delivers educational programs to the public.
5. Project Manager ⁸⁹⁸oversees the implementation of museum restoration and development projects.
6. Public Relations Officer is responsible for promoting museum activities and attracting the public.

The responsibilities of museum management personnel within cultural relief activities include the following:

1. Protecting museum collections from damage and theft.
2. Documenting and recording the history of the collection.
3. Restoration of damaged items.
4. Develop educational programs aimed at spreading awareness of cultural heritage.
5. Managing the financial, human and material resources of the museum.
6. Building partnerships with local and international cultural institutions.
7. Promote museum activities and attract the public.

The importance of museum management in cultural relief projects stems from the fact that:

1. Museums contribute to the preservation of cultural heritage and its protection from loss.
2. Museums help rebuild the cultural identity of affected communities.
3. Museums provide a space for learning and gaining knowledge.
4. Museums contribute to the activation of cultural tourism.
5. Museums provide employment opportunities for many people in the local community.

⁸⁹⁴ Job Description for Museum Curator, Suez Museum, <https://alkhanqah.wordpress.com/2013/05/10/suezmuseumwork/>

⁸⁹⁵ It was previously mentioned.

⁸⁹⁶ It was previously mentioned.

⁸⁹⁷ It was previously mentioned.

⁸⁹⁸ It was previously mentioned.

- ☒ Opportunities, jobs and responsibilities of cinema management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cinema Director⁸⁹⁹ He oversees all aspects of cinema management, from cinema programming to financial management.
2. Program Coordinator⁹⁰⁰ Responsible for designing and implementing cinematic and educational programs.
3. Audio Visual Technician ⁹⁰¹He installs and maintains audio and video equipment.
4. Project Manager⁹⁰² He supervises the implementation of cinema restoration and development projects.
5. Film critic⁹⁰³ He analyzes films and presents them to the audience.
6. Public Relations Coordinator⁹⁰⁴ Responsible for promoting cinema activities and attracting audiences.

The responsibilities of cinema management personnel within cultural relief activities include the following:

1. Assessing the needs of the local community for cinema services.
2. Developing diverse cinematic programs that meet the needs of society.
3. Managing the financial, human and material resources of the cinema.
4. Building partnerships with local and international cultural institutions.
5. Promote cinema activities and attract audiences.
6. Training local cadres to manage cinemas and show films.

The importance of cinema management in cultural relief projects stems from the fact that:

1. Cinema contributes to rebuilding the social fabric by providing a safe space for interaction and expression.

899 Cinema Manager Job Description, Bayt.com, <https://www.bayt.com/ar/international/jobs/cinema-manager-jobs/>

900 It was previously mentioned.

901 It was previously mentioned.

902 It was previously mentioned.

903 Job description for a film critic, Forsa website, <https://www.for9a.com/careers/%D9%86%D8%A7%D9%82%D8%AF-%D8%A3%D9%81%D9%84%D8%A7%D9%85-Movie-Critic>

904 It was previously mentioned.

2. Cinema helps preserve cultural identity and pass it on to future generations.
3. Movies help alleviate the effects of psychological and social trauma.
4. Cinema provides employment opportunities for many people in the local community.
5. Cinema contributes to the activation of cultural tourism.

☒ Opportunities, jobs and responsibilities for managing exhibitions, carnivals, auctions and parties within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Events Manager⁹⁰⁵ He supervises all aspects of event organization, from planning and preparation to implementation and evaluation.
2. Program Coordinator⁹⁰⁶ Responsible for designing and implementing artistic and entertainment programs.
3. Public Relations Officer ⁹⁰⁷is responsible for promoting the event and attracting the public.
4. Project Manager ⁹⁰⁸oversees the implementation of event-specific projects.

The responsibilities of workers in this field include the following:

1. Planning the event, setting goals, and preparing the venue and necessary resources.
2. Designing diverse programs that meet the needs of the target audience.
3. Promote the event to attract as many participants as possible.
4. Managing the financial, human and material resources of the event.
5. Coordinating work with various stakeholders involved in the event.
6. Evaluate the effectiveness of the event and analyze the results.

The importance of managing these events in cultural relief projects stems from the fact that:

1. These activities contribute to strengthening social cohesion and building trust among community members.
2. It contributes to supporting the local economy by stimulating trade and tourism.

⁹⁰⁵ It was previously mentioned.

⁹⁰⁶ It was previously mentioned.

⁹⁰⁷ It was previously mentioned.

⁹⁰⁸ It was previously mentioned.

3. These events provide temporary and permanent employment opportunities.
4. Contributes to spreading cultural awareness and local heritage.
5. These activities help mitigate the effects of psychological and social trauma.

- ☒ Opportunities, jobs and responsibilities for managing residencies, fellowships, artistic, cultural and creative exchanges within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Program Director⁹⁰⁹ He oversees all aspects of the program, from planning and development to implementation and evaluation.
2. The Program Coordinator⁹¹⁰ is responsible for coordinating the various activities of the program.
3. Public Relations Officer⁹¹¹ is responsible for promoting the program and attracting participants.
4. Researcher⁹¹² and conducts the necessary research to develop the program.
5. Trainer⁹¹³ and provides training in various fields such as project management and marketing.

The responsibilities of workers in this field include the following:

1. Develop residency and fellowship programs that fit the needs of the local community.
2. Recruiting and selecting program participants.
3. Providing accommodation, travel and insurance for participants.
4. Building partnerships with local and international cultural institutions.
5. Evaluate the impact of programs on participants and the local community.

The importance of managing these programs in cultural relief projects stems from the fact that:

1. These programs contribute to building the capacity of local artists and creatives.
2. Encourages cultural exchange between artists from different backgrounds.
3. It provides a platform for creators to express themselves and produce new works of art.

⁹⁰⁹ It was previously mentioned.

⁹¹⁰ It was previously mentioned.

⁹¹¹ It was previously mentioned.

⁹¹² It was previously mentioned.

⁹¹³ It was previously mentioned.

4. Helps build networks between artists and cultural institutions.
5. Contributes to achieving sustainable development by supporting the cultural sector.

- ☒ Opportunities, jobs and responsibilities for managing and organizing general academic programs within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Program Director the Academic ⁹¹⁴Director oversees all aspects of the academic program, from planning and development to implementation and evaluation.
2. The academic coordinator ⁹¹⁵is responsible for coordinating course schedules, determining curricula, and providing educational resources.
3. Academic advisor ⁹¹⁶provides support and guidance to students.

The responsibilities of workers in this field include the following:

1. Develop academic programs that suit the needs of the target community.
2. Recruiting and training teachers and academic advisors.
3. Providing books, educational materials and laboratories.
4. Building partnerships with local and international educational institutions.
5. Evaluate student and program performance periodically.

The importance of managing and organizing academic programs in cultural relief projects stems from the fact that:

1. These programs contribute to capacity building among individuals and communities.
2. Contribute to achieving sustainable development by investing in education.
3. These programs provide temporary and permanent employment opportunities.
4. It contributes to strengthening social cohesion and building trust among members of society.
5. Contributes to spreading awareness of social and economic issues.

⁹¹⁴ Job Description for Academic Program Director, Future University, <https://coah.uom.edu.sa/%D8%A7%D9%84%D8%B4%D8%A4%D9%88%D9%86-%D8%A7%D9%84%D8%A3%D9%83%D8%A7%D8%AF%D9%8A%D9%85%D9%8A%D8%A9/%D9%85%D9%87%D8%A7%D9%85-%D8%A7%D9%84%D8%B4%D8%A4%D9%88%D9%86-%D8%A7%D9%84%D8%A3%D9%83%D8%A7%D8%AF%D9%8A%D9%85%D9%8A%D8%A9/>

⁹¹⁵ Job Description for Academic Coordinator, Arab Forum for Human Resources Management, <https://hrdiscussion.com/hr106133.html>

⁹¹⁶ It was previously mentioned.

☒ Library Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The librarian ⁹¹⁷oversees all aspects of library management, from collecting collections to providing services to patrons.
2. The Program Coordinator ⁹¹⁸is responsible for designing and implementing cultural and educational programs in the library.
3. An IT specialist ⁹¹⁹who operates and maintains the hardware and software used in the library.
4. volunteer It contributes to providing services in the library and organizing activities.

The responsibilities of library management staff within cultural relief activities include the following:

1. Collecting books, educational and entertainment materials appropriate to the needs of the community.
2. Organize and categorize items for easy access.
3. Providing lending and information search services to beneficiaries.
4. Organizing cultural and educational activities such as workshops and story readings.
5. Building partnerships with local and international educational and cultural institutions.
6. Promote the library and its services to attract the largest possible number of beneficiaries.

The importance of library management in cultural relief projects stems from the fact that:

1. Provides communities with the knowledge and tools to learn and develop.
2. Contribute to building communities by providing a safe space for interaction and communication.
3. Reading and cultural activities help support mental health and relieve stress.
4. Libraries contribute to strengthening social cohesion and building trust among community members.

⁹¹⁷ Librarian Job Description, Forsa Blog, <https://www.for9a.com/careers/%D8%A3%D9%85%D9%8A%D9%86-%D9%85%D9%83%D8%AA%D8%A8%D8%A9-Librarian>

⁹¹⁸ It was previously mentioned.

⁹¹⁹ Job Description for IT Specialist, Forsa Blog, <https://www.for9a.com/careers/category/%D8%AA%D9%83%D9%86%D9%88%D9%84%D9%88%D8%AC%D9%8A%D8%A7-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA>

5. Libraries provide opportunities for continuing education and professional development.

☒ Arts Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The Technical Program Manager ⁹²⁰oversees all aspects of technical programs, from planning and development through to implementation and evaluation.
2. An arts events coordinator ⁹²¹is responsible for organizing exhibitions, concerts, art workshops, and other events.
3. An art critic ⁹²²who analyzes artworks and presents them to the public.
4. Project Manager ⁹²³oversees the implementation of specific technical projects.
5. Public Relations Coordinator ⁹²⁴is responsible for promoting artistic activities and attracting audiences.

The responsibilities of arts management personnel within cultural relief activities include:

1. Assessing the technical needs of the local community and setting priorities.
2. Developing diverse artistic programs that meet the needs of the community.
3. Building partnerships with local and international artists and cultural institutions.
4. Providing the necessary resources for artistic activities, such as tools and raw materials.
5. Promoting arts and culture and raising awareness of their importance.
6. Evaluating the impact of artistic programs on society.

The importance of arts management in cultural relief projects stems from the fact that:

1. The arts contribute to rebuilding the social fabric by providing a space for interaction and expression.
2. The arts help preserve cultural identity and pass it on to future generations.

⁹²⁰ Technical Program Manager Job Description, UIGTC, https://uigtc.com/ar/technical_operational_manager

⁹²¹ It was previously mentioned.

⁹²² Art Critic Job Description, Forsa Blog, <https://www.for9a.com/careers/%D9%86%D8%A7%D9%82%D8%AF-%D8%A3%D8%AF%D8%A8%D9%8A-Literary-Critic>

⁹²³ It was previously mentioned.

⁹²⁴ It was previously mentioned.

3. Arts help alleviate the effects of psychological and social trauma.
4. The arts provide employment opportunities for many people in the local community.
5. Arts contribute to the activation of cultural tourism.

☒ Cultural Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Director of Cultural Programs: ⁹²⁵Supervises the design and implementation of various cultural programs, such as art workshops, festivals, exhibitions, etc.
2. The Cultural Projects Coordinator ⁹²⁶is responsible for coordinating and implementing individual cultural projects, from planning and preparation to evaluation.
3. Artist in residence ⁹²⁷who provides art workshops, trains local artists, and participates in the production of artworks.
4. An art critic ⁹²⁸who analyzes artworks, provides constructive criticism to artists, and promotes art and culture.
5. A cultural heritage specialist ⁹²⁹who works to protect and document the cultural heritage of affected communities.
6. The Public Relations Coordinator ⁹³⁰is responsible for promoting cultural activities and building partnerships with local and international cultural institutions.

Cultural management responsibilities include a wide range of tasks, including:

1. Identify the cultural needs of affected communities, and design programs that meet these needs.
2. Building the capacity of local artists and creatives, and providing opportunities for training and professional development.

⁹²⁵ It was previously mentioned.

⁹²⁶ It was previously mentioned.

⁹²⁷ It was previously mentioned.

⁹²⁸ It was previously mentioned.

⁹²⁹ It was previously mentioned.

⁹³⁰ It was previously mentioned.

3. Protect the tangible and intangible cultural heritage of affected communities.
4. Using art as a tool to promote social cohesion and build trust in the community.
5. Providing safe spaces for creativity and self-expression.
6. Promoting art and culture as a tool for sustainable development.

The importance of cultural management in humanitarian response projects stems from the fact that:

1. Arts and culture help mitigate the psychological and social effects of crises.
2. It helps build the cultural identity of affected communities, and enhances the sense of belonging.
3. Contributes to spreading knowledge and awareness of social and economic issues.
4. Cultural activities can stimulate the local economy and provide job opportunities.
5. It helps build bridges of communication between different communities.

- ☒ Opportunities, jobs and responsibilities for managing and organizing academic programs within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Program Director ⁹³¹oversees all aspects of the academic program, from planning and development through implementation and evaluation.
2. The academic coordinator ⁹³²is responsible for coordinating course schedules, determining curricula, and providing educational resources.
3. The teacher gives lessons and lectures in various disciplines.⁹³³

The responsibilities of workers in this field include the following:

1. Develop academic programs that suit the needs of the target community.
2. Recruiting and training teachers and academic advisors.
3. Providing books, educational materials and laboratories.
4. Building partnerships with local and international educational institutions.

⁹³¹ It was previously mentioned.

⁹³² It was previously mentioned.

⁹³³ It was previously mentioned.

5. Evaluate student and program performance periodically.

The importance of academic programs in cultural relief stems from the fact that they:

1. These programs contribute to capacity building among individuals and communities.
2. Contribute to achieving sustainable development by investing in education.
3. These programs provide temporary and permanent employment opportunities.
4. It contributes to strengthening social cohesion and building trust among members of society.
5. Contributes to spreading awareness of social and economic issues.

- ☒ Opportunities, jobs and responsibilities of managing universities, institutes and academic institutions working in the field of arts within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Heads of technical departments ⁹³⁴and branches who supervise the various departments and branches in the university or institute, and are responsible for developing curricula and training students.
2. Lecturers and professors ⁹³⁵who provide lectures and training workshops in various technical fields.
3. coordinators ⁹³⁶are responsible for coordinating various arts programs, and communicating with other cultural institutions.
4. Researchers ⁹³⁷who conduct research in the field of art and document cultural heritage.
5. Public relations officers ⁹³⁸are responsible for promoting the university or institute and its arts programs.

The responsibilities of workers in this field include the following:

1. Developing curricula that are compatible with the needs of the labor market and the requirements of society.
2. Training students on the technical skills required for the labor market.
3. Building partnerships with other cultural institutions, the private sector, and government.

934 Job Description Department Heads, Damanhour University, <https://damanhour.edu.eg/pdf/artsfac/%D9%85%D9%87%D8%A7%D9%85%20%D8%B1%D8%A4%D8%B3%D8%A7%D8%A1%20%D8%A7%D9%84%D8%A7%D9%82%D8%B3%D8%A7%D9%85.pdf>

935 Job description for lecturers and professors, Forsa Blog, <https://www.for9a.com/careers/%D8%A3%D8%B3%D8%AA%D8%A7%D8%B0-%D8%AC%D8%A7%D9%85%D8%B9%D8%A9-Professor>

936 It was previously mentioned.

937 It was previously mentioned.

938 It was previously mentioned.

4. Organizing art exhibitions, concerts and training workshops.
5. Providing the necessary resources for technical programs, such as tools, raw materials, and laboratories.
6. Evaluation: Evaluate the performance of students and programs periodically.

The importance of universities and technical institutes in cultural relief stems from the fact that they

1. These institutions contribute to building the creative capacities of individuals and communities.
 2. Contributes to achieving sustainable development by investing in culture and arts.
 3. These institutions provide job opportunities in the creative field.
 4. It contributes to strengthening social cohesion and building trust among members of society.
 5. Contributes to spreading awareness of social and cultural issues.
- ☒ Opportunities, jobs and responsibilities for managing innovative and creative teaching methods within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. An innovative curriculum designer ⁹³⁹who is responsible for developing new educational curricula based on creative and interactive teaching methods.
2. Trainer of trainers, trains teachers and supervisors on the use of new teaching methods.
3. Training Program Coordinator ⁹⁴⁰is responsible for organizing and implementing training and development programs for teachers and supervisors.
4. An evaluation specialist ⁹⁴¹who assesses the effectiveness of training programs and their impact on learners.

The responsibilities of workers in this field include the following:

1. Developing innovative training programs that suit the needs of the target community.
2. Recruiting and training academic trainers and mentors.
3. Providing resources for training programs, such as tools and educational materials.
4. Building partnerships with local and international educational institutions.

⁹³⁹ Job Description for Curriculum Designer and Developer, Nagwa Company, <https://egyincs.com/opportunities/social-studies-curriculum-developer-job-at-nagwa/>

⁹⁴⁰ It was previously mentioned.

⁹⁴¹ It was previously mentioned.

5. Evaluate the performance of training programs periodically.

The importance of innovative teaching methods in cultural relief stems from the fact that they

1. It contributes to building the capacities of individuals and communities and enabling them to deal with challenges.
2. These techniques help to boost individuals' confidence in themselves and their abilities.
3. Arts and creative activities help alleviate the effects of trauma.
4. These methods contribute to strengthening social cohesion and building trust among community members.
5. Contributes to spreading awareness of social and economic issues.
6. Using games and fun activities as a teaching tool.
7. Encourage cooperation among learners to enhance team spirit.
8. Assign learners practical projects to enhance their practical skills.
9. Using technology to deliver distance learning courses.

- ☒ Opportunities, jobs and responsibilities for managing companies operating in the artistic, cultural, literary and creative fields within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Project Manager ⁹⁴²supervises the implementation of artistic and cultural projects, and is responsible for managing the budget and human resources.
2. The Program Coordinator ⁹⁴³is responsible for coordinating the various artistic programs and communicating with other cultural institutions.
3. Artist in residence ⁹⁴⁴who provides art workshops, trains local artists, and participates in the production of artworks.
4. An art critic ⁹⁴⁵who analyzes artworks, provides constructive criticism to artists, and promotes art and culture.

⁹⁴² It was previously mentioned.

⁹⁴³ It was previously mentioned.

⁹⁴⁴ It was previously mentioned.

⁹⁴⁵ It was previously mentioned.

5. A cultural heritage specialist ⁹⁴⁶who works to protect and document the cultural heritage of affected communities.
6. The Public Relations Officer ⁹⁴⁷is responsible for promoting the company and its artistic programs, and building partnerships with other cultural institutions, the private sector and government.

The responsibilities of workers in this field include the following:

1. Developing innovative artistic and cultural projects that contribute to achieving humanitarian relief goals.
2. Providing the necessary funding to implement projects.
3. Building partnerships with NGOs, government agencies, and local and international cultural institutions.
4. Implement projects according to the specified time plan and budget.
5. Evaluating the impact of projects on target communities.

The importance of companies working in the artistic and cultural fields in humanitarian relief stems from the fact that they:

1. It contributes to building creative capacities among individuals and societies.
2. Contributes to achieving sustainable development by investing in culture and arts.
3. These companies provide job opportunities in the creative field.
4. Contributes to spreading awareness of social and cultural issues.

☒ Cultural Tourism Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

⁹⁴⁶ It was previously mentioned.

⁹⁴⁷ It was previously mentioned.

1. Cultural Tourism Projects ⁹⁴⁸, supervises the development and implementation of tourism projects that aim to preserve cultural heritage and promote sustainable tourism.
2. Tourism Program Coordinator ⁹⁴⁹is responsible for coordinating various tourism programs and developing new tourism products.
3. specialized tour ⁹⁵⁰guide who provides educational tours about the cultural and historical heritage of the affected areas.
4. Tourism Marketing Officer ⁹⁵¹works to promote cultural tourist destinations and attract tourists.
5. A heritage preservation specialist ⁹⁵²who works to protect and document tangible and intangible cultural heritage.
6. Community Coordinator ⁹⁵³works to involve the local community in developing and benefiting from cultural tourism.

The responsibilities of workers in this field include the following:

1. Develop new and innovative tourism products based on cultural heritage.
2. Promoting cultural tourism destinations through various marketing channels.
3. Building partnerships with local hotels, restaurants and tourism companies.
4. Training of tourist guides and workers in the tourism sector.
5. Preserving and documenting cultural heritage.
6. Evaluating the performance of tourism programs and their impact on the local community.

The importance of cultural tourism in humanitarian and cultural relief stems from the fact that it

1. It contributes to reviving the local economy and providing new job opportunities.
2. It helps to promote cultural identity and preserve heritage.
3. It works to build bridges of communication between local communities and tourists.

948 Job description for Tourism Projects Manager, Metiers, <https://www.guide-metiers.ma/ar/metier/%D9%85%D8%AF%D9%8A%D8%B1-%D9%85%D8%B4%D8%B1%D9%88%D8%B9-%D8%B3%D9%8A%D8%A7%D8%AD%D8%A9-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84/>

949 Job Description, Tourism Programs Coordinator, General Authority for Statistics, <https://www.stats.gov.sa/ar/job-details/143110>

950 Job description for a tour guide, General Authority for Statistics, <https://www.stats.gov.sa/ar/job-details/511301>

951 Job description for Marketing Officer , Tanqeeb Blog, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B3%D8%A4%D9%88%D9%84-%D8%AA%D8%B3%D9%88%D9%8A%D9%82/>

952 It was previously mentioned.

953 It was previously mentioned.

4. Contributes to achieving sustainable development by preserving the environment and culture.

- ☒ Opportunities, jobs and responsibilities of managing legislative construction, national policies, laws and recommendations, and the constitution within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Legal advisor ⁹⁵⁴who works on drafting laws and regulations related to the preservation of cultural heritage, and providing legal advice to cultural institutions.
2. Political consultant ⁹⁵⁵working on developing cultural policies, influencing decision-makers, and building partnerships with governmental and non-governmental entities.
3. Legal researcher ⁹⁵⁶who conducts legal research in the field of cultural heritage, and develops legal tools for heritage protection.

The responsibilities of workers in this field include the following:

1. Formulating laws and regulations that protect cultural heritage and regulate the cultural sector.
2. Develop comprehensive cultural policies that enhance the role of culture in development.
3. Building the capacity of cultural workers to understand laws and policies.
4. Monitoring the implementation of laws and policies and evaluating their impact.
5. Cooperation with governmental and non-governmental bodies concerned with the preservation of cultural heritage.

The importance of the legislative and political structure in cultural relief stems from the fact that:

1. The legal framework provides the necessary protection for cultural heritage from destruction and looting.
2. Encourages community participation in decision-making related to heritage conservation.
3. Contributes to ensuring the sustainability of cultural heritage preservation efforts.

⁹⁵⁴ It was previously mentioned.

⁹⁵⁵ Policy Advisor Job Description, Yemen HR, <https://yemenhr.com/jobs/b6b7071a-0d03-458a-a33d-0ea720654fe7>

⁹⁵⁶ Legal Researcher Job Description, Opportunity Blog, [f53ea9bd3352fd3b24be04fa27ce2171b21d1378e658c50553d804cfa70ceb64](https://opportunityblog.com/jobs/f53ea9bd3352fd3b24be04fa27ce2171b21d1378e658c50553d804cfa70ceb64)

4. Attracts investments in the culture and tourism sector.
5. It enhances the cultural identity of communities.

☒ Creative Industries Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Creative Project Manager ⁹⁵⁷oversees the implementation of creative projects, and is responsible for managing budget and human resources.
2. Creative Programs Coordinator ⁹⁵⁸is responsible for coordinating various creative programs, and communicating with artists and creatives.
3. Specializes in creative marketing ⁹⁵⁹and works on marketing creative products and building creative brands.
4. Responsible for public relations ⁹⁶⁰and responsible for promoting creative projects, building partnerships with other cultural institutions, the private sector and government.

The responsibilities of workers in this field include the following:

1. Developing innovative artistic and cultural projects that contribute to achieving humanitarian relief goals.
2. Providing the necessary funding to implement projects.
3. Building partnerships with NGOs, government agencies, and local and international cultural institutions.
4. Implement projects according to the specified time plan and budget.
5. Evaluating the impact of projects on target communities.

The importance of creative industries in humanitarian and cultural relief stems from the fact that:

1. Creative industries contribute to building the creative capacities of individuals and societies.
2. Contributes to achieving sustainable development by investing in culture and arts.

⁹⁵⁷ It was previously mentioned.

⁹⁵⁸ It was previously mentioned.

⁹⁵⁹ It was previously mentioned.

⁹⁶⁰ It was previously mentioned.

3. Creative industries provide job opportunities in the creative field.
4. It contributes to strengthening social cohesion and building trust among members of society.
5. Contributes to spreading awareness of social and cultural issues.
6. Focused on sustainability.

- ☒ Opportunities, jobs and responsibilities of the Cultural Protection Department within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Heritage Protection Manager ⁹⁶¹supervises the implementation of cultural heritage protection programs and is responsible for managing the budget and human resources.
2. Heritage Protection Program Coordinator ⁹⁶²is responsible for coordinating various programs to protect cultural heritage, and communicating with relevant authorities.
3. A specialist in the restoration of antiquities ⁹⁶³who restores, preserves, and maintains damaged antiquities.
4. Responsible for cultural awareness ⁹⁶⁴and works to raise awareness of the importance of preserving cultural heritage in the local community.

The responsibilities of workers in this field include the following:

1. Assessing damage to cultural heritage resulting from crises.
2. Develop plans for the protection of cultural heritage in the short and long term.
3. Implementing programs to protect cultural heritage, such as restoration and documentation.
4. Building the capacity of local communities to protect their cultural heritage.
5. Cooperation with governmental and non-governmental bodies concerned with the preservation of cultural heritage.
6. Raising awareness of the importance of preserving cultural heritage.

The importance of protecting culture in humanitarian and cultural relief stems from the fact that:

⁹⁶¹ It was previously mentioned.

⁹⁶² It was previously mentioned.

⁹⁶³ It was previously mentioned.

⁹⁶⁴ It was previously mentioned.

1. Helps preserve the cultural identity of affected communities.
2. It contributes to strengthening social cohesion and building trust among members of society.
3. Contributes to achieving sustainable development by investing in culture and heritage.
4. It contributes to the development of cultural tourism, which contributes to the revival of the local economy.

☒ Opportunities, jobs and responsibilities for managing artistic and creative youth teams within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Youth Programs Manager ⁹⁶⁵oversees the implementation of youth-oriented programs and is responsible for managing the budget and human resources.
2. Art Program Coordinator ⁹⁶⁶, responsible for coordinating various art programs and developing creative projects.
3. Technical trainer ⁹⁶⁷who trains young people in various technical and creative skills.
4. Psychological counselor ⁹⁶⁸and provides psychological support to youth affected by crises.
5. Responsible for public relations ⁹⁶⁹and responsible for promoting youth activities, and building partnerships with other cultural institutions.

The responsibilities of workers in this field include the following:

1. Recruiting and training talented young people, and providing them with the necessary training.
2. Developing artistic and creative projects that express the concerns of young people and contribute to building their communities.
3. Building cohesive youth work teams capable of achieving the desired goals.
4. Communicate with the local community and encourage participation in youth activities.

⁹⁶⁵ Job Description for Youth Programs Manager, Jobar Website, <https://www.jobs.ps/jobs/%D9%85%D8%AF%D9%8A%D8%B1-%D8%A8%D8%B1%D9%86%D8%A7%D9%85%D8%AC-%D8%AA%D9%85%D9%83%D9%8A%D9%86-%D8%A7%D9%84%D8%B4%D8%A8%D8%A7%D8%A8-38703>

⁹⁶⁶ It was previously mentioned.

⁹⁶⁷ Technical Coach Job Description, rolecatcher, <https://rolecatcher.com/careers/technicians/legal-and-social-professionals/sports-and-fitness/sports-coaches/artistic-coach/>

⁹⁶⁸ Job Description Psychological Counselor, Jobs website, <https://www.jobs.ps/jobs/%D9%85%D8%B1%D8%B4%D8%AF-%D9%86%D9%81%D8%B3%D9%8A-44961>

⁹⁶⁹ It was previously mentioned.

5. Evaluating youth programs and their impact on participants.

The importance of managing youth teams in cultural relief stems from the fact that it:

1. It contributes to building the capabilities of young people and enhancing their self-confidence.
2. It helps build bridges of communication between young people and strengthen social ties.
3. It gives young people a sense of belonging to their community and encourages them to participate in the building process.
4. It provides young people with a platform to express themselves and their creativity.
5. Helping young people overcome trauma and build a better future.

- ☒ Opportunities, jobs and responsibilities of managing government cultural institutions within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Projects Manager ⁹⁷⁰supervises the implementation of relief-related cultural projects, and is responsible for managing the budget and human resources.
2. Cultural Programs Coordinator ⁹⁷¹is responsible for coordinating various cultural programs and communicating with relevant parties.
3. A cultural heritage specialist ⁹⁷²who assesses damage to cultural heritage and develops plans for its protection and restoration.
4. Art trainer ⁹⁷³who trains local artists and creatives.
5. A public relations officer ⁹⁷⁴who is responsible for promoting cultural activities and building partnerships with other cultural institutions.

The responsibilities of employees in government cultural institutions include the following:

1. Assessing the cultural needs of affected communities.
2. Developing cultural plans and programs that contribute to reviving cultural life.

⁹⁷⁰ It was previously mentioned.

⁹⁷¹ It was previously mentioned.

⁹⁷² It was previously mentioned.

⁹⁷³ It was previously mentioned.

⁹⁷⁴ It was previously mentioned.

3. Implementing various cultural projects, such as art workshops, cultural festivals, and restoration of antiquities.
4. Building the capacity of cadres working in the cultural field.
5. Cooperation with international and local organizations, the private sector, and civil society.
6. Assessing the social and economic impact of cultural programs.

The importance of the role of governmental cultural institutions in cultural relief stems from the fact that:

1. Government cultural institutions have the resources and expertise to implement large-scale projects.
2. Government institutions have greater ability to reach local communities and meet their needs.
3. These institutions contribute to building sustainable cultural institutions capable of continuing to provide their services after the emergency phase ends.
4. It plays a vital role in coordinating government efforts in the field of culture.

- ☒ Opportunities, jobs and responsibilities for managing the independent cultural sector within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Director of ⁹⁷⁵Cultural Organizations Supervises the management of independent cultural organizations, and is responsible for strategic planning and fundraising.
2. Cultural Programs Coordinator ⁹⁷⁶is responsible for coordinating various cultural programs and communicating with relevant parties.
3. Art trainer ⁹⁷⁷who trains local artists and creatives.
4. Cultural Awareness Specialist ⁹⁷⁸It works to raise awareness of the importance of preserving cultural heritage in the local community.

⁹⁷⁵ Job description for an organization manager, Forsa website, <https://www.for9a.com/careers/%D9%85%D8%AF%D9%8A%D8%B1-%D8%B9%D8%A7%D9%85-General-Manager>

⁹⁷⁶ It was previously mentioned.

⁹⁷⁷ It was previously mentioned.

⁹⁷⁸ It was previously mentioned.

5. Fundraising campaign manager ⁹⁷⁹who works to collect the necessary donations to implement cultural projects.

The responsibilities of workers in this field include the following:

1. Develop innovative cultural projects that respond to the needs of affected communities.
2. Building partnerships with international and local organizations, the private sector, and civil society.
3. Collecting the necessary donations to implement cultural projects.
4. Communicate with the local community and encourage participation in cultural activities.
5. Assessing the social and cultural impact of programs.

The importance of the role of the independent cultural sector in cultural relief stems from the fact that:

1. He is flexible, able to innovate and develop innovative solutions.
2. Can access local communities directly and better understand their needs.
3. It offers a variety of cultural projects and programs.
4. It contributes to building sustainable cultural institutions capable of continuing to provide their services.

☒ Cultural Fund Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The Fund Manager ⁹⁸⁰oversees the overall management of the Fund, and is responsible for developing strategies, collecting donations, and distributing them to projects.
2. Program Coordinator ⁹⁸¹: He is responsible for coordinating various cultural programs and following up on their implementation.
3. A finance specialist ⁹⁸²who analyzes projects, evaluates their financial feasibility, and prepares financial reports.

⁹⁷⁹ It was previously mentioned.

⁹⁸⁰ Job Description for Fund Manager, Jobs website, <https://www.jobs.ps/jobs/%D9%85%D8%AF%D9%8A%D8%B1-%D8%AA%D9%86%D9%81%D9%8A%D8%B0%D9%8A-3080>

⁹⁸¹ It was previously mentioned.

⁹⁸² Job Description for Finance Specialist, NMFY Website, <https://nmfy.org/vacancies/70>

4. Communication and Marketing Specialist He works to promote the fund and its programs, and attract donations.
5. Accountant ⁹⁸³and responsible for managing the fund's financial affairs.

The responsibilities of the cultural fund's employees include the following:

1. Develop strategies for the Fund that are consistent with humanitarian and cultural goals.
2. Collecting donations from government and private donors.
3. Evaluating projects and identifying projects that deserve funding.
4. Follow up on the implementation of funded projects and evaluate their results.
5. Building partnerships with other cultural organizations and stakeholders.
6. Submit periodic reports on the Fund's activities and results.

The importance of cultural funds in humanitarian and cultural relief stems from the fact that they:

- a. Provide the necessary funding to implement cultural projects.
- b. Contribute to building the capacities of local cultural institutions.
- c. Supports cultural diversity and contributes to the preservation of cultural heritage.
- d. Cultural funds can respond quickly to humanitarian needs.

- ☒ Opportunities, jobs and responsibilities of managing the private cultural sector within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. private cultural institution ⁹⁸⁴, supervises the management of the private cultural institution, and is responsible for strategic planning and fundraising.
2. Cultural Programs Coordinator ⁹⁸⁵is responsible for coordinating various cultural programs and communicating with relevant parties.
3. An artist or creative person ⁹⁸⁶who contributes to the production of artistic and cultural works that target affected communities.

⁹⁸³ It was previously mentioned.

⁹⁸⁴ It was previously mentioned.

⁹⁸⁵ It was previously mentioned.

⁹⁸⁶ It was previously mentioned.

4. Art trainer ⁹⁸⁷who trains local artists and creatives.
5. Marketing and communication specialist ⁹⁸⁸working on promoting cultural activities and attracting donations.
6. Fundraising campaign manager ⁹⁸⁹who works to collect donations needed to implement cultural projects.

The responsibilities of workers in this field include the following:

1. Develop innovative cultural projects that respond to the needs of affected communities.
2. Building partnerships with international and local organizations, the public sector, and civil society.
3. Collecting the necessary donations to implement cultural projects.
4. Communicate with the local community and encourage participation in cultural activities.
5. Assessing the social and cultural impact of programs.

The importance of the role of the private cultural sector in cultural relief stems from the fact that:

1. He is flexible, able to innovate and develop innovative solutions.
2. Can access local communities directly and better understand their needs.
3. It offers a variety of cultural projects and programs.
4. It contributes to building sustainable cultural institutions capable of continuing to provide their services.

- ☒ Opportunities, jobs and responsibilities for managing care and shelter institutions within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Foundation Director ⁹⁹⁰oversees the overall management of the Foundation, and is responsible for strategic planning, fundraising, and service delivery.

⁹⁸⁷ It was previously mentioned.

⁹⁸⁸ It was previously mentioned.

⁹⁸⁹ It was previously mentioned.

⁹⁹⁰ It was previously mentioned.

2. Cultural Programs Coordinator ⁹⁹¹, responsible for coordinating various cultural programs and communicating with relevant parties.
3. Psychological counselor ⁹⁹²and provides psychological support to children and youth affected by crises.
4. An art teacher ⁹⁹³who trains children and youth in various arts and crafts.
5. A protection specialist ⁹⁹⁴working to protect children and young people from exploitation and violence.

The responsibilities of workers in this field include the following:

1. Providing a safe and stable environment for children and youth.
2. Providing psychological support to children and youth affected by crises.
3. Implementing cultural programs that enhance cultural identity and contribute to healing psychological wounds.
4. Building the capacity of children and youth through cultural activities.
5. Cooperation with international and local organizations, the private sector, and civil society.
6. Assessing the social and cultural impact of programs.

The importance of the role of care and shelter institutions in cultural relief stems from the fact that they:

1. Helps preserve the cultural identity of children and youth.
2. It contributes to healing psychological wounds and alleviating trauma.
3. It enhances social cohesion and contributes to building more resilient societies.
4. Giving children and young people hope for the future.

- ☒ Opportunities, jobs and responsibilities for managing oral and tangible heritage of local communities within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

⁹⁹¹ It was previously mentioned.

⁹⁹² It was previously mentioned.

⁹⁹³ Technical teacher job description, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D8%B1%D8%B3-%D8%B1%D8%B3%D9%85-%D9%88-%D9%81%D9%86%D9%88%D9%86/>

⁹⁹⁴ Job Description for Protection Specialist, Yemen HR, <https://yemenhr.com/jobs/c33288a1-8da8-4c16-a29f-8e1acae6de6d>

1. The Heritage Project Manager ⁹⁹⁵oversees the implementation of oral and tangible heritage preservation projects, and is responsible for managing the budget and human resources.
2. A heritage researcher ⁹⁹⁶who collects and documents the oral and material heritage of local communities.
3. Archivist ⁹⁹⁷and responsible for preserving and documenting archival materials related to heritage.
4. A restoration specialist ⁹⁹⁸who restores antiquities and manuscripts.
5. Outreach Program Coordinator ⁹⁹⁹who works to raise awareness of the importance of preserving cultural heritage in the local community.
6. Craftsman trainer ¹⁰⁰⁰who trains craftsmen to preserve traditional crafts.

The responsibilities of workers in this field include the following:

1. Assessing the needs of local communities in relation to the preservation of their heritage.
2. Developing plans and programs to protect oral and tangible heritage.
3. Collecting and documenting folk stories, tales, songs, traditional crafts, and antiquities.
4. Restoration of damaged antiquities and manuscripts.
5. Raising community awareness of the importance of preserving cultural heritage.
6. Building the capacity of the local community to preserve its heritage.

The importance of managing oral and tangible heritage in cultural relief stems from the fact that:

1. It helps preserve the cultural identity of affected communities.
2. It enhances social cohesion and strengthens ties between community members.
3. Contributes to sustainable development by utilizing cultural resources.
4. It contributes to the activation of cultural tourism.

When working to manage oral and tangible heritage in cultural relief, it is necessary to ensure:

⁹⁹⁵ It was previously mentioned.

⁹⁹⁶ It was previously mentioned.

⁹⁹⁷ It was previously mentioned.

⁹⁹⁸ It was previously mentioned.

⁹⁹⁹ It was previously mentioned.

¹⁰⁰⁰ Job description for a craftsman, Madani Guide, <https://daleel-madani.org/ar/node/266970>

1. Involve the local community in all stages of the project.
2. Using modern technologies in documenting and preserving heritage.
3. Educating young generations about the importance of cultural heritage.
4. Conduct continuous evaluation of projects to ensure that desired objectives are achieved.

☒ Entertainment Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Entertainment Program Coordinator¹⁰⁰¹ He is responsible for designing and implementing various entertainment programs that suit different age groups.
2. An artist or creator ¹⁰⁰²who contributes to the presentation of various artistic and craft shows.
3. Event organizer ¹⁰⁰³is responsible for organizing cultural events and festivals.

The responsibilities of workers in this field include the following:

1. Assessing the recreational needs of affected communities.
2. Designing diverse entertainment programs that suit different ages and cultures.
3. Effectively implement entertainment programs.
4. Collaboration with other humanitarian organizations and the local community.
5. Evaluating the impact of entertainment programs on society.

The importance of entertainment management in cultural relief stems from the fact that:

1. It helps relieve psychological stress and depression suffered by those affected.
2. It enhances social cohesion and strengthens ties between community members.
3. It gives hope to affected communities and promotes a spirit of optimism.
4. It contributes to preserving cultural diversity and reviving popular heritage.

☒ Cultural Rights Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

¹⁰⁰¹ It was previously mentioned.

¹⁰⁰² It was previously mentioned.

¹⁰⁰³ It was previously mentioned.

There are many job opportunities available in this field, including:

1. A cultural rights specialist ¹⁰⁰⁴who works to identify and document tangible and intangible cultural heritage, and develops strategies for its protection.
2. Cultural rights lawyer ¹⁰⁰⁵who provides legal advice on intellectual property rights and cultural heritage issues, and defends the rights of local communities.
3. Cultural Projects Coordinator ¹⁰⁰⁶, working on implementing projects related to the protection and rehabilitation of cultural heritage.
4. A heritage researcher ¹⁰⁰⁷who collects and documents information about cultural heritage.
5. Museum Director ¹⁰⁰⁸; Supervises the management of museums and stores containing cultural heritage.

The responsibilities of workers in this field include the following:

1. Identifying tangible and intangible elements of cultural heritage, and documenting them with photographs, videos and written records.
2. Develop strategies to protect cultural heritage from destruction, looting and theft.
3. Cooperate with the local community to protect its cultural heritage and involve it in the decision-making process.
4. Providing legal support to local communities to protect their rights to their cultural heritage.
5. Building the capacity of the local community to preserve its cultural heritage.
6. Raising awareness of the importance of preserving cultural heritage.

The importance of cultural rights management in humanitarian and cultural relief stems from the fact that:

1. Helps preserve the cultural identity of affected communities.
2. It enhances social cohesion and strengthens ties between community members.
3. Contributes to sustainable development by utilizing cultural resources.
4. It contributes to the activation of cultural tourism.

¹⁰⁰⁴ Job Description for Cultural Rights Specialist, Arab Forum for Human Resources Management, <https://hrdiscussion.com/hr60081.html>

¹⁰⁰⁵ For a job description for a human rights lawyer, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%AD%D8%A7%D9%85%D9%8A-Lawyer>

¹⁰⁰⁶ It was previously mentioned.

¹⁰⁰⁷ It was previously mentioned.

¹⁰⁰⁸ It was previously mentioned.

- ☒ Opportunities, jobs and responsibilities for managing commitments and contracts within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Contracts Manager ¹⁰⁰⁹is responsible for managing the entire contract lifecycle, from preparing requests for proposals to closing contracts.
2. The Purchasing Manager ¹⁰¹⁰is responsible for purchasing the goods and services required for the project, ensuring the best value for money.
3. The Purchasing Specialist ¹⁰¹¹assists the Purchasing Manager in daily purchasing operations.
4. The inventory manager ¹⁰¹²is responsible for managing and tracking inventory, ensuring that materials are available to implement the project.

Those working in the field of commitment and contract management bear many responsibilities, the most important of which are:

1. Preparing tender documents, evaluating tenders from suppliers, and selecting the best tender.
2. Managing and drafting contracts, following up on the implementation of contract terms, and ensuring that suppliers comply with the agreed terms.
3. Resolve any disputes that may arise with suppliers, and take the necessary measures to protect the interests of the project.
4. Identify potential risks in the purchasing process, and develop plans to mitigate these risks.
5. Ensure compliance and ensure that all purchases and contracts are made in accordance with applicable laws and regulations.
6. Manage the project budget, ensuring funds are spent effectively and efficiently.

The importance of managing commitments and contracts as a decisive factor in the success of cultural relief projects stems from the following reasons:

1. Helps ensure that beneficiaries receive the best services and goods.

1009 Contracts Manager Job Description, Tanqeeb, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B3%D8%A4%D9%88%D9%84-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%82%D8%AF%D8%A7%D8%AA/>

1010 It was previously mentioned.

1011 It was previously mentioned.

1012 It was previously mentioned.

2. Contributes to making the most of available resources.
3. Maintain the organization's reputation and avoid any legal problems.
4. Ensures transparency in purchasing and contracting processes, and facilitates accountability.
- ☒ Opportunities, jobs and responsibilities for managing advocacy, lobbying and lobbying within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. Advocacy Manager ¹⁰¹³is responsible for developing and implementing advocacy strategies at the local and international levels, and building partnerships with governmental and non-governmental organizations.
2. The Advocacy Specialist ¹⁰¹⁴works under the supervision of the Advocacy Manager and assists in implementing advocacy plans and initiatives.
3. Communications Specialist ¹⁰¹⁵is responsible for managing communications with stakeholders, and preparing awareness and marketing materials.
4. The Public Relations Manager ¹⁰¹⁶is responsible for building a positive image for the organization and managing crises.

Advocacy and lobbying workers have many responsibilities, the most important of which are:

1. Develop advocacy strategies and set clear plans and strategies to achieve advocacy goals.
2. Building partnerships and strong relationships with stakeholders, such as governments, international organizations, donors, and NGOs.
3. Communicate and advocate with decision makers and influencers, presenting strongly supported arguments for positive change.
4. Raising awareness of cultural issues and mobilizing popular support.
5. Collecting donations to finance relief projects.

¹⁰¹³ Advocacy Manager Job Description, Jobs.ps, <https://www.jobs.ps/jobs/%D9%85%D8%B3%D8%A4%D9%88%D9%84-%D9%85%D9%86%D8%A7%D8%B5%D8%B1%D8%A9-11253>

¹⁰¹⁴ Job Description Advocacy Specialist, Jobs website, <https://www.jobs.ps/jobs/%D9%85%D9%86%D8%B3%D9%82-%D8%A9-%D8%A7%D9%84%D9%85%D9%86%D8%A7%D8%B5%D8%B1%D8%A9-%D9%88-%D8%A7%D9%84%D8%AA%D8%B4%D8%A8%D9%8A%D9%83-%D9%84%D8%B4%D8%A8%D9%83%D8%A9-%D9%88-%D8%B5%D8%A7%D9%84-48428>

¹⁰¹⁵ It was previously mentioned.

¹⁰¹⁶ It was previously mentioned.

6. Managing and dealing with crises that may face the project, and protecting the organization's reputation.

The importance of advocacy, lobbying and lobbying management in cultural response projects stems from the fact that it is considered a decisive factor in the success of cultural response projects, for the following reasons:

1. Help ensure the sustainability of relief projects by providing the necessary financial and institutional support.
 2. Contribute to raising awareness of cultural issues and mobilizing popular support.
 3. Helps influence government policies to improve the living conditions of beneficiaries.
 4. Helps build strong partnerships with stakeholders to enhance cooperation and exchange of expertise.
- ☒ Opportunities, jobs and responsibilities for managing rules, guidelines, procedures and processes within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Quality Manager ¹⁰¹⁷is responsible for developing and implementing the quality management system, ensuring compliance with all relevant laws and regulations.
2. The project manager ¹⁰¹⁸is responsible for the overall supervision of the project, and the implementation of the specified plans and schedule.
3. The Policy Analyst ¹⁰¹⁹is responsible for analyzing policies and procedures, and proposing necessary modifications.

The staff working in the field of managing rules, guidelines, procedures and operations within cultural relief activities in cultural response projects have several key responsibilities, including:

1. Develop and update standard operating procedures for all aspects of the project, including cultural relief.
2. Ensure the quality of services, and compliance with international and cultural standards.

¹⁰¹⁷ It was previously mentioned.

¹⁰¹⁸ It was previously mentioned.

¹⁰¹⁹ Policy Analyst Job Description, Forsa Website, <https://www.for9a.com/careers/%D9%85%D8%AD%D9%84%D9%84-%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-Policy-Analyst>

3. Training employees on new procedures and raising awareness of the importance of adhering to them.
4. Evaluate project performance periodically and suggest improvements.
5. Identify potential risks and develop plans to mitigate them.
6. Document all operations and procedures, and keep necessary records.

The importance of managing rules, guidelines, procedures and processes in cultural relief activities stems from the fact that they:

1. Ensures efficiency and effectiveness and contributes to achieving maximum benefit from available resources.
2. Improving the quality of services for beneficiaries.
3. Maintains the organization's reputation, and ensures compliance with international laws and regulations.
4. Contributes to enhancing transparency and accountability.
5. Encourages continuous learning and performance improvement.

☒ Remote Work Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Cultural Response Projects

There are many job opportunities available in this field, including:

1. Remote Project Manager ¹⁰²⁰is responsible for leading and coordinating a geographically dispersed team, ensuring project objectives are met.
2. Digital Communications Specialist ¹⁰²¹is responsible for managing effective communication between team members, and using digital tools to enhance collaboration.
3. remote project manager is responsible for managing the entire project life cycle, from planning to implementation and evaluation.¹⁰²²
4. Technology Development Specialist ¹⁰²³is responsible for developing and implementing technology tools needed to enhance remote work.

¹⁰²⁰ Remote Administrative Assistant Job Description, Silah Website, <https://www.silah.com.sa/services/remote-administrative-assistant/>

¹⁰²¹ It was previously mentioned.

¹⁰²² It was previously mentioned.

¹⁰²³ Job Description for Technology Development Specialist, Hasib Company, <https://www.hasib.com.sa/jobs/1859/>

Remote workers have many responsibilities, the most important of which are:

1. Building a cohesive and collaborative team, despite geographical distance.
2. Use digital tools to communicate effectively and transparently with the team.
3. Manage time effectively to ensure tasks are completed on time.
4. Provide team members with the necessary training on remote working tools.
5. Ensure the quality of work produced remotely, and monitor performance.
6. Finding new sources of funding for projects.

The importance of remote work management in cultural relief activities stems from the fact that:

1. It allows you to benefit from the expertise of specialists from all over the world.
 2. Increases work flexibility and allows adaptation to changing conditions.
 3. It contributes to reducing costs related to travel and accommodation.
 4. Allows projects to be expanded to cover wider geographic areas.
- ☒ Opportunities, jobs and responsibilities for managing professional forums and platforms within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. Content Specialist ¹⁰²⁴is responsible for producing content relevant to the project, and facilitating dialogues and discussions in forums.
2. PR Manager ¹⁰²⁵is responsible for promoting forums and platforms, and attracting more participants.
3. Platform Developer ¹⁰²⁶is responsible for developing and updating the technical platforms used in the project.

Professional forum and platform management workers bear many responsibilities, the most important of which are:

1. Building a strong online community of experts and volunteers from diverse backgrounds.
2. Manage, produce and curate high-quality content, and respond to inquiries.

1024 Job Description Content Specialist, Tanqeeb Website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%B1-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%B1%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%83%D8%A7%D8%AA%D8%A8-%D9%85%D8%AD%D8%AA%D9%88%D9%89/>

1025 It was previously mentioned.

1026 Job Description Platform Developer, Forsa Website, <https://www.for9a.com/careers/%D9%85%D8%B7%D9%88%D8%B1-%D9%88%D9%8A%D8%A8-Web-Developer>

3. Organize online discussions and seminars, and encourage active participation.
4. Building partnerships with other organizations working in the field.
5. Evaluate the performance of forums and platforms, and suggest improvements.

The importance of managing professional forums and platforms in cultural relief activities stems from the fact that they:

1. Facilitates collaboration between experts and organizations working in the field.
2. Provides a platform for the exchange of knowledge and experiences.
3. Contributes to capacity building among workers in the field.
4. Helps scale projects and increase their impact.
5. Allows access to an audience or a wide range of volunteers and interested people.

- ☒ Opportunities, jobs and responsibilities for managing the creative activities of artists, intellectuals and creators within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Cultural Programs Manager ¹⁰²⁷is responsible for developing and implementing diverse cultural programs, including arts workshops, festivals, exhibitions, and support for creative projects.
2. Cultural Projects Coordinator ¹⁰²⁸works on coordinating and implementing various cultural projects, and communicating with artists and creators.
3. Cultural heritage specialist ¹⁰²⁹is responsible for protecting and documenting the cultural heritage of affected communities.
4. The Cultural Communications Manager ¹⁰³⁰is responsible for promoting cultural activities and building partnerships with other cultural institutions.

Those working in the field of managing the creative activities of artists, intellectuals and creators in cultural relief projects bear many responsibilities, the most important of which are:

1. Identify the cultural needs of affected communities and design programs to meet these needs.

¹⁰²⁷ It was previously mentioned.

¹⁰²⁸ It was previously mentioned.

¹⁰²⁹ It was previously mentioned.

¹⁰³⁰ It was previously mentioned.

2. Supporting artists and creators, providing financial and logistical support to artists and creators, and organizing workshops and training.
3. Organizing various cultural events, such as art exhibitions and music festivals.
4. Building the capacities of local artists and creatives, and enabling them to participate in cultural life.
5. Working to protect and document the cultural heritage of affected communities.
6. Building partnerships with local, regional and international cultural institutions.

The importance of managing the activities of artists, intellectuals and creatives in cultural relief activities stems from the fact that it

1. It helps to strengthen social cohesion and rebuild trust among community members.
2. Provides a sense of hope and optimism to affected communities.
3. Provides a safe space for artists and creatives to express themselves and their feelings.
4. Contributes to economic development by creating new job opportunities.

- ☒ Opportunities, jobs and responsibilities for managing and leading meetings within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Project Manager ¹⁰³¹is responsible for the overall management of the project, including organizing meetings and facilitating dialogue.
2. The project coordinator ¹⁰³²coordinates efforts between the various parties involved in the project, and organizes project-related meetings.
3. Cultural Advisor ¹⁰³³provides advice in the field of cultural heritage, and participates in meetings related to cultural activities.

Meeting managers and leaders have many responsibilities, the most important of which are:

1. Determine the objectives of the meeting and identify appropriate participants.

¹⁰³¹ It was previously mentioned.

¹⁰³² It was previously mentioned.

¹⁰³³ Job Description Cultural Advisor, Kafr El-Sheikh University, <https://kfs.edu.eg/post/displaytopic.aspx?topic=61022>

2. Prepare a clear and detailed agenda for the meeting.
3. Facilitate dialogue between participants and encourage active participation.
4. Making decisions and helping the group make decisions, and documenting them.
5. Follow up on the implementation of tasks assigned to each individual.
6. Evaluate the effectiveness of the meeting and suggest improvements.

The importance of meeting management in cultural relief activities stems from the fact that:

1. Helps build consensus among different stakeholders.
2. Provides a platform for the exchange of knowledge and experiences.
3. It helps in making collective decisions that reflect the views of all parties.
4. Helps solve problems that may arise during project implementation.
5. Promotes transparency and accountability.

- ☒ Opportunities, jobs and responsibilities for managing deliveries, billing and collections within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. Logistics Manager ¹⁰³⁴is responsible for managing and coordinating all logistics operations for the project, including warehousing, transportation and distribution.
2. Stores Specialist ¹⁰³⁵is responsible for managing stores and recording inputs and outputs.
3. Billing Clerk ¹⁰³⁶is responsible for preparing invoices and managing payments.
4. An accountant ¹⁰³⁷is responsible for recording all financial transactions of the project, and preparing financial reports.

Those working in the field of managing deliveries, deliveries, billing and collections bear many responsibilities, the most important of which are:

1. Planning deliveries and pick-ups, and preparing necessary supplies.

¹⁰³⁴ It was previously mentioned.

¹⁰³⁵ It was previously mentioned.

¹⁰³⁶ Job Description: Billing Officer, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B3%D8%A4%D9%88%D9%84-%D8%A7%D9%84%D9%81%D9%88%D8%A7%D8%AA%D9%8A%D8%B1/>

¹⁰³⁷ It was previously mentioned.

2. Organizing the transfer of supplies from warehouses to distribution sites, and distributing them to beneficiaries.
3. Manage warehouses effectively, ensuring supplies are kept in good condition.
4. Billing, collection, preparing invoices for suppliers, and following up on the collection of payments.
5. Recording, monitoring and recording all financial transactions, and inventory control.
6. Preparing financial and logistical reports periodically.

The importance of managing deliveries, deliveries, billing and collection in cultural relief activities stems from the fact that it works to:

1. Ensure that the necessary aid and supplies reach the beneficiaries in a timely manner.
 2. Ensure financial transparency and accountability of the project.
 3. Efficiency and improvement of the efficiency of use of financial and material resources.
 4. Assist in assessing the actual impact of the project.
- ☒ Opportunities, jobs and responsibilities of the Coordination Department within the cultural relief activities in the cultural response projects

There are many job opportunities available in this field, including:

1. The project coordinator ¹⁰³⁸is responsible for the overall supervision of project implementation, coordinating work between different teams, and ensuring that set objectives are achieved.
2. Cultural Programs Coordinator ¹⁰³⁹is a specialist in coordinating cultural programs and events, working with artists and creatives, and identifying the cultural needs of the community.
3. Logistics Coordinator ¹⁰⁴⁰is responsible for providing the logistical support necessary to implement the project, including booking halls, providing equipment, and organizing transportation.
4. The Public Relations Coordinator ¹⁰⁴¹is responsible for promoting the project, and building relationships with partners and stakeholders.

Coordination management workers have many responsibilities, the most important of which are:

¹⁰³⁸ It was previously mentioned.

¹⁰³⁹ It was previously mentioned.

¹⁰⁴⁰ It was previously mentioned.

¹⁰⁴¹ It was previously mentioned.

1. Planning and organizing activities and developing detailed work plans for each activity, and determining the required dates and tasks.
2. Effectively communicate and coordinate with all project stakeholders, including artists, beneficiaries, and partners.
3. Manage time and available resources efficiently, ensuring activities are implemented on time and within budget.
4. Solve, identify and evaluate problems that may arise during project implementation, and propose appropriate solutions.
5. Evaluate project performance periodically and suggest necessary adjustments to improve results.

The importance of coordination management in cultural relief activities stems from the fact that:

1. Helps ensure that project objectives are achieved efficiently.
 2. Creates an organized and efficient work environment that contributes to increased productivity.
 3. Contributes to building strong relationships with partners and stakeholders.
 4. Encourages collaboration between different teams and individuals.
 5. Ensures the provision of high-quality services to beneficiaries.
- ☒ Opportunities, jobs and responsibilities for managing priority and preference within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The project manager ¹⁰⁴²is responsible for setting project priorities, allocating resources, and monitoring progress.
2. The Program Coordinator ¹⁰⁴³coordinates various programs and activities, ensuring that the specific objectives of each program are achieved.
3. Policy Analyst ¹⁰⁴⁴analyzes local needs and conditions, and proposes priorities based on this analysis.

¹⁰⁴² It was previously mentioned.

¹⁰⁴³ It was previously mentioned.

¹⁰⁴⁴ It was previously mentioned.

4. Evaluation Specialist ¹⁰⁴⁵assesses the social and economic impact of various activities, and helps in setting future priorities.

Those working in the field of priority and preference management bear many responsibilities, the most important of which are:

1. Identify the cultural needs of the affected community, and identify activities that best meet these needs.
2. Assess the potential impact of each activity on the community, and identify which activities will have the greatest impact.
3. Allocate limited resources (financial and human) to higher priority activities.
4. Monitor progress in implementing activities, and adjust priorities as needed.
5. Communicate with local and international partners to identify common priorities.

The importance of priority and preference management stems from the fact that it works to:

1. Ensure that available resources are used effectively to achieve maximum benefit.
 2. Achieve project objectives on time and within budget.
 3. Ensure focus on the most urgent needs of the affected community.
 4. Provide a scientific basis for decisions on resource allocation.
 5. Increase transparency in the decision-making process.
- ☒ Opportunities, jobs and responsibilities for managing and activating strategic thinking activities within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. Strategic Project Manager is responsible for developing and implementing the overall project strategy, setting key objectives, and evaluating performance.¹⁰⁴⁶
2. Strategic consultant ¹⁰⁴⁷and advises project teams on how to apply strategic thinking tools and techniques.

¹⁰⁴⁵ As previously mentioned

¹⁰⁴⁶ It was previously mentioned.

¹⁰⁴⁷ Job Description Strategic Advisor, Arab Entrepreneur, <https://ar-entrepreneur.com/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A/%D9%85%D8%B3%D8%AA%D8%B4%D8%A7%D8%B1-%D8%A7%D9%84%D8%A5%D8%B3%D8%AA%D8%B1%D8%A7%D8%AA%D9%8A%D8%AC%D9%8A%D8%A9/>

3. Policy Analyst ¹⁰⁴⁸analyzes the environment surrounding the project, identifies opportunities and challenges, and proposes strategies to overcome these challenges.
4. The Program Coordinator ¹⁰⁴⁹coordinates various programs and activities, ensuring their alignment with the overall project strategy.

Those working in the field of managing and activating strategic thinking activities bear many responsibilities, the most important of which are:

1. Define a clear vision and mission for the project, and set long-term strategic goals.
2. Environmental analysis: Analysis of the internal and external environment of the project, and identification of strengths, weaknesses, opportunities and challenges.
3. Develop a comprehensive strategy to achieve project objectives and set priorities.
4. Evaluate project performance periodically, comparing actual results with set goals.
5. Adapting to changes that may occur in the environment surrounding the project.
6. Building the capacity of project workers to think strategically.

The importance of strategic thinking in cultural relief stems from the fact that:

1. Helps set and achieve goals more effectively.
2. It enables the project to adapt to changes that may occur in the environment.
3. It helps in making informed decisions based on accurate analysis of information.
4. Contributes to increased efficiency of resource use.
5. Helps build strong partnerships with local and international organizations.

☒ Digital Business Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Cultural Response Projects

There are many job opportunities available in this field, including:

1. Digital Communications Manager ¹⁰⁵⁰is responsible for managing all digital communication channels for the project, including websites, social media, and email.

¹⁰⁴⁸ It was previously mentioned.

¹⁰⁴⁹ It was previously mentioned.

¹⁰⁵⁰ It was previously mentioned.

2. Digital Marketing Specialist ¹⁰⁵¹is responsible for developing and implementing digital marketing strategies to attract donations and increase awareness of the project.
3. A web developer ¹⁰⁵²is responsible for designing, developing and updating the project's websites.
4. Digital Content Manager ¹⁰⁵³is responsible for producing digital content (articles, videos, photos) and publishing it across various channels.
5. A data analyst ¹⁰⁵⁴is responsible for analyzing digital data to measure the performance of marketing campaigns and identify trends.

Digital business management professionals have many responsibilities, the most important of which are:

1. Building and developing a strong digital identity for the project that reflects its values and goals.
2. Managing, producing and publishing engaging and relevant content for target audiences across various digital channels.
3. Implement digital marketing campaigns to attract donations and increase awareness of the project.
4. Building virtual communities for volunteers and project beneficiaries.
5. Analyze digital data to measure campaign performance and identify opportunities for improvement.
6. Protecting the project's digital data from hacking.

The importance of digital business management in cultural relief stems from the fact that it works to:

1. Raising awareness of the importance of cultural heritage and the impact of conflicts on it.
 2. Facilitating the process of collecting donations through digital platforms.
 3. Building partnerships with other organizations working in the field of cultural relief.
 4. Providing effective communication channels with beneficiaries and partners.
 5. Documenting cultural heritage digitally to preserve it for future generations.
- ☒ Opportunities, jobs and responsibilities for managing conflict and problem resolution within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

¹⁰⁵¹ It was previously mentioned.

¹⁰⁵² It was previously mentioned.

¹⁰⁵³ It was previously mentioned.

¹⁰⁵⁴ It was previously mentioned.

1. A conflict resolution specialist ¹⁰⁵⁵is responsible for identifying and assessing conflicts, facilitating dialogue between conflicting parties, and reaching mutually acceptable solutions.
2. The Project Manager ¹⁰⁵⁶is responsible for the overall oversight of the project, including managing conflicts that may arise.

Those working in the field of conflict and problem resolution management bear many responsibilities, the most important of which are:

1. Identify existing or potential conflicts and analyze their causes.
2. Communicate effectively with all parties involved in the conflict, and understand their perspectives.
3. Facilitating dialogue between conflicting parties, and creating a safe and respectful environment for negotiation.
4. Finding creative and acceptable solutions for all, taking into account different interests.
5. Building trust between conflicting parties and enhancing cooperation.
6. Establish mechanisms to prevent future recurrence of conflict.

The importance of conflict management in cultural relief stems from the fact that it:

1. Helps keep the project running, avoiding delays or downtime.
 2. It contributes to strengthening social cohesion and building more cohesive societies.
 3. Help protect cultural heritage from destruction and damage.
 4. It works to improve relations between the various parties involved in the project.
 5. Increases project effectiveness by creating a conducive working environment.
- ☒ Opportunities, jobs and responsibilities of compensation management within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Cultural Projects Manager ¹⁰⁵⁷is responsible for identifying the cultural needs of the community, and designing and implementing restoration and rehabilitation projects.

1055 Job Description Conflict Resolution Specialist, MSF, <https://joby.ps/ar/job/%D9%85%D8%AF%D9%8A%D8%B1-%D8%AD%D9%84-%D8%A7%D9%84%D9%86%D8%B2%D8%A7%D8%B9%D8%A7%D8%AA-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF-%D8%A7%D9%84%D8%A8%D8%B4%D8%B1%D9%8A%D8%A9-%D9%85%D9%86/>

1056 It was previously mentioned.

1057 It was previously mentioned.

2. Project Coordinator ¹⁰⁵⁸coordinates efforts between various stakeholders involved in compensation projects, including the local community, NGOs, and government authorities.
3. Cultural Heritage Specialist ¹⁰⁵⁹is responsible for the protection and management of cultural heritage, and providing technical expertise in restoration and rehabilitation projects.

Compensation managers have many responsibilities, the most important of which are:

1. Assessing damage to cultural heritage and identifying rehabilitation needs.
2. Develop compensation plans, and develop detailed plans for the rehabilitation of cultural heritage, including identification of the necessary resources and a timetable for implementation.
3. Utilizing local resources, skills and knowledge in restoration and rehabilitation operations.
4. Building local community capacity to preserve cultural heritage.
5. Coordination with government agencies, NGOs and the local community to ensure the success of compensation projects.
6. Assessing the social and economic impact of compensation projects.

The importance of compensation management in cultural relief stems from the fact that it:

1. It helps preserve the cultural identity of affected communities, and promotes a sense of belonging.
 2. It contributes to supporting the local economy by creating job opportunities and stimulating the tourism sector.
 3. Help build more resilient and crisis-resistant societies.
 4. It contributes to strengthening social cohesion and building trust among members of society.
- ☒ Opportunities, jobs and responsibilities for packaging, packing and shipping management within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Logistics Manager ¹⁰⁶⁰is responsible for overseeing all aspects of the transportation process, including packing, shipping, and transportation.

¹⁰⁵⁸ It was previously mentioned.

¹⁰⁵⁹ It was previously mentioned.

¹⁰⁶⁰ It was previously mentioned.

- 2. A packaging specialist ¹⁰⁶¹is a specialist in the packing and packaging of fragile cultural items, using special materials and techniques to preserve them.
- 3. The transportation coordinator ¹⁰⁶²is responsible for coordinating with shipping companies, and determining the best methods for transporting cultural materials.
- 4. An expert in the restoration of antiquities ¹⁰⁶³is responsible for examining and evaluating the condition of antiquities before and after transport, and making recommendations necessary for their preservation.

Packaging, packing and shipping workers have many responsibilities, the most important of which are:

- 1. Assess the condition of cultural materials and determine the type of packaging required for each piece.
- 2. Use special packaging materials, such as foam, cardboard, and moisture-resistant bags, to ensure that materials are protected from shock, moisture, and temperature changes.
- 3. Document the condition of materials before and after packaging, and record all relevant information.
- 4. Choosing the appropriate means of transportation, coordinating the shipping process with shipping companies, and tracking the shipment until it reaches its destination.
- 5. Organizing the storage of cultural materials in a safe and suitable place.
- 6. Preserving heritage and ensuring that cultural materials reach their destination safely and in good condition to preserve them for future generations.
- 7. Building partnerships with international organizations specialized in the field of cultural heritage preservation.
- 8. Support reconstruction efforts Contribute to the reconstruction of the cultural heritage of affected communities.
- 9. Promote awareness of cultural heritage Highlight the importance of cultural heritage and its protection.

1061 Job Description Packaging Specialist, Forsa Blog, <https://www.for9a.com/careers/%D8%B9%D8%A7%D9%85%D9%84-%D8%A7%D9%84%D8%AA%D8%B9%D8%A8%D8%A6%D8%A9-%D9%88%D8%A7%D9%84%D8%AA%D8%BA%D9%84%D9%8A%D9%81-Packaging-Worker>

1062 It was previously mentioned.

1063 It was previously mentioned.

- ☒ Opportunities, jobs and responsibilities for managing permanent and temporary businesses within cultural relief activities in cultural response projects

There are many job opportunities in the field of business administration in cultural relief projects, and they can be classified into permanent and temporary jobs as follows:

Permanent jobs

1. The project manager ¹⁰⁶⁴is responsible for overall project oversight, setting objectives, planning resources, and evaluating performance.
2. Human Resources Manager ¹⁰⁶⁵is responsible for hiring, training, evaluating, and managing employee relationships.
3. The CFO ¹⁰⁶⁶is responsible for managing the budget, preparing financial reports, and collecting donations.
4. Logistics Manager ¹⁰⁶⁷is responsible for inventory management, organizing shipping and transportation operations, and property management.
5. The Public Relations Specialist ¹⁰⁶⁸is responsible for building relationships with the local community and partners, and managing the project's reputation.

Temporary jobs

1. Volunteers provide assistance with various tasks, such as packaging, translation, and administrative support.
2. Consultants who provide expertise and advice in specific areas, such as restoration or conservation of cultural heritage.
3. Temporary workers who do manual work, such as construction or cleaning.

The responsibilities assigned to each position vary, but in general the main responsibilities include:

1. Develop strategic and operational plans for the project, and develop programs and activities.
2. Financial management, budgeting, expense tracking, and fundraising.

¹⁰⁶⁴ It was previously mentioned.

¹⁰⁶⁵ It was previously mentioned.

¹⁰⁶⁶ It was previously mentioned.

¹⁰⁶⁷ It was previously mentioned.

¹⁰⁶⁸ It was previously mentioned.

3. Human resources management, recruitment, training, evaluation and performance management of employees.
4. Implementing projects, managing and implementing field projects, and following up on the progress of work.
5. Communication and Coordination Communicate with partners, donors and the local community, and coordinate efforts.
6. Evaluate performance, identify strengths and weaknesses, and suggest improvements.

The importance of managing permanent and temporary businesses in cultural relief stems from the fact that:

1. Helps ensure the sustainability of the project and provides the resources needed to achieve its goals.
 2. It contributes to improving the efficiency of resource use and reducing waste.
 3. Promotes transparency in project management, and ensures that donations are used effectively.
 4. Helps build trust between the project, the local community and partners.
 5. Contribute to achieving the project's specific objectives on time and within the allocated budget.
- ☒ Opportunities, jobs and responsibilities for managing representation through publicity within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Public Relations Manager ¹⁰⁶⁹is responsible for developing and implementing public relations strategies, and building a positive image for the project.
2. Marketing Specialist ¹⁰⁷⁰is responsible for developing and implementing digital and print marketing campaigns, promoting activities and events.
3. Content Manager ¹⁰⁷¹is responsible for producing visual, audio and written content and publishing it across various channels.
4. Events Coordinator ¹⁰⁷²is responsible for organizing and promoting cultural events and celebrations.

¹⁰⁶⁹ It was previously mentioned.

¹⁰⁷⁰ It was previously mentioned.

¹⁰⁷¹ It was previously mentioned.

¹⁰⁷² It was previously mentioned.

People working in the field of representation management through advertising bear many responsibilities, the most important of which are:

1. Develop a comprehensive representation strategy through advertising, identifying objectives, target audience and key messages.
2. Building and designing the visual identity of the project, including logo, signs and publications.
3. Managing social media and project social media accounts, and interacting with the public.
4. Organizing cultural events and celebrations, and covering them in the media.
5. Preparing periodic reports on the performance of advertising campaigns.
6. Building partnerships with media, NGOs and private companies.

The importance of representation management through propaganda in cultural relief stems from the fact that it works to:

1. Raising awareness of the importance of preserving cultural heritage and the impact of conflicts on it.
2. Attracting financial and in-kind donations to support projects.
3. Building partnerships with various actors to support projects.
4. Improving the project's image and enhancing its position in the community.
5. Changing behaviors and encouraging people to participate in the protection of cultural heritage.

☒ Reliability Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Cultural Response Projects

There are many job opportunities available in this field, including:

1. The conservation manager ¹⁰⁷³is responsible for developing and implementing plans for the conservation of cultural resources, including assessment, documentation and protection.
2. An archaeologist ¹⁰⁷⁴is a specialist in restoring damaged artifacts and returning them to their original condition as much as possible.

¹⁰⁷³ It was previously mentioned.

¹⁰⁷⁴ It was previously mentioned.

3. The Stores Coordinator ¹⁰⁷⁵is responsible for managing the stores of cultural materials, ensuring that they are kept in a suitable environment.

Reliability management professionals have many responsibilities, the most important of which are:

1. Assessing the condition of cultural materials and determining their preservation and restoration needs.
2. Documenting the condition of cultural materials before and after restoration and conservation operations.
3. Develop and implement preventive preservation procedures, such as controlling humidity, temperature, and light.
4. Carrying out the necessary restoration operations for damaged artifacts.
5. Store cultural materials in a safe and appropriate environment.
6. Training workers on conservation and restoration skills.

The importance of reliability management in cultural relief stems from the fact that it works to:

1. Ensuring the protection of cultural heritage for future generations.
2. Increase the value of cultural materials through their preservation.
3. Support cultural tourism and contribute to the development of cultural tourism.
4. Building the capacity of local communities to preserve their cultural heritage.

☒ Diversity Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Cultural Response Projects

There are many job opportunities available in this field, including:

1. The Diversity and Inclusion Manager ¹⁰⁷⁶is responsible for developing and implementing strategies to promote diversity and inclusion across all aspects of the project.
2. Community Relations Specialist ¹⁰⁷⁷works to build strong relationships with diverse communities, understanding their needs and aspirations.

¹⁰⁷⁵ It was previously mentioned.

¹⁰⁷⁶ Job Description Diversity and Inclusion Manager, rolecatcher , <https://rolecatcher.com/careers/managers/business-managers/business-managers-and-administrators/hr-managers/equality-and-inclusion-manager/>

¹⁰⁷⁷ It was previously mentioned.

3. The Cultural Programs Coordinator ¹⁰⁷⁸is responsible for designing and implementing cultural programs that take into account cultural and religious diversity.
4. Trainer ¹⁰⁷⁹and provides training to volunteer staff on the importance of cultural diversity and how to deal with differences.

Diversity management professionals have many responsibilities, the most important of which are:

1. Assess the level of diversity in the target community, and identify the most vulnerable groups.
2. Develop strategies to promote diversity and inclusion in all aspects of the project.
3. Building strong relationships with community leaders and diverse cultural groups.
4. Provide training and awareness on the importance of diversity and inclusion to staff and volunteers.
5. Design cultural programs and events that take into account diversity and encourage dialogue and interaction between different cultures.
6. Monitor and evaluate the impact of diversity and inclusion programs on the community.

The importance of diversity management in cultural relief stems from the fact that it:

1. Helps ensure project sustainability by building strong relationships with the local community.
2. Increases project effectiveness by understanding the needs of all community members.
3. It contributes to strengthening social cohesion and building more inclusive societies.
4. Help protect the diverse cultural heritage of affected communities.
5. Helps prevent conflicts that may arise due to cultural differences.

- ☒ Opportunities, jobs and responsibilities of the Analysis Department within the cultural relief activities in cultural response projects

Career opportunities in the field of analysis management in cultural relief projects are diverse, and include:

1. Cultural Policy Analyst ¹⁰⁸⁰is responsible for analyzing existing cultural policies and their impact on cultural heritage, and proposing new policies to support cultural relief.

¹⁰⁷⁸ It was previously mentioned.

¹⁰⁷⁹ It was previously mentioned.

¹⁰⁸⁰ It was previously mentioned.

2. A data analyst ¹⁰⁸¹is responsible for collecting and analyzing data relating to cultural heritage and damage, and using this data to guide decision making.
3. cultural heritage researcher is responsible for conducting research on, documenting and preserving local cultural heritage.¹⁰⁸²
4. Damage assessor ¹⁰⁸³is responsible for assessing damage to archaeological sites, historic buildings and cultural collections.

Analysts have many responsibilities, the most important of which are:

1. Collect and analyses quantitative and qualitative data on cultural heritage and damage.
2. Assessing the cultural needs of affected communities and identifying priorities for intervention.
3. Design restoration and rehabilitation programs that take into account the cultural needs of the community.
4. Monitor and evaluate the impact of cultural relief programs on society and cultural heritage.
5. Preparing reports on the results of the analyses and the necessary recommendations.

The importance of analysis management in cultural relief stems from the fact that it:

1. Helps make informed decisions about how to direct resources and design programs.
2. Help ensure that cultural relief programs are effective and achieve their objectives.
3. Contributes to building a knowledge base on cultural heritage in affected areas.
4. Enhances transparency in decision-making processes.
5. Help improve future response to disasters that threaten cultural heritage.

- ☒ Opportunities, functions and responsibilities for managing appreciation, balance, merit, sensitivity and effectiveness within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Cultural Programs Manager ¹⁰⁸⁴is responsible for developing and implementing cultural heritage conservation programs, and evaluating their effectiveness.

¹⁰⁸¹ It was previously mentioned.

¹⁰⁸² It was previously mentioned.

¹⁰⁸³ It was previously mentioned.

¹⁰⁸⁴ It was previously mentioned.

2. Damage assessor ¹⁰⁸⁵who assesses damage to archaeological sites, historic buildings and cultural collections.
3. Project Coordinator ¹⁰⁸⁶is responsible for managing and coordinating various projects related to the preservation of cultural heritage.
4. Cultural heritage consultant who provides advice and counsel in the field of cultural heritage conservation.¹⁰⁸⁷

Those working in the field of management of appreciation, balance, merit, sensitivity and effectiveness bear many responsibilities, the most important of which are:

1. Conduct a comprehensive assessment of damage to archaeological sites, historical buildings and cultural collections.
2. Identifying the urgent needs of local communities in the field of cultural heritage conservation.
3. Develop comprehensive action plans for the restoration and rehabilitation of cultural heritage.
4. Manage and implement projects according to specified timelines and budgets.
5. Coordination with various local and international partners.
6. Conduct continuous evaluation of the effectiveness of programs and projects.

The importance of managing appreciation, balance, merit, sensitivity and effectiveness stems from the fact that it:

1. Help ensure the sustainability of cultural heritage preservation efforts.
 2. Contributes to improving the efficiency of resource use.
 3. Helps build trust between the project and the local community.
 4. Contribute to achieving project objectives on time and within the allocated budget.
 5. Preserves cultural heritage as an integral part of national identity.
- ☒ Opportunities, jobs and responsibilities for managing integrity, credibility, objectivity and independence within cultural relief activities in cultural response projects

¹⁰⁸⁵ It was previously mentioned.

¹⁰⁸⁶ It was previously mentioned.

¹⁰⁸⁷ It was previously mentioned.

There are many job opportunities available in this field, including:

1. Compliance Manager ¹⁰⁸⁸is responsible for ensuring the project's compliance with local and international laws, regulations, and good governance standards.
2. Anti-Corruption Specialist ¹⁰⁸⁹works to prevent and reduce corruption at all stages of the project.
3. Internal auditor ¹⁰⁹⁰who conducts regular internal reviews to ensure the integrity of financial and administrative operations.

Those working in the field of integrity, credibility, objectivity and independence management bear many responsibilities, the most important of which are:

1. Establish clear policies and procedures to ensure integrity, transparency and accountability.
2. Providing training and awareness to employees on the importance of integrity and professional ethics.
3. Conducting internal control over financial and administrative operations.
4. Search for violations and investigate any complaints or allegations of corruption or misconduct.
5. Preparing periodic reports on the status of compliance and integrity.

The importance of integrity, credibility, objectivity and independence management stems from the fact that it:

1. Helps build trust between the project, donors and the local community.
 2. Attract more funding for successful projects in the field of integrity and transparency.
 3. Contributes to improving the efficiency of resource use.
 4. Protects the project's reputation from being tarnished.
 5. Ensure the long-term sustainability of cultural relief efforts.
- ☒ Opportunities, jobs and responsibilities for managing resilience and adaptation within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

¹⁰⁸⁸ It was previously mentioned.

¹⁰⁸⁹ Job Description Anti-Corruption Specialist, Your Job is Ours, <https://wdeftksa.com/sa/jobs/14671>

¹⁰⁹⁰ It was previously mentioned.

1. Programs Manager ¹⁰⁹¹is responsible for designing and implementing programs that aim to build communities' resilience and adapt to change.
2. A risk assessment specialist ¹⁰⁹²assesses risks to cultural heritage and develops strategies to mitigate them.
3. Training Coordinator ¹⁰⁹³is responsible for training local communities in cultural heritage conservation skills and developing awareness programs.
4. Spatial planning consultant advising on sustainable spatial planning that protects cultural heritage.¹⁰⁹⁴

Those working in the field of resilience and adaptation management have many responsibilities, the most important of which are:

1. Assessing risks to cultural heritage, including climate change, natural disasters and conflicts.
2. Building the capacity of local communities to manage risks and adapt to changes.
3. Develop contingency plans to protect cultural heritage in the event of conflict.
4. Coordination with various local and international partners.
5. Monitoring and evaluating the effectiveness of resilience and adaptation programs.

The importance of managing flexibility and adaptation in cultural relief stems from the fact that it:

1. Help protect cultural heritage from destruction and deterioration.
2. Contribute to building more resilient societies that are able to face challenges.
3. Ensure the long-term sustainability of cultural heritage preservation efforts.
4. Help reduce economic losses caused by the destruction of cultural heritage.
5. Contribute to improving the quality of life of local communities.

- ☒ Growth Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Cultural Response Projects

There are many job opportunities available in this field, including:

¹⁰⁹¹ It was previously mentioned.

¹⁰⁹² It was previously mentioned.

¹⁰⁹³ It was previously mentioned.

¹⁰⁹⁴ It was previously mentioned.

1. The Sustainable Development Manager ¹⁰⁹⁵is responsible for developing and implementing sustainable development strategies that integrate the preservation of cultural heritage.
2. Project Development Specialist ¹⁰⁹⁶working on developing income generating projects based on cultural heritage.
3. Community Coordinator ¹⁰⁹⁷builds partnerships with local communities to ensure their active participation in the development process.
4. Project finance expert ¹⁰⁹⁸working to secure funding for sustainable development projects.

Growth management professionals have many responsibilities, the most important of which are:

1. Identifying the development needs of affected communities, with a focus on the role of cultural heritage in achieving development.
2. Develop long-term development strategies based on cultural resources.
3. Building the capacity of local communities to manage and develop their cultural heritage.
4. Develop income-generating projects based on cultural heritage, such as cultural tourism and traditional crafts.
5. Assessing the economic, social and cultural impact of development projects.

The importance of growth management in cultural relief stems from the fact that:

1. It helps in moving from the emergency response phase to the sustainable development phase.
2. Contributes to enhancing the sustainability of cultural heritage preservation efforts.
3. Creates new job opportunities for local communities.
4. Contributes to improving the standard of living of affected communities.
5. Protects cultural heritage from destruction and ensures its continuity.

- ☒ Opportunities, jobs and responsibilities for resource management within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

¹⁰⁹⁵ It was previously mentioned.

¹⁰⁹⁶ It was previously mentioned.

¹⁰⁹⁷ It was previously mentioned.

¹⁰⁹⁸ Job Description for Finance Expert, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%B3%D8%AA%D8%B4%D8%A7%D8%B1-%D9%85%D8%A7%D9%84%D9%8A-Financial-Consultant>

1. The Resource Manager ¹⁰⁹⁹ is responsible for managing the financial, human and material resources of the project, ensuring that they are used efficiently and effectively.
2. Finance Specialist ¹¹⁰⁰ works to secure the necessary funding for the project from various sources, and tracks spending.
3. The Purchasing Manager ¹¹⁰¹ is responsible for purchasing the goods and services needed to implement the project, ensuring the best value for money.
4. Logistics Manager ¹¹⁰² is responsible for managing the supply chain, ensuring supplies and aid reach affected areas.

HR professionals have many responsibilities, the most important of which are:

1. Budget planning, creating a detailed project budget and tracking spending.
2. Human resources management, recruitment and training of employees, and management of their performance.
3. Managing inventory of materials and supplies.
4. Contracting and concluding contracts with suppliers.
5. Preparing periodic financial reports for donors and funding agencies.

The importance of resource management in cultural relief stems from the fact that:

1. Helps ensure the financial sustainability of the project.
2. Contributes to improving the efficiency of resource use.
3. Ensures transparency and accountability in the use of resources.
4. Ensures that aid reaches beneficiaries in a timely manner and with high quality.
5. Provides data and information needed to make informed decisions.

- ☒ Opportunities, jobs and responsibilities of the Audit Department within the cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

¹⁰⁹⁹ It was previously mentioned.

¹¹⁰⁰ It was previously mentioned.

¹¹⁰¹ It was previously mentioned.

¹¹⁰² It was previously mentioned.

1. Internal Auditor ¹¹⁰³is responsible for conducting internal audits on various aspects of the project, including financial and administrative operations.
2. An external auditor ¹¹⁰⁴conducts external audits of the project, providing independent reports on the results.
3. Anti-Corruption Specialist ¹¹⁰⁵works to prevent and reduce corruption at all stages of the project.

Audit management personnel have many responsibilities, the most important of which are:

1. Evaluate project performance against set objectives.
2. Ensure that the project complies with local and international laws and regulations.
3. Evaluating the efficiency and effectiveness of resource use.
4. Combating corruption and detecting and combating any manifestations of corruption or fraud.
5. Provide recommendations to improve performance and fix any weaknesses.

The importance of audit management in cultural relief stems from the fact that it:

1. Ensures transparency in the use of resources.
2. Enhances donor and community confidence in the project.
3. Contribute to improving project performance.
4. Helps prevent waste of resources.
5. Protects the project's reputation from any accusations of corruption or mismanagement.

- ☒ Opportunities, jobs and responsibilities for managing responsibility within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Social Responsibility Manager ¹¹⁰⁶is responsible for developing and implementing the project's social responsibility strategies, and ensuring the project's compliance with social responsibility standards.

¹¹⁰³ It was previously mentioned.

¹¹⁰⁴ Job Description External Auditor, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%AF%D9%82%D9%82-%D8%AE%D8%A7%D8%B1%D8%AC%D9%8A-External-Auditor>

¹¹⁰⁵ It was previously mentioned.

¹¹⁰⁶ Job Description , Corporate Social Responsibility Manager , rolocatcher , <https://rolocatcher.com/ar/careers/managers/business-managers/business-managers-and-administrators/business-services-and-administration-managers/corporate-social-responsibility-manager/>

2. Community Development Specialist ¹¹⁰⁷works to build partnerships with local communities, empowering them to participate in the decision-making process.

Employees in the field of responsibility management bear many responsibilities, the most important of which are:

1. Identifying the social and environmental needs of target communities.
2. Develop detailed action plans to implement social responsibility programs.
3. Building partnerships with NGOs, the private sector and government agencies.
4. Raising awareness of the importance of preserving cultural heritage and the environment.
5. Assessing the social and environmental impact of projects.

The importance of managing responsibility in cultural relief stems from the fact that it:

1. Ensures long-term sustainability of projects.
2. Contribute to building strong and cohesive communities.
3. Protect cultural heritage and ensure its preservation for future generations.
4. Reduces the negative impacts of projects on the environment and local communities.
5. Promotes transparency and accountability in projects.

- ☒ Market management opportunities, jobs and responsibilities within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. Marketing Manager ¹¹⁰⁸is responsible for developing and implementing marketing strategies to promote cultural and craft products, and attract tourists.
2. Product Development Specialist ¹¹⁰⁹develops cultural and craft products to meet market needs.
3. Project Coordinator ¹¹¹⁰works on implementing projects that aim to develop local markets and strengthen supply chains.

Marketing managers have many responsibilities, the most important of which are:

¹¹⁰⁷ It was previously mentioned.

¹¹⁰⁸ It was previously mentioned.

¹¹⁰⁹ Job Description Development Specialist, Yemen HR, <https://yemenhr.com/jobs/65b2a5b5-4dcd-4857-8e66-0218c06e2526>

¹¹¹⁰ It was previously mentioned.

1. Conduct market studies to identify needs and opportunities.
2. Develop cultural and craft products to meet market needs.
3. Marketing cultural and craft products through various channels.
4. Building strong brands for cultural products.
5. Develop efficient supply chains to ensure products reach markets.

The importance of market management in cultural relief stems from the fact that it works to:

1. Creating new job opportunities for local communities.
2. Improving income for families working in the cultural sector.
3. Preserving cultural heritage by using it as a tool for development.
4. Contributing to achieving sustainable development.
5. Integration with the national economy and integration of the cultural economy into the national economy.

- ☒ Opportunities, jobs and responsibilities of the Supervisory Department within the cultural relief activities in the cultural response projects

There are many job opportunities available in this field, including:

1. The project manager ¹¹¹¹is responsible for the overall supervision of the project, coordinating work between different teams, and ensuring that set objectives are achieved.
2. Field Coordinator ¹¹¹²works directly with target communities, ensuring that field activities are implemented according to plan.
3. Evaluation Specialist ¹¹¹³evaluates activities and outputs, and suggests necessary adjustments to improve performance.

Supervisory management workers bear many responsibilities, the most important of which are:

1. Develop action plans and coordinate the implementation of field activities.
2. Supervise the team's work and provide necessary support and guidance.

¹¹¹¹ It was previously mentioned.

¹¹¹² Job Description Field Coordinator, Yemen HR, <https://yemenhr.com/jobs/f97729c2-b180-41c0-bb2e-c00413b5c83a>

¹¹¹³ It was previously mentioned.

3. Evaluate team and project performance periodically.
4. Resolve any problems that may arise during project implementation.
5. Communicate with donors, partners and target audiences.

The importance of supervision management in cultural relief stems from the fact that it:

1. Ensure the quality of implementation of activities and the delivery of aid to the right beneficiaries.
2. Helps identify potential risks and take action to mitigate them.
3. Ensure compliance with international standards and norms.
4. Contributes to improving the efficiency of resource use.
5. Help build the capacity of local staff.

- ☒ Opportunities, jobs and responsibilities of the Group Development Manager within the cultural relief activities in the cultural response projects

There are many job opportunities available in this field, including:

1. The Community Development Manager ¹¹¹⁴is responsible for developing and implementing community empowerment programs, and building the capacity of individuals and local institutions.
2. Community Coordinator ¹¹¹⁵works directly with local communities, facilitating dialogue and participation.
3. A trainer ¹¹¹⁶who trains individuals and institutions on the skills needed to participate in the development process.

Those working in the field of group development management bear many responsibilities, the most important of which are:

1. Identify the needs of affected communities and develop programs to meet these needs.
2. Building the capacity of individuals and local institutions to participate in the development process.
3. Facilitating dialogue and participation between different segments of society.
4. Implementation of projects aimed at enhancing social cohesion and sustainable development.

¹¹¹⁴ It was previously mentioned.

¹¹¹⁵ It was previously mentioned.

¹¹¹⁶ It was previously mentioned.

5. Assessing the social and economic impact of programs and projects.

The importance of group development management in cultural relief stems from the fact that it works to:

1. Empowering communities to make decisions that affect their lives.
2. Ensuring the sustainability of relief efforts by building the capacities of local communities.
3. Strengthening social cohesion and cooperation among community members.
4. Leveraging local strengths and available resources.
5. Developing local leadership capable of leading the development process.

- ☒ Opportunities, jobs and responsibilities of the Insurance and Recovery Department within the cultural relief activities in the cultural response projects

There are many job opportunities available in this field, including:

1. The Insurance Manager ¹¹¹⁷ is responsible for developing and implementing comprehensive insurance plans for the project, and managing the company's relationships with insurance companies.

Insurance and recovery management workers have many responsibilities, the most important of which are:

1. Assess potential risks that may face the project, such as natural conflicts or intentional damage.
2. Develop comprehensive insurance plans covering all assets and resources used in the project.
3. Managing relationships with insurance companies, negotiating better terms.
4. Submitting claims to insurance companies in the event of losses.
5. Track claims progress and ensure appropriate compensation is received.
6. Train employees on loss reporting and claims management procedures.

The importance of the Insurance and Recovery Department in Cultural Relief stems from its work in:

1. Protecting the material and human resources used in the project.
2. Ensuring project continuity in the event of losses.
3. Mitigating the negative financial impact of losses.
4. Compliance with local and international laws and regulations relating to insurance.

1117 Job Description Insurance Manager, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B3%D8%A4%D9%88%D9%84-%D9%85%D8%A8%D9%8A%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%A3/>

- ☒ Opportunities, jobs and responsibilities of the Standards and Specifications Department within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. The Project Quality Manager ¹¹¹⁸is responsible for developing and implementing the project's quality management system, ensuring compliance with established standards and specifications.
2. Quality auditor ¹¹¹⁹and performs periodic reviews to ensure that activities conform to specified standards and specifications.

Standards and Specifications Management workers have many responsibilities, the most important of which are:

1. Develop clear, measurable standards and specifications for all aspects of the project.
2. Disseminate standards and specifications to all project workers.
3. Training employees to understand and apply standards and specifications.
4. Conduct periodic reviews to ensure compliance with standards and specifications.
5. Suggest improvements to standards and specifications to increase project efficiency.
6. Document all quality related processes and procedures.

The importance of the standards and specifications department in cultural relief stems from the fact that it works to:

1. Ensure the quality of activities and projects.
2. Unifying the efforts made by the various stakeholders.
3. Promote transparency and accountability in the project.
4. Improve resource efficiency.
5. Compliance with international and cultural standards.

- ☒ Opportunities, jobs and responsibilities of the Resilience Department within the cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

¹¹¹⁸ It was previously mentioned.

¹¹¹⁹ Quality Auditor Job Description , Comoros Jobs , <https://ar.jobmel.com/Comoros/Mutsamudu/Quality-internal-auditor-53>

1. The Programmed Manager ¹¹²⁰is responsible for designing and implementing resilience building programs, and coordinating work with various partners.
2. Community Development Specialist ¹¹²¹works to enhance community participation in programmed design and implementation.
3. Trainer ¹¹²²and coach individuals and organizations on the skills needed to build resilience.

Those working in the field of resilience management bear many responsibilities, the most important of which are:

1. Assessing resilience building needs in affected communities.
2. Design resilience–building programs that focus on preserving cultural heritage and enhancing livelihoods.
3. Implement programs in collaboration with local communities and partners.
4. Building the capacity of individuals and local institutions to cope with crises.
5. Evaluating the impact of programs on building resilience.

The importance of resilience management in cultural relief stems from the fact that it works to:

1. Ensuring the long–term sustainability of relief efforts.
 2. Accelerate crisis recovery.
 3. Protecting cultural heritage as a fundamental element of community identity.
 4. Contributing to achieving sustainable development.
 5. Strengthening social cohesion and cooperation among community members.
- ☒ Opportunities, jobs and responsibilities for managing academic, creative, research, critical, artistic and historical studies within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

¹¹²⁰ It was previously mentioned.

¹¹²¹ It was previously mentioned.

¹¹²² It was previously mentioned.

1. The Research Program Manager ¹¹²³is responsible for designing and implementing research programs aimed at documenting cultural heritage, assessing damage to it, and developing strategies for its preservation.
2. Researcher ¹¹²⁴who collects and analyzes data related to cultural heritage, and prepares reports and studies.
3. A conservator ¹¹²⁵works to restore damaged antiquities, manuscripts, and works of art.
4. Trainer ¹¹²⁶and trainer of local cadres in research, documentation and heritage preservation skills.

Those working in the field of managing academic, creative, research, critical, artistic and historical studies bear many responsibilities, the most important of which are:

1. Documenting tangible and intangible cultural heritage before, during and after the crisis.
2. Conduct research on the cultural impact of crises and develop strategies for heritage preservation.
3. Assessing damage to cultural heritage and setting priorities for restoration and conservation.
4. Providing training programs for local cadres in the field of heritage preservation.
5. Publishing the results of research and studies to raise awareness in society about the importance of cultural heritage.

The importance of the management of academic, creative, research, critical, artistic and historical studies in cultural relief stems from its role in:

1. Protecting and documenting cultural heritage as an integral part of national identity.
2. Building a solid knowledge base on cultural heritage.
3. Planning for recovery and providing information needed to plan the recovery and rebuilding process.
4. Strengthening social cohesion through the preservation of common heritage.
5. Achieving sustainable development through the preservation of cultural resources.

1123 Job Description for Research Program Manager, Taawon Organization, <https://www.taawon.org/ar/advertisement/jobs/%D9%85%D8%AF%D9%8A%D8%B1%D8%A9-%D8%AF%D8%A7%D8%A6%D8%B1%D8%A9-%D8%A7%D9%84%D8%A8%D8%AD%D8%AB-%D9%88%D8%A7%D9%84%D8%AA%D8%B7%D9%88%D9%8A%D8%B1>

1124 It was previously mentioned.

1125 It was previously mentioned.

1126 It was previously mentioned.

- ☒ Opportunities, jobs and responsibilities for managing educational, organizational, dynamic, productive, value, development and operational departments within cultural relief activities in cultural response projects

Managing the different departments in cultural relief activities is crucial to ensuring the success of projects and providing the best services to affected communities. These departments work in an integrated manner to achieve the objectives of cultural relief, which include protecting cultural heritage, building capacity, and enhancing social cohesion. The main departments and their responsibilities include:

- Educational section
 1. Develop and implement educational programs aimed at raising awareness of the importance of cultural heritage.
 2. Training local cadres on heritage preservation skills.
 3. Preparing educational and training materials.
 4. Organizing workshops and training courses.
- Organizational Section
 1. Develop plans and programs and set goals.
 2. Human and financial resources management.
 3. Follow up on project implementation and ensure achievement of objectives.
 4. Preparing periodic reports on the progress of work.
- Dynamic section
 1. Cultural needs analysis of affected communities.
 2. Develop innovative strategies to protect and revitalize cultural heritage.
 3. Building partnerships with local and international organizations.
 4. Assessing the social and cultural impact of activities.
- Production Department
 1. Managing productive projects related to cultural heritage such as handicrafts and traditional industries.
 2. Providing financial and logistical support for production projects.

3. Marketing of cultural products.
 - Value section
 1. Promote cultural values, tolerance and mutual respect.
 2. Spreading awareness of the importance of preserving cultural identity.
 3. Support initiatives that enhance social cohesion.
 - Development Department
 1. Developing the institutional capacities of cultural institutions.
 2. Building networks of cooperation between cultural institutions.
 3. Develop policies and programs related to the preservation of cultural heritage.
 - Operations Department
 1. Implementation of field activities.
 2. Logistics and resource management.
 3. Follow up on daily workflow.
 - Available job opportunities
 1. Project Manager
 2. Program Coordinator
 3. Researcher
 4. Training Specialist
 5. Field trainer
 6. Financial Officer
 7. Logistics Officer
 8. Marketing Specialist
 9. Evaluation Specialist
 - Cross-departmental responsibilities
 1. Cooperation and coordination between departments to achieve common goals.
 2. Ensure the quality of activities and projects.

3. Commitment to international and cultural standards.
4. Assessing the social and cultural impact of activities.
- ☒ Opportunities, jobs and responsibilities for managing capacities, expertise, duties and responsibilities within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. Human Resources Manager ¹¹²⁷is responsible for planning human resources development, recruiting qualified personnel, evaluating their performance, and providing a suitable work environment.
2. Project Manager ¹¹²⁸is responsible for managing and implementing various projects, and coordinating work between different teams.
3. Volunteer Coordinator ¹¹²⁹recruits and trains volunteer, assigns tasks to them, and monitors their performance.

Those working in the field of managing capabilities, expertise, duties and responsibilities bear many responsibilities, the most important of which are:

1. Determine the needs for qualified personnel in various fields.
2. Recruiting and hiring cadres and searching for and hiring qualified cadres.
3. Design and implement training and development programs to raise the efficiency of personnel.
4. Periodic evaluation of staff performance.
5. Building cohesive and effective teams.
6. Distribute tasks and responsibilities fairly and clearly.
7. Follow up on work progress and evaluate results.

The importance of managing capabilities, expertise, duties and responsibilities in cultural relief stems from the fact that it works to:

1. Improving individual and team performance.
2. Increases resource efficiency.

¹¹²⁷ It was previously mentioned.

¹¹²⁸ It was previously mentioned.

¹¹²⁹ It was previously mentioned.

3. Ensures project sustainability.
4. Contributes to building strong institutions capable of responding to crises.
- ☒ Opportunities, jobs and responsibilities for managing aid, expenses and rewards within cultural relief activities in cultural response projects

There are many job opportunities available in this field, including:

1. A financial manager ¹¹³⁰is responsible for overseeing all financial operations of the project, including budget preparation, expense tracking, and cash flow management.
2. Accountant ¹¹³¹performs financial data entry, financial reporting, and internal auditing.

Those working in the field of managing aid, expenses and rewards bear many responsibilities, the most important of which are:

1. Prepare a detailed project budget, and track spending against the budget.
2. Manage all project-related expenses, including purchasing materials, paying salaries, and covering transportation and travel costs.
3. Managing cash flows and ensuring the availability of funds to implement the project.
4. Manage all project assistance, whether in-kind or cash.
5. Managing the rewards and incentives system for employees and volunteers.
6. Periodic financial reports for donors and funding agencies.
7. Ensure compliance with all local and international financial laws and regulations.

The importance of managing aid and expenses in cultural relief stems from the fact that it contributes to:

1. Ensure transparency and accountability in the use of funds.
2. Ensure optimal use of financial resources.
3. Compliance with international financial standards.
4. Building trust between donors, funders and beneficiaries.
- ☒ Opportunities, jobs and responsibilities for managing political, social, economic, cognitive, industrial, community and technological departments within cultural relief activities in cultural response projects

¹¹³⁰ It was previously mentioned.

¹¹³¹ It was previously mentioned.

Managing multiple departments in cultural relief activities is crucial to ensuring the success of projects and providing the best services to affected communities. These departments work in an integrated manner to achieve the objectives of cultural relief, which include protecting cultural heritage, building capacity, and promoting social cohesion. The main departments and their responsibilities include:

- Political Section

1. Assessing the political and social context of the affected area.
2. Building relationships with government agencies and NGOs.
3. Support community participation in the reconstruction process.
4. Ensure compliance with local laws and regulations.

- Social Section

1. Identifying the social needs of affected communities.
2. Implementing community building and cohesion programs.
3. Supporting vulnerable and disadvantaged groups.
4. Promoting tolerance and peaceful coexistence.

- Economic Department

1. Support the revitalization of local economic activities.
2. Providing job opportunities and training the workforce.
3. Support for small and medium enterprises.
4. Enhancing the economic sustainability of cultural projects.

- Cognitive section

1. Preservation and documentation of tangible and intangible cultural heritage.
2. Support scientific research in the field of cultural heritage.
3. Disseminating knowledge about cultural heritage.
4. Developing education and training programs in the field of heritage conservation.

- Industrial Section

1. Support traditional industries and handicrafts.

2. Developing and marketing cultural products.
3. Building productive capacities of local communities.
 - Community Section
 1. Building strong community networks.
 2. Enhancing community participation in the decision–making process.
 3. Support community organizations.
 - Technology Department
 1. Use of modern technology in the protection and management of cultural heritage.
 2. Developing digital applications to facilitate access to cultural information.
 3. Building digital capacities for local communities.
 - Available job opportunities
 1. Project Manager
 2. Program Coordinator
 3. Researcher
 4. Community Specialist
 5. Economist
 6. Technology Specialist
 7. trainer
 - Cross–departmental responsibilities
 1. Cooperation and coordination between departments to achieve common goals.
 2. Ensure the quality of activities and projects.
 3. Commitment to international and cultural standards.
 4. Assessing the social and cultural impact of activities.
- ☒ Opportunities, jobs and responsibilities for managing registration, editing and uploading within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Content Editor ¹¹³²arranges and organizes recorded content, edits it linguistically, and prepares it for publication.
2. Uploader ¹¹³³is responsible for uploading, managing and maintaining content on various digital platforms.

The main responsibilities associated with this field include:

1. Design and develop efficient and user-friendly recording systems for all types of data.
2. Training the work team on using the registration systems and conducting the registration process correctly.
3. Ensure the accuracy and completeness of the recorded data, and take the necessary measures to correct any errors.
4. Record all activities and outputs, including meetings, workshops, and production materials.
5. Editing content, texts, images and videos, and preparing them for publication.
6. Translation If there are multiple languages, it may be necessary to translate the content into the target languages.
7. Uploading content to various digital platforms, such as websites and social media channels.
8. Continuously manage, maintain, update and develop digital platforms, and ensure their efficient operation.

The importance of managing recording, editing and uploading in cultural response projects stems from:

1. Preserving and documenting cultural heritage, ensuring its continuity for future generations.
2. It increases project transparency, allowing funders and the public to track progress.
3. Facilitates evaluation and provides data needed to assess project performance and improve it in the future.
4. It contributes to building a knowledge base on cultural responsiveness, enabling the development of more effective strategies in the future.

¹¹³² It was previously mentioned.

¹¹³³ Job description for a platform downloader, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D9%85%D9%88%D9%82%D8%B9-%D8%A7%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86/>

5. Enhancing cooperation between the various parties concerned with the project, whether they are government institutions, civil society organizations or artists.

- ☒ Opportunities, jobs and responsibilities for managing the organization and holding of physical and digital exhibitions within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Exhibitions Manager ¹¹³⁴The director is responsible for general supervision of all stages of organizing and holding the exhibition, from planning and development to opening and closing.
2. The Exhibition Coordinator ¹¹³⁵works under the supervision of the Director, and is responsible for coordinating the efforts of the various teams working on the project, and ensuring that the work proceeds smoothly.
3. The art designer ¹¹³⁶designs the exhibition, determines the distribution of artistic elements, and ensures the quality of the visual presentation.
4. Public Relations Specialist ¹¹³⁷is responsible for promoting the exhibition, communicating with the public, and building partnerships with other institutions.

The main responsibilities associated with this field include:

1. Planning, development and defining the exhibition theme, setting objectives, and developing the implementation plan.
2. Selection, coordination and selection of artworks and materials to be displayed, and coordination with artists and relevant institutions.
3. Design, set-up and layout of the exhibition, determining the distribution of artistic elements, and preparing promotional materials.

1134 Gallery Manager Job Description, Tanqeeb Website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%B1-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D9%85%D8%B9%D8%B1%D8%B6/>

1135 Job Description for Exhibition Coordinator, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%B1-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%88%D8%B8%D9%8A%D9%81%D8%A9-%D9%85%D9%86%D8%B3%D9%82-%D9%85%D8%B9%D8%A7%D8%B1%D8%B6/>

1136 Job Description for Exhibition Designer, Subul Platform, <https://subol.sa/Dashboard/JobsAndSpecialists/jobDetails/718?isInJourney=True>

1137 It was previously mentioned.

4. Logistics management and management of all logistical aspects of the exhibition, including booking, transportation, and insurance.
5. Marketing and Public Relations Promote the exhibition, build partnerships with other institutions, and communicate with the public.
6. Financial management and management of the exhibition budget, tracking of expenses and revenues.
7. Evaluate the success of the exhibition, analyze the results, and suggest necessary adjustments.

The importance of organizing and holding exhibitions in cultural response projects stems from:

1. Highlighting the cultural heritage of affected communities and promoting cultural identity.
2. Supporting artists and galleries provide a platform to display the work of local artists, supporting them economically and morally.
3. Raising awareness of and mobilizing support for humanitarian issues facing affected communities.
4. Promoting intercultural dialogue, building bridges of communication between different cultures, and promoting tolerance and understanding.
5. Support economic development and create new job opportunities.

- ☒ Opportunities, jobs and responsibilities for managing people's accompaniment and leading tours within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Tour Guide ¹¹³⁸The guide provides a comprehensive explanation of the cultural and historical heritage of the sites visited, directs visitors and answers their inquiries.
2. The tour coordinator ¹¹³⁹organizes and coordinates tours, ensures that all necessary facilities are available, and ensures the safety of participants.
3. The Cultural Programs Manager ¹¹⁴⁰has overall oversight of all cultural programs, including tour design and content development.

¹¹³⁸ It was previously mentioned.

¹¹³⁹ It was previously mentioned.

¹¹⁴⁰ It was previously mentioned.

The main responsibilities associated with this field include:

1. Training tour guides on the skills needed to deal with the public and present information in a clear and enjoyable manner.
2. Develop tour content, including writing scripts and preparing educational materials.
3. Coordination with relevant authorities to provide transportation, tickets and other facilities.
4. Ensure and ensure the safety of tour participants, and take necessary measures to deal with any emergency situations.
5. Communicate with the audience before and after the tours, and receive their feedback and suggestions.
6. Evaluate the effectiveness of the tours, analyze the results, and suggest necessary modifications.

The importance of accompanying people and leading tours in humanitarian response projects stems from:

1. Reviving cultural heritage and protecting it from loss.
 2. Promote cultural tourism, which contributes to improving the economic situation of local communities.
 3. Building bridges of communication between local communities and visitors, and promoting tolerance and understanding.
 4. Supporting mental health, and providing a positive experience that helps them recover from trauma.
- ☒ Opportunities, jobs and responsibilities for managing the preparation, writing and submission of reports within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Evaluation Manager ¹¹⁴¹has overall oversight of all evaluation activities, development of evaluation tools, data quality assurance, and preparation of final reports.
2. A data analyst ¹¹⁴²collects and analyzes data, extracts findings, and makes recommendations.
3. A report writer ¹¹⁴³writes final reports and presents them in a clear and concise manner.

¹¹⁴¹ It was previously mentioned.

¹¹⁴² It was previously mentioned.

¹¹⁴³ It was previously mentioned.

The main responsibilities associated with this field include:

1. Design and develop appropriate evaluation tools to measure the achievement of project objectives.
2. Collecting data from various sources, whether quantitative or qualitative.
3. Analyze data using appropriate statistical tools, and extract key findings.
4. Write detailed reports on project performance, and make recommendations for improving performance.
5. Reporting to donors, beneficiaries and stakeholders.

The importance of preparing, writing and submitting reports in humanitarian response projects stems from:

1. Document the achievements of the project, and provide tangible evidence of its impact.
2. Evaluate project performance, identify strengths and weaknesses, and take necessary corrective actions.
3. Use findings from reports to improve future project performance.
4. Ensure transparency and accountability in the use of resources, and provide periodic reports on progress made.
5. Building strong partnerships with donors, beneficiaries and stakeholders.

- ☒ Opportunities, jobs and responsibilities for managing invoices, payments and expenses within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Budget Manager ¹¹⁴⁴The manager has overall oversight of all financial operations of the project, including budget preparation, expense tracking, and financial reporting.
2. The project accountant ¹¹⁴⁵records all financial transactions, prepares invoices, follows up on payments, and prepares financial records.

¹¹⁴⁴ It was previously mentioned.

¹¹⁴⁵ It was previously mentioned.

3. The Financial Quality Controller¹¹⁴⁶ monitors the financial quality of the project, ensures compliance with financial regulations, and conducts internal audits.

The main responsibilities associated with this field include:

1. Prepare a detailed project budget, identify funding sources, and allocate resources.
2. Monitor daily project expenses and ensure they are in line with the approved budget.
3. Preparing invoices for suppliers, and following up on the collection of payments.
4. Maintain accurate and comprehensive financial records, including invoices, receipts, and bank account records.
5. Conduct regular internal audits to ensure accuracy of financial records and compliance with regulations.
6. Preparing periodic financial reports for donors and beneficiaries.
7. Comply with all applicable financial regulations and laws.

The importance of managing invoices, payments and expenses in humanitarian response projects

1. Ensure transparency and accountability in the use of resources allocated to the project.
 2. Resource efficiency and ensuring that resources are used effectively and efficiently.
 3. Contribute to achieving the financial sustainability of the project.
 4. Building trust with donors and beneficiaries.
 5. Avoid financial risks Reduce potential financial risks.
- ☒ Opportunities, jobs and responsibilities for managing finance, grant applications, sponsors and donors within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. **Finance Manager**¹¹⁴⁷ The Director has overall oversight of all financial aspects of the project, including seeking funding sources, preparing proposals, and managing donor relations.

¹¹⁴⁶ Job Description for Financial Quality Controller, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%B1%D8%A7%D9%82%D8%A8-%D9%85%D8%A7%D9%84%D9%8A/>

¹¹⁴⁷ It was previously mentioned.

2. **Proposal writer**¹¹⁴⁸ Specializes in writing funded proposals, preparing strong proposals to attract funding.
3. **Donor Relations Manager**¹¹⁴⁹ Builds strong relationships with donors, ensuring compliance with funding terms and requirements.

The main responsibilities associated with this field include:

1. Continuously seeking funding opportunities through government and private donors and charitable foundations.
2. Preparing strong and comprehensive proposals that meet donor requirements and highlight the importance and objectives of the project.
3. Building strong relationships with donors, providing periodic reports on progress, and responding to their inquiries.
4. Follow up on the status of applications and communicate with donors to obtain feedback.
5. Prepare a detailed project budget, and track expenses and revenues.
6. Ensure compliance with all donor funding terms and requirements.

The importance of managing funding in cultural relief projects stems from:

1. Ensure the continuity of the project and expand its scope by securing the necessary funding.
2. Contribute to the long-term financial sustainability of the project.
3. Enable the project to focus on achieving its objectives by providing the necessary financial support.
4. Building strong partnerships with donors and other institutions.
5. Increase the project's impact on the local community.

- ☒ Collections Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

¹¹⁴⁸ It was previously mentioned.

¹¹⁴⁹ It was previously mentioned.

1. Collections Manager ¹¹⁵⁰The Director has overall oversight of all collections management operations, including documentation, preservation, restoration, and reuse.
2. A ¹¹⁵¹collections archivist documents collections in detail, including their description, classification, and history.
3. A conservator ¹¹⁵²works to protect collections from damage and deterioration, and to apply appropriate preservation standards.
4. A conservator ¹¹⁵³restores damaged items, returning them to their original condition as much as possible.

The main responsibilities associated with this field include:

1. Documenting collections, collecting information about collections, documenting them in a database, and preparing files for each piece.
2. Providing a suitable environment for preserving collections and implementing preventive preservation procedures.
3. Carrying out the necessary restoration operations for damaged items, using appropriate techniques.
4. Develop plans for reusing collections, whether in exhibitions or educational activities.
5. Training local community members in cultural heritage conservation skills.

The importance of collections management in cultural response projects stems from:

1. Preserving the tangible and intangible cultural heritage from loss and damage.
2. Contribute to rebuilding the cultural identity of affected communities.
3. Promoting cultural tourism and developing new cultural tourism products that contribute to the development of the local economy.
4. Building a knowledge base on local cultural heritage.
5. Empowering local communities to participate in the protection of their cultural heritage.

1150 Job Description for Acquisitions Manager, Dubai Jobs, <https://jobs.dubaicareers.ae/careersection/dubaicareers/jobdetail.ftl?job=24000091&tz=GMT-07%3A00&tzname=PST8PDT>

1151 Job Description for Documentation Specialist, Zallaf, <https://zallaf.com/ar/career/%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D8%AA%D9%88%D8%AB%D9%8A%D9%82-%D9%88%D9%85%D8%AD%D9%81%D9%88%D8%B8%D8%A7%D8%AA-%D8%AE%D8%A7%D9%85%D8%B3/>

1152 Job description: Collections Conservation Specialist, Ejada website, <https://jr.ejada.gov.om/job/akhsayy-hfth-olson-okayy>

1153 Job Description: Collections Restoration Specialist, General Authority for Statistics, <https://www.stats.gov.sa/ar/job-details/265107>

☒ Professional Support Services Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Director of Cultural Programs¹¹⁵⁴ The Director has general supervision over all cultural programs, including professional support programs for artists and intellectuals.
2. Career Counselor¹¹⁵⁵ Provides advice and guidance to artists and intellectuals on how to develop their skills and careers.
3. Career Coach¹¹⁵⁶ Provides practical training for artists and intellectuals in various fields, such as marketing, project management, and communication.
4. Project Coordinator¹¹⁵⁷ Coordinates and implements arts and cultural projects, and connects artists with available opportunities.

The main responsibilities associated with this field include:

1. Assessing the professional needs of artists and intellectuals in the affected area.
2. Develop training programs and workshops that suit the needs of beneficiaries.
3. Coordination with local, regional and international cultural institutions to provide the required support.
4. Building the capacities of artists and intellectuals in various fields, such as project management, marketing, and communication.
5. Providing opportunities to participate in exhibitions, festivals and cultural events.
6. Building networks between artists and intellectuals, and facilitating cooperation between them.

The importance of professional support services in cultural relief projects stems from:

1. Contribute to the preservation of cultural heritage by supporting artists and intellectuals.
2. To promote and encourage creativity and innovation among artists and intellectuals.
3. Providing new job opportunities for artists and intellectuals.

¹¹⁵⁴ It was previously mentioned.

¹¹⁵⁵ It was previously mentioned.

¹¹⁵⁶ It was previously mentioned.

¹¹⁵⁷ It was previously mentioned.

4. Contribute to building strong creative communities.
5. Supporting sustainable development through culture and creativity.
- ☒ Opportunities, jobs and responsibilities for managing the production of artistic, cultural and creative products within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Production Manager ¹¹⁵⁸The manager has overall supervision over all stages of cultural production, from planning and design to marketing and distribution.
2. marketer ¹¹⁵⁹works to market cultural products, increase awareness of them, and open new distribution channels.

The main responsibilities associated with this field include:

1. Overall planning and management of production operations, including provision of necessary materials and equipment, and setting deadlines.
2. Design and produce cultural products that reflect the identity of the local community and meet market needs.
3. Marketing cultural products through various channels, and distributing them to local, regional and international markets.
4. Building the capacity of local artisans and artists through providing training and mentoring.
5. Collaborate with the local community to identify needs and develop products that meet those needs.

The importance of the production of artistic and cultural products in cultural relief projects stems from:

1. The cultural products industry helps strengthen the resilience of affected communities by providing new economic opportunities.
2. Contributes to rebuilding the cultural identity of local communities.
3. Empowering local communities to participate in the economic development process.
4. It helps preserve cultural heritage by reproducing and marketing it.
5. Provides new job opportunities for local residents, especially women and youth.

¹¹⁵⁸ It was previously mentioned.

¹¹⁵⁹ It was previously mentioned.

- ☒ Opportunities, jobs, responsibilities and needs of the various academic departments within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Department of Archaeology and Arts employs an archaeology professor ¹¹⁶⁰, a restoration specialist, a documentation specialist, and an excavation specialist whose responsibilities are to protect and document the tangible heritage, conduct excavation and restoration operations, design training programs for craftsmen, and participate in projects to reconstruct archaeological sites.
2. The Department of Anthropology employs anthropologists, linguists ¹¹⁶¹, and their responsibilities are to study local cultures and traditions, document intangible heritage, participate in psychosocial rehabilitation programs, and design programs for the preservation of cultural heritage.
3. The Department of Sociology employs Sociologist ¹¹⁶², Community Studies Specialist ¹¹⁶³, Evaluation Specialist and their responsibilities are to study the social impacts of conflicts and struggles, assess the needs of affected communities, design community capacity building programs.
4. The Department of History employs historians ¹¹⁶⁴, archivists ¹¹⁶⁵, and historical studies specialists ¹¹⁶⁶ whose responsibilities are to study local history, document historical events, preserve historical archives, and design history awareness programs.
5. The Department of Language and Literature employs linguists ¹¹⁶⁷, writers ¹¹⁶⁸, and translators ¹¹⁶⁹ whose responsibilities are documenting local languages, preserving literary heritage, translating cultural materials, and designing language and literature teaching programs.
6. Project Manager Supervising project implementation, budget management, partner communication.
7. Field researcher ¹¹⁷⁰ collecting data, conducting interviews, participating in field work.

¹¹⁶⁰ Job Description Archaeology Lecturer, rolecatcher, <https://rolecatcher.com/ar/careers/professionals/education-professionals/university-teachers/university-teachers/archaeology-lecturer/>

¹¹⁶¹ Job Description Language Specialist, Forsa Blog, <https://www.for9a.com/careers/%D8%AE%D8%A8%D9%8A%D8%B1-%D9%84%D8%BA%D9%88%D9%8A-Linguist>

¹¹⁶² Job Description General Sociologist, rolecatcher, <https://rolecatcher.com/ar/careers/professionals/legal-and-cultural-professionals/social-and-religious-professionals/sociologists-and-anthropologists/sociologist/>

¹¹⁶³ Job Description Community Studies Specialist, rolecatcher, <https://rolecatcher.com/ar/careers/professionals/legal-and-cultural-professionals/social-and-religious-professionals/social-work-and-counselling-professionals/community-development-social-worker/>

¹¹⁶⁴ Job Description Historian, Opportunity Blog, <https://www.for9a.com/careers/%D9%85%D8%A4%D8%B1%D8%AE-Historian>

¹¹⁶⁵ Job description Archive Specialist, Jobs website, <https://www.jobs.ps/jobs/%D9%85%D9%88%D8%B8%D9%81-%D8%A7%D8%B1%D8%B4%D9%8A%D9%81-36260>

¹¹⁶⁶ Job Description: Historical Studies Specialist, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%B9%D9%84%D9%85-%D8%AA%D8%A7%D8%B1%D9%8A%D8%AE-History-Teacher>

¹¹⁶⁷ It was previously mentioned.

¹¹⁶⁸ Job Description Adeeb, Forsa website, <https://www.for9a.com/careers/%D9%85%D8%A4%D9%84%D9%81-Author>

¹¹⁶⁹ Job Description Translated, Opportunity Blog, <https://www.for9a.com/careers/%D9%85%D8%AA%D8%B1%D8%AC%D9%85-Translator>

¹¹⁷⁰ It was previously mentioned.

8. Report writer ¹¹⁷¹Prepare research reports, publish results.
9. Trainer ¹¹⁷²providing training in various fields, such as cultural heritage conservation, project management.

The main responsibilities associated with this field include:

1. Obtain sustainable funding to implement research and programs.
2. Building partnerships with academic institutions and international organizations.
3. Exchange experiences with researchers and specialists in related fields.
4. Develop specialized educational programs in the field of cultural relief.
5. Utilizing modern technology to collect and analyze data and document cultural heritage.

The importance of the role of academic departments in cultural relief stems from:

1. Providing the knowledge and expertise necessary to design and implement effective programs.
2. Building the capacity of local cadres working in the field of cultural heritage preservation.
3. Help develop sustainable solutions to challenges facing cultural heritage.
4. Promote international cooperation in the field of cultural heritage preservation.

- ☒ Opportunities, jobs and responsibilities for managing lecturers, academics and faculty members in the arts within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Art trainer ¹¹⁷³to provide workshops in various arts such as drawing, sculpture, music, theater, etc.
2. Art Consultant ¹¹⁷⁴to provide technical advice to local artists and develop their art projects.
3. Arts Program Coordinator ¹¹⁷⁵to design and implement community arts programs.
4. Technical researcher¹¹⁷⁶ To conduct studies and research on local artistic heritage and the impact and conflicts on it.

The main responsibilities associated with this field include:

¹¹⁷¹ It was previously mentioned.

¹¹⁷² It was previously mentioned.

¹¹⁷³ It was previously mentioned.

¹¹⁷⁴ It was previously mentioned.

¹¹⁷⁵ It was previously mentioned.

¹¹⁷⁶ It was previously mentioned.

1. Design and implement training courses in various arts, and develop participants' skills.
2. Developing artistic projects **and** supporting local artists in developing and marketing their artistic projects.
3. Coordination with the local community and build strong relationships with them and identify their technical needs.
4. Evaluating the impact of technical programs on beneficiaries and the local community.
5. Conducting research and studies in the field of arts and their impact on society.

The importance of the role of lecturers and academics in the arts in cultural relief projects stems from:

1. Art helps express feelings and emotions, which contributes to the process of psychological recovery.
2. Art promotes the spirit of cooperation and solidarity among members of society.
3. Art contributes to the preservation and revitalization of local cultural heritage.
4. Art can provide new job opportunities for local communities.
5. Art helps to strengthen the cultural identity of affected communities.

- ☒ Opportunities, jobs and responsibilities of graduate studies management at the bachelor's, master's and doctoral levels within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Graduate Program Director¹¹⁷⁷ Oversee the design and implementation of graduate programs related to cultural relief, develop curricula, and identify faculty members.
2. Academic Advisor¹¹⁷⁸ Providing academic advice to students, guiding them in choosing research topics, and monitoring their academic progress.
3. advisor¹¹⁷⁹ Conducting research in the field of cultural relief, and publishing the results in conferences and scientific journals.

The main responsibilities associated with this field include:

1. Design comprehensive curricula covering the theoretical and practical aspects of cultural relief.

¹¹⁷⁷ Job Description for Graduate Program Director, Arab Forum for Human Resources Management, <https://hrdiscussion.com/hr106148.html>

¹¹⁷⁸ Academic Advisor Job Description, rolecatcher, <https://rolecatcher.com/careers/professionals/education-professionals/teaching-professionals/teaching-professionals/academic-advisor/>

¹¹⁷⁹ It was previously mentioned.

2. Teaching subjects related to cultural relief, such as heritage conservation, community building, and conflict management.
3. Supervise students' research and provide support in data collection and analysis.
4. Building partnerships with cultural institutions and NGOs to provide field training opportunities for students.
5. Disseminate knowledge about cultural relief through conferences, seminars and scientific publications.

The importance of postgraduate studies in cultural relief projects stems from:

1. Developing and providing qualified and trained personnel to lead cultural relief projects.
2. Building and developing knowledge and research in the field of cultural relief.
3. Contribute to the development of innovative solutions to the challenges facing cultural heritage in conflict areas.
4. Promote international cooperation between academic institutions and cultural organizations.
5. Building professional networks between graduates and those interested in the field.

- ☒ Opportunities, jobs and responsibilities of the Educational Support and Educational Activities Department within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Education Program Manager ¹¹⁸⁰provides overall oversight of all education programs, from planning and development to implementation and evaluation.
2. Education Program Coordinator ¹¹⁸¹to coordinate and implement education programs in the field, including provision of educational materials and teacher training.
3. A teacher who ¹¹⁸²teaches subjects to students at various educational levels.
4. Psychologist ¹¹⁸³Providing psychological support to students and teachers, and designing educational programs specific to psychological needs.

¹¹⁸⁰ Job Description for Education Program Manager , Yemen HR , <https://yemenhr.com/jobs/086b7b01-5d03-4cb7-8698-ca1831e69a7e>

¹¹⁸¹ Job Description for Education Programs Coordinator, Ataa Association, <https://ataarelieff.org/tr-03-29111-2/>

¹¹⁸² It was previously mentioned.

¹¹⁸³ It was previously mentioned.

5. Specialist in evaluating educational programs and their effectiveness.

The main responsibilities associated with this field include:

1. Planning, developing and designing educational programs appropriate to the cultural and social context, and setting educational objectives.
2. Providing the necessary books and educational materials, and developing innovative educational curricula.
3. Training teachers on modern teaching methods, classroom management, and providing psychological support to students.
4. Building and equipping schools in affected areas.
5. Collaborate and work with the local community to identify their educational needs and encourage their participation in the educational process.

The importance of managing educational support and educational activities in cultural relief projects stems from:

1. Education gives children and young people hope for the future and boosts their self-confidence.
 2. Preserving cultural identity through education, for affected communities.
 3. Developing the skills necessary for the individual to participate in society and work.
 4. Contributes to preventing extremism and violence.
 5. Strengthening resilience and making communities more able to cope with future crises.
- ☒ Opportunities, jobs and responsibilities for managing the development of curricula, training manuals, games and inventions related to all details of culture, arts and literature within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Curriculum Developer¹¹⁸⁴ He is responsible for designing and developing curricula covering various aspects of culture, arts and literature, with an emphasis on the special needs of affected communities.

¹¹⁸⁴ It was previously mentioned.

2. An educational content writer ¹¹⁸⁵is responsible for writing educational materials, such as textbooks, teacher guides, and awareness brochures.
3. Educational game designer¹¹⁸⁶ He is responsible for designing and developing educational games that help teach cultural concepts in a fun and interactive way.

The main responsibilities associated with this field include:

1. Analyzing the needs of the local community and identifying gaps in the field of cultural education.
2. Design curricula that are appropriate for students' ages and educational levels, and cover various aspects of culture, arts and literature.
3. Writing engaging and educational content for children and youth, taking into account cultural diversity.
4. **Develop**, design and develop various educational tools, such as games, activities, and digital educational tools.
5. Evaluate the effectiveness of curricula and educational tools, and make necessary adjustments.

The importance of developing curricula and educational tools in cultural relief projects stems from:

1. Educational curricula and tools help to transmit cultural heritage to future generations and protect it from loss.
 2. It contributes to building the cultural identity of affected communities and enhancing their sense of belonging.
 3. Supports sustainable development by enhancing knowledge and skills needed for the labor market.
 4. Educational activities help express feelings and emotions and contribute to the psychological recovery process.
 5. Promotes values of tolerance and mutual respect among different cultures.
- ☒ Opportunities, jobs and responsibilities for managing qualifications and technical, literary and creative specializations within cultural relief activities in humanitarian response projects

¹¹⁸⁵ It was previously mentioned.

¹¹⁸⁶ Game Designer Job Description , rolocatcher , <https://rolocatcher.com/ar/careers/professionals/science-and-engineering-professionals/architects-and-designers/graphic-and-multimedia-designers/digital-games-designer/>

There are many job opportunities available in this field, including:

1. Director of Training Programs ¹¹⁸⁷and supervision of the design and implementation of training programs in various artistic, literary and creative fields, and determining the training needs of beneficiaries.
2. Training Program Coordinator¹¹⁸⁸ To coordinate and implement training programs in the field, including providing trainers and training materials, and monitoring progress.
3. Career Coach¹¹⁸⁹ Providing training in artistic and craft fields, such as drawing, sculpture, music and handicrafts.
4. Career Counselor¹¹⁹⁰ To provide career advice to beneficiaries to help them identify their skills and abilities and choose appropriate career paths.

The main responsibilities associated with this field include:

1. Identify the training needs of affected communities and develop training programs that meet these needs.
2. Designing diverse training programs covering various artistic, literary and creative fields, taking into account the different levels of beneficiaries.
3. Providing qualified and specialized trainers in various fields.
4. Evaluate the effectiveness of training programs and make necessary adjustments to improve them.
5. Researching new and innovative training methods and developing specialized training materials.

The importance of managing qualifications and artistic, literary and creative specializations in cultural relief projects stems from:

1. Contribute to the development of the local economy by creating new job opportunities in creative fields.
2. It enhances social cohesion and contributes to building more resilient societies.

¹¹⁸⁷ It was previously mentioned.

¹¹⁸⁸ It was previously mentioned.

¹¹⁸⁹ It was previously mentioned.

¹¹⁹⁰ It was previously mentioned.

3. It helps preserve cultural heritage and enhance the cultural identity of communities.
 4. It contributes to the psychological recovery process by providing opportunities for self-expression and creativity.
 5. Supports sustainable development by empowering individuals and communities.
- ☒ Opportunities, jobs and responsibilities for managing specialized academic resources within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Academic Programs Manager¹¹⁹¹ Supervise the design and implementation of academic programs related to cultural relief, and identify the academic needs of the project.
2. Academic Program Coordinator¹¹⁹² Coordinating and implementing academic programs in the field, including providing experts and researchers, and monitoring progress.
3. Academic researcher¹¹⁹³ Conducting research in the field of cultural relief, and developing research tools and methodologies.
4. Visiting Professor¹¹⁹⁴ Providing training courses and lectures at universities and educational institutions in affected areas.
5. Academic Advisor¹¹⁹⁵ Providing academic advice to cultural institutions and NGOs working in the field of cultural relief.

The main responsibilities associated with this field include:

1. Identify the academic needs of the project, and develop academic programs that meet these needs.
2. Building partnerships with universities and academic institutions to provide the necessary expertise and knowledge.
3. Develop training programs for local cadres in the field of cultural heritage preservation.

¹¹⁹¹ It was previously mentioned.

¹¹⁹² It was previously mentioned.

¹¹⁹³ It was previously mentioned.

¹¹⁹⁴ Job Description Visiting Professor , Tugri Gulf Com , <https://arabic.naukrigulf.com/visiting-professor-jobs>

¹¹⁹⁵ It was previously mentioned.

4. Conducting research in the field of cultural relief, and publishing the results in conferences and scientific journals.
5. Evaluate the effectiveness of academic programs and make necessary adjustments to improve them.

The importance of managing specialized academic resources in cultural relief projects stems from:

1. Building the capacity of local cadres in the field of cultural heritage preservation.
2. Developing knowledge and research in the field of cultural relief.
3. Contribute to the development of innovative solutions to the challenges facing cultural heritage in conflict and conflict zones.
4. Promote international cooperation between academic institutions and cultural organizations.
5. Building professional networks among researchers and experts in the field of cultural relief.

- ☒ Opportunities, jobs and responsibilities for managing social activities, clubs and student organizations within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Student Activities Manager ¹¹⁹⁶Oversees all student activities, from planning and development to implementation and evaluation.
2. Student Advisor ¹¹⁹⁷Providing support and guidance to students, and organizing recreational and cultural activities.
3. Volunteer Coordinator Organizes and coordinates the work of volunteers in student activities.

The main responsibilities associated with this field include:

1. Planning, implementing and designing a variety of activities that meet the needs of students, such as sports, cultural and artistic activities.
2. Building student community and encouraging social interaction among students, building team spirit and cooperation.

¹¹⁹⁶ Job Description Student Activities Manager, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%86%D8%A9-%D8%A3%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D8%A7%D9%84%D8%A3%D9%86%D8%B4%D8%B7%D8%A9-%D8%A7%D9%84/>

¹¹⁹⁷ Job description for a student counselor, Forsa website, <https://www.for9a.com/careers/%D9%85%D8%B1%D8%B4%D8%AF-%D9%85%D8%AF%D8%B1%D8%B3%D8%A9-school-counselor>

3. Develop and design programs to develop students' skills, such as leadership, teamwork, and creative problem solving.
4. Collaborate with local institutions and NGOs to provide resources and support.
5. Evaluate the effectiveness of student activities and make necessary adjustments to improve them.

The importance of managing social activities, clubs and student organizations in cultural relief projects stems from:

1. Social activities help express feelings and emotions and contribute to the psychological recovery process.
 2. It enhances social cohesion and contributes to building more resilient societies.
 3. Help students develop their skills, abilities and personalities.
 4. Provides opportunities for learning outside of school, and encourages critical thinking and creativity.
 5. Encourage students to participate in the community and volunteer.
- ☒ Opportunities, jobs and responsibilities of the Department of Artistic, Literary, Cultural and Creative Studies within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Programs Manager ¹¹⁹⁸: Supervising the design and implementation of cultural and artistic programs, and identifying the cultural needs of affected communities.
2. Cultural Program Coordinator ¹¹⁹⁹Coordinates and implements cultural programs in the field, including providing artists and intellectuals, and monitoring progress.
3. Cultural Researcher ¹²⁰⁰Conducting research into the cultural heritage of affected communities, documenting creative expression.
4. Cultural Advisor ¹²⁰¹Providing advice to cultural institutions and NGOs working in the field of cultural relief.

The main responsibilities associated with this field include:

¹¹⁹⁸ It was previously mentioned.

¹¹⁹⁹ It was previously mentioned.

¹²⁰⁰ It was previously mentioned.

¹²⁰¹ It was previously mentioned.

1. Identify the cultural needs of affected communities and develop cultural programs that meet these needs.
2. Designing diverse cultural programs covering various artistic and literary fields, taking into account cultural diversity.
3. Providing qualified experts, artists and intellectuals to deliver workshops and training programs.
4. Evaluate the effectiveness of cultural programs and make necessary adjustments to improve them.
5. Seeking new and innovative ways to enhance creative expression, and developing specialized cultural materials.

The importance of the Department of Artistic, Literary, Cultural and Creative Studies in cultural relief projects stems from:

1. It helps build the cultural identity of affected communities and enhances their sense of belonging.
 2. It contributes to the psychological recovery process by providing opportunities for self-expression and creativity.
 3. Supports sustainable development by empowering individuals and communities.
 4. Promotes values of tolerance and mutual respect among different cultures.
 5. Help preserve cultural heritage and raise awareness of its importance.
- ☒ Opportunities, jobs and responsibilities for managing artistic, literary, cultural and creative lectures within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Programs Manager¹²⁰²: Supervising the design and implementation of cultural and artistic programs, and identifying the cultural needs of affected communities.
2. Cultural Programs Coordinator¹²⁰³ Coordinating and implementing cultural programs in the field, including providing lecturers and intellectuals, and monitoring progress.

¹²⁰² It was previously mentioned.

¹²⁰³ It was previously mentioned.

3. Lecturer ¹²⁰⁴in the field of arts, literature or culture Providing lectures and workshops in various artistic, literary and cultural fields.
4. Cultural Advisor¹²⁰⁵ Providing advice to cultural institutions and NGOs working in the field of cultural relief.

The main responsibilities associated with this field include:

1. Identify the cultural needs of affected communities and develop cultural programs that meet these needs.
2. Designing diverse cultural programs covering various artistic and literary fields, taking into account cultural diversity.
3. Providing qualified and specialized lecturers in various fields.
4. Evaluate the effectiveness of cultural programs and make necessary adjustments to improve them.
5. Seeking new and innovative ways to enhance creative expression, and developing specialized cultural materials.

- ☒ Opportunities, jobs and responsibilities of the Department of Theoretical and Practical Studies within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Research Director¹²⁰⁶ Oversee all research activities related to cultural relief, set research priorities and direct research teams.
2. Field researcher¹²⁰⁷ Collecting field data and information on damaged cultural heritage, and conducting interviews with local communities.
3. Data Analyst¹²⁰⁸ Analyze the data and information collected, draw conclusions and make recommendations.

¹²⁰⁴ It was previously mentioned.

¹²⁰⁵ It was previously mentioned.

¹²⁰⁶ It was previously mentioned.

¹²⁰⁷ It was previously mentioned.

¹²⁰⁸ It was previously mentioned.

4. Cultural Policy Advisor¹²⁰⁹ Providing advice on cultural policies and developing strategies for the preservation of cultural heritage.

The main responsibilities associated with this field include:

1. Identify research priorities based on project needs, and develop detailed research plans.
2. Managing research teams, coordinating their efforts, and providing the necessary logistical and financial support.
3. Collect data from various sources and analyze it using appropriate statistical tools.
4. Documenting damaged cultural heritage through surveys, photographic and video documentation.
5. Publish research results in conferences and scientific journals, and provide recommendations to decision makers.

The importance of managing theoretical and practical studies in cultural relief projects stems from:

1. Providing a deeper understanding of damaged cultural heritage, which helps in developing strategies for its preservation and revitalization.
2. Providing the scientific basis for developing cultural policies and establishing legal frameworks for the protection of cultural heritage.
3. Building the capacity of local cadres in the field of cultural heritage preservation.
4. Facilitating international cooperation in the field of cultural relief.
5. Documenting damaged cultural heritage before it is lost, thus contributing to the preservation of collective memory.

- ☒ Opportunities, jobs and responsibilities for managing audio, print and visual products within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Library Manager¹²¹⁰ Supervising the management of mobile libraries and community libraries, and providing appropriate reading materials.

¹²⁰⁹ It was previously mentioned.

¹²¹⁰ Job Description Library Manager, rolecatcher, <https://rolecatcher.com/ar/careers/managers/hospitality-and-retail-managers/trade-managers/trade-managers/bookshop-manager/>

2. Content Production Coordinator¹²¹¹ Supervising the production of audio-visual materials, such as documentaries and radio programs.
3. archival¹²¹² Preserving and documenting archival materials related to cultural heritage.
4. translator¹²¹³ Translation of cultural materials into local languages.
5. Publisher¹²¹⁴ Publishing books, magazines and cultural publications.

The main responsibilities associated with this field include:

1. Identify the cultural needs of affected communities and provide appropriate materials.
2. Producing audio-visual materials that reflect cultural heritage and meet the needs of society.
3. Distribution of cultural materials to target communities.
4. Preserving and documenting archival materials.
5. Training local cadres to manage libraries and cultural centers.

The importance of managing audio, written and visual products in cultural relief projects stems from:

1. Contribute to the preservation of cultural heritage and its transmission to future generations.
2. Strengthening the cultural identity of affected communities.
3. Providing opportunities for education and cultural awareness.
4. Contributing to building more cohesive and tolerant societies.

- ☒ Opportunities, jobs and responsibilities for managing the artistic, literary, cultural and creative industries within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Creative Project Manager ¹²¹⁵Oversees the design and implementation of creative projects, identifying the cultural needs of affected communities.

¹²¹¹ Job Description Content Coordinator, Desire, <https://desiremarketing.io/ar/what-is-a-content-coordinator/>

¹²¹² It was previously mentioned.

¹²¹³ As previously mentioned

¹²¹⁴ Job Description Publisher, Forsa website, <https://www.for9a.com/careers/%D9%86%D8%A7%D8%B4%D8%B1-Publisher>

¹²¹⁵ It was previously mentioned.

2. Training Program Coordinator ¹²¹⁶Coordinates and implements training programs in the fields of arts and crafts, writing and directing.
3. Advisor ¹²¹⁷Providing cultural policy advice and developing strategies to support the creative industries.
4. Expert in marketing cultural products ¹²¹⁸Marketing cultural products and finding markets for them.
5. and Art Exhibitions Manager Organizing festivals, art exhibitions and cultural celebrations. ¹²¹⁹

The main responsibilities associated with this field include:

1. Identify the cultural needs of affected communities, and develop programs and activities that meet these needs.
2. Building the capacity of artists and craftsmen through providing training and mentoring.
3. Developing innovative cultural products that contribute to stimulating the creative economy.
4. Marketing cultural products and finding markets for them.
5. Building partnerships with cultural institutions, NGOs and the private sector.

The importance of managing artistic, literary, cultural and creative industries in cultural relief projects stems from:

1. Contributing to the revival of cultural heritage and protecting it from loss.
 2. Providing job opportunities for creatives and professionals in the cultural sector.
 3. Contribute to the development of the local economy by supporting creative industries.
 4. Strengthening social cohesion and building more creative and vibrant communities.
- ☒ Opportunities, jobs and responsibilities for managing artistic, literary, cultural and creative projects within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Project Manager ¹²²⁰ Oversee all phases of the project from planning and development to implementation and evaluation.

¹²¹⁶ It was previously mentioned.

¹²¹⁷ It was previously mentioned.

¹²¹⁸ It was previously mentioned.

¹²¹⁹ It was previously mentioned.

¹²²⁰ It was previously mentioned.

2. Cultural Programs Coordinator¹²²¹ Coordinate and implement cultural programs in the field, including providing resources and training participants.
3. Cultural researcher¹²²² Conducting research into the cultural heritage of affected communities, and documenting creative expression.
4. Cultural Advisor¹²²³ Providing advice to cultural institutions and NGOs working in the field of cultural relief.

The main responsibilities associated with this field include:

1. Design and develop cultural projects, and define objectives and expected outcomes.
2. Managing the budget and securing the resources needed to implement the project.
3. Building partnerships with local institutions and international organizations.
4. Implement planned activities according to the specified schedule and budget.
5. Assessing the social and cultural impact of the project.

The importance of managing artistic, literary, cultural and creative projects in cultural relief projects stems from:

1. Contributing to the revival of cultural heritage and protecting it from loss.
 2. Strengthening social cohesion and building more resilient societies.
 3. Contribute to the development of the local economy by supporting creative industries.
 4. Spread awareness of the importance of cultural heritage and provide opportunities for learning.
- ☒ Opportunities, jobs and responsibilities for managing artistic, literary, cultural and creative products within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Library Manager¹²²⁴ Supervising the management of mobile libraries and community libraries, and providing appropriate reading materials.
2. archival¹²²⁵ Preserving and documenting archival materials related to cultural heritage.

¹²²¹ It was previously mentioned.

¹²²² It was previously mentioned.

¹²²³ It was previously mentioned.

¹²²⁴ It was previously mentioned.

¹²²⁵ It was previously mentioned.

3. translator¹²²⁶ Translation of cultural materials into local languages.

The main responsibilities associated with this field include:

1. Identify the cultural needs of affected communities and provide appropriate materials.
2. Producing audio-visual materials that reflect cultural heritage and meet the needs of society.
3. Distribution of cultural materials to target communities.
4. Preserving and documenting archival materials.
5. Training local cadres to manage libraries and cultural centers.

The importance of managing audio, written and visual products in cultural relief projects stems from:

1. Contribute to the preservation of cultural heritage and its transmission to future generations.
 2. Strengthening the cultural identity of affected communities.
 3. Providing opportunities for education and cultural awareness.
 4. Contributing to building more cohesive and tolerant societies.
- ☒ Opportunities, jobs and responsibilities for managing national and regional conferences and seminars.

Within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The conference manager oversees all stages of organizing a conference or seminar, from planning and preparation to implementation and evaluation.
2. Program Coordinator¹²²⁷ He coordinates dialogue sessions and training workshops, and provides speakers and experts.
3. Public Relations Officer¹²²⁸ He works on promoting the conference or seminar, inviting participants, and managing relations with the media.
4. Logistics Officer¹²²⁹ He organizes travel, accommodation and transportation for participants, and provides the necessary equipment.
5. Interpreter¹²³⁰ It provides simultaneous translation services during the conference or seminar.

¹²²⁶ It was previously mentioned.

¹²²⁷ It was previously mentioned.

¹²²⁸ It was previously mentioned.

¹²²⁹ It was previously mentioned.

¹²³⁰ Job description for an interpreter, Forsa website, <https://www.for9a.com/careers/%D9%85%D8%AA%D8%B1%D8%AC%D9%85-%D8%B4%D9%81%D9%88%D9%8A-Interpreter>

The main responsibilities associated with this field include:

1. Develop a detailed plan for the conference or seminar, defining the objectives and expected outcomes.
2. Organize all logistical aspects of the conference or seminar, including choosing the location, date, and budget.
3. Marketing is promoting the conference or seminar to attract the largest possible number of participants.
4. Manage all aspects of the conference or seminar during its duration.
5. Evaluate the results of the conference or seminar, and provide a detailed report on the achievements and challenges.

The importance of managing conferences and seminars in cultural relief projects stems from:

1. Building networks between experts and professionals in the cultural field.
2. Exchange knowledge and experiences on cultural relief issues.
3. Develop strategies for cultural recovery and reconstruction of cultural heritage.
4. Strengthening international cooperation in the field of cultural relief.
5. Providing a platform for participants to express their opinions and feelings about the events they have experienced.

- ☒ Opportunities, jobs and responsibilities of the Department of Fine, Visual and Performing Arts within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Art Program Manager¹²³¹ He supervises the design and implementation of technical programs, and identifies the technical needs of affected communities.
2. Art Workshop Coordinator¹²³² He organizes and implements workshops in drawing, sculpture, photography, theater and music.

¹²³¹ It was previously mentioned.

¹²³² It was previously mentioned.

3. Art researcher¹²³³ And it works on Conducting research into local artistic heritage and documenting traditional artistic practices.

The main responsibilities associated with this field include:

1. Identify the technical needs of affected communities, and design programs to meet these needs.
2. Building the capacity of local artists through providing training and mentoring.
3. Providing the technical materials necessary to implement the programs.
4. Documenting the artwork produced during the programs.
5. Marketing artistic activities to attract participants.

The importance of the Department of Fine, Visual and Performing Arts in cultural relief projects stems from:

1. Art provides an outlet for expressing feelings and emotions, which aids in the process of psychological healing.
2. Art contributes to building more cohesive and tolerant societies by providing opportunities for interaction and communication.
3. Art helps preserve cultural heritage and pass it on to future generations.
4. Art can be an engine of economic development by creating jobs.
5. Art can be used to raise awareness of social and environmental issues.

- ☒ Opportunities, jobs and responsibilities for the restoration management of artistic, cultural, archaeological and historical products within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Restoration Manager¹²³⁴ He supervises all restoration operations, determines work priorities, and coordinates efforts with experts and specialists.
2. Restoration Technician¹²³⁵ He works on performing artistic work to restore artifacts, using appropriate tools and materials.

¹²³³ It was previously mentioned.

¹²³⁴ It was previously mentioned.

¹²³⁵ It was previously mentioned.

3. Project Coordinator¹²³⁶ He works on managing restoration projects and securing the necessary resources.

The main responsibilities associated with this field include:

1. Assess the condition of damaged artifacts and determine the nature of the damage.
2. Documenting the condition of artifacts before and after restoration.
3. Develop a detailed restoration plan for each artifact.
4. Carry out restoration works according to the plans.
5. Training local cadres in restoration skills.

The importance of managing the restoration of artistic, cultural, archaeological and historical products in cultural relief projects stems from:

1. Preserving cultural heritage and protecting it from loss.
2. Restore damaged artifacts and return them to the community.
3. Strengthening the cultural identity of affected communities.
4. Contributing to sustainable development through heritage preservation.
5. Spreading awareness of the importance of preserving cultural heritage.

- ☒ Opportunities, jobs and responsibilities for managing researchers and academics in art and heritage within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Research Director¹²³⁷ He supervises all research related to damaged cultural heritage, and coordinates the work of the research team.
2. Field researcher¹²³⁸ It works on collecting data and information on the site, and documenting the tangible and intangible heritage.
3. Report writer¹²³⁹ He prepares final reports on research results and makes recommendations on heritage preservation.

¹²³⁶ It was previously mentioned.

¹²³⁷ It was previously mentioned.

¹²³⁸ It was previously mentioned.

¹²³⁹ It was previously mentioned.

The main responsibilities associated with this field include:

1. Develop comprehensive research plans to assess damage to cultural heritage.
2. Conduct field research and collect data and information.
3. Analysis of data and information extracted from research.
4. Documenting all stages of research and restoration.
5. Publishing research results in conferences, seminars and scientific journals.

The importance of managing researchers and academics in cultural relief projects stems from:

1. Documenting damaged cultural heritage before it is lost.
 2. Develop plans for the long-term protection and management of cultural heritage.
 3. Building a knowledge base on damaged cultural heritage.
 4. Training local cadres in research and restoration skills.
 5. Strengthening international cooperation in the field of cultural heritage protection.
- ☒ Opportunities, jobs and responsibilities of the Department of Artistic, Cultural, Literary, Creative, Technological and Scientific Education within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Programs Manager¹²⁴⁰ He supervises the design and implementation of various cultural programs, and identifies the cultural needs of affected communities.
2. Workshop Coordinator¹²⁴¹ It organizes and implements workshops in various artistic, cultural, scientific and technological fields.
3. Technical teacher¹²⁴² It offers classes in arts, design and crafts.
4. Technology Trainer¹²⁴³ It provides training courses in the use of technology and its various applications.

The main responsibilities associated with this field include:

¹²⁴⁰ It was previously mentioned.

¹²⁴¹ It was previously mentioned.

¹²⁴² It was previously mentioned.

¹²⁴³ Job Description IT Trainer, rolecatcher, <https://rolecatcher.com/careers/professionals/education-professionals/teaching-professionals/it-trainers/ict/>

1. Develop comprehensive cultural plans and programs that meet the needs of affected communities.
2. Implementing cultural programs and activities according to the established plans.
3. Evaluate the effectiveness of programs and activities and identify future needs.
4. Building the capacities of individuals and communities in the artistic, cultural and scientific fields.
5. Cooperate with governmental institutions and non-governmental organizations in implementing programs.

The importance of the Department of Artistic and Cultural Education in cultural relief projects stems from:

1. Provides a means of self-expression and coping with trauma.
 2. Contribute to building more cohesive and tolerant societies through joint activities.
 3. Contributes to achieving sustainable development by supporting cultural and creative industries.
 4. Providing opportunities for learning and awareness in various fields.
- ☒ Opportunities, jobs and responsibilities for technical and computer business management and web development within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. IT Manager¹²⁴⁴ He supervises the project's technological infrastructure, and develops and implements technical solutions.
2. Web Developer¹²⁴⁵ He works on designing and developing websites and databases to store and publish cultural content.
3. Graphic Designer¹²⁴⁶ He designs visual and interactive materials, such as logos, posters, and animations.
4. Multimedia Specialist¹²⁴⁷ It produces digital content, such as documentaries and interactive images.
5. Content Manager¹²⁴⁸Manages, organizes, and publishes digital content.

The main responsibilities associated with this field include:

1. Developing technology strategies to support cultural relief efforts.

¹²⁴⁴ Refer to it previously

¹²⁴⁵ It was previously mentioned.

¹²⁴⁶ It was previously mentioned.

¹²⁴⁷ It was previously mentioned.

¹²⁴⁸ It was previously mentioned.

2. Design and develop digital platforms needed to store and publish cultural content.
3. Implementing technical projects and providing technical support.
4. Training local cadres on the use of digital technologies.
5. Maintaining security and protecting digital data from hacking.

The importance of technical and computer business management in cultural relief projects stems from:

1. Documenting cultural heritage digitally for preservation and dissemination.
 2. Facilitating access to cultural information by the public.
 3. Facilitating international cooperation in the field of cultural heritage protection.
 4. Using technology to spread cultural knowledge.
 5. In sustainable development through supporting cultural and creative industries.
- ☒ Opportunities, jobs and responsibilities for managing the development of existing and new programs within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Program Manager¹²⁴⁹ He supervises all stages of the program life cycle, from planning and development to implementation and evaluation.
2. Policy Analyst¹²⁵⁰ It works to conduct an analysis of the cultural and social environment, and to identify needs and challenges.
3. Software developer¹²⁵¹ He works on designing and developing new programs, and modifying existing programs.

The main responsibilities associated with this field include:

1. Develop strategic plans for programs, and determine objectives and expected results.
2. Designing programs that are consistent with the cultural and social needs of target communities.
3. Supervise the implementation of programs according to the specified time plan and budget.
4. Continuously evaluate the performance of programs and make necessary adjustments.

¹²⁴⁹ It was previously mentioned.

¹²⁵⁰ It was previously mentioned.

¹²⁵¹ It was previously mentioned.

5. Building institutional capacities of local partners to ensure programmed sustainability.

The importance of program development management in cultural relief projects stems from:

1. Ensure that programs are responsive to the changing needs of affected communities.
2. Building sustainable programs that contribute to long-term development.
3. Maximize positive impact on target communities.
4. Leverage lessons learned to develop future programs.
5. Strengthening cooperation between various actors in the cultural field.

- ☒ Opportunities, jobs and responsibilities for innovative, conceptual, intellectual, strategic, creative, commercial, administrative, technical, functional, collaborative, interactive, rehabilitative, experiential and performance business management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Creative Project Manager¹²⁵² He supervises the development and implementation of artistic and creative projects that contribute to the relief process.
2. Cultural Business Consultant¹²⁵³ He provides consulting in the field of cultural business management and project development.
3. Professional Skills Trainer¹²⁵⁴ It works to provide training programs to develop professional skills among individuals and communities.
4. Cultural Marketer¹²⁵⁵ It works on marketing cultural activities and attracting audiences.

The main responsibilities associated with this field include:

1. Develop strategic plans for projects and set objectives.
2. Develop innovative and creative ideas for project implementation.
3. Building partnerships and cooperation with various actors.

¹²⁵² It was previously mentioned.

¹²⁵³ It was previously mentioned.

¹²⁵⁴ Job Description Professional Skills Trainer, An-Najah Website, <https://www.annajah.net/%D9%85%D9%87%D8%A7%D9%85-%D9%85%D8%AF%D8%B1%D8%A8-%D8%A7%D9%84%D9%85%D9%88%D8%B8%D9%B1%D9%8A%D9%86-%D9%88%D8%A7%D8%AC%D8%A8%D8%A7%D8%AA%D9%87-%D9%88%D9%85%D8%B3%D8%A4%D9%88%D9%84%D9%8A%D8%A7%D8%AA%D9%87-article-31127>

¹²⁵⁵ It was previously mentioned.

4. Managing the project's financial resources and ensuring sustainability.
5. Evaluating the effectiveness of projects and achieving objectives.

The importance of managing diverse businesses in cultural relief projects stems from:

1. Providing comprehensive solutions that meet the cultural, social and economic needs of affected communities.
 2. Building sustainable programs that contribute to long-term development.
 3. Maximize positive impact on target communities.
 4. Building institutional capacities of local partners to ensure programmed sustainability.
 5. Strengthening the cultural identity of affected communities.
- ☒ Opportunities, jobs and responsibilities of publishing, publications, publications and printed materials management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Publishing Director¹²⁵⁶ He supervises all stages of the publishing process, from planning and editing to printing and distribution.
2. editor¹²⁵⁷ He reviews and edits texts to ensure their quality and clarity.
3. Graphic Designer¹²⁵⁸ He designs titles, covers and interior designs for publications.
4. Content writer¹²⁵⁹ He writes content for publications, such as books, articles, and periodicals.
5. Distribution Manager¹²⁶⁰ He works on organizing and distributing publications to beneficiaries.

The main responsibilities associated with this field include:

1. Develop comprehensive publishing plans and set goals.
2. Editing and formatting texts.
3. Design prints in an attractive and professional way.
4. Printing and Distribution Supervising the printing and distribution process.
5. Marketing print to attract readers.

¹²⁵⁶ Job Description Publishing Manager , App Master , <https://appmaster.io/ar/glossary/mdyr-lnshr>

¹²⁵⁷ It was previously mentioned.

¹²⁵⁸ It was previously mentioned.

¹²⁵⁹ It was previously mentioned.

¹²⁶⁰ It was previously mentioned.

The importance of publishing and publication management in cultural relief projects stems from:

1. Documentation of oral and tangible cultural heritage.
 2. Disseminate knowledge about cultural heritage and local history.
 3. Strengthening the cultural identity of affected communities.
 4. Building reading and knowledge communities.
 5. Providing psychological support through reading and writing.
- ☒ Opportunities, jobs and responsibilities for managing digital applications within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Application Manager¹²⁶¹ He supervises the development and implementation of digital applications related to cultural heritage.
2. Application developer¹²⁶² He works on designing and developing mobile applications and web applications.
3. Database Specialist¹²⁶³ It manages databases that store cultural information.
4. Digital Content Manager¹²⁶⁴ It manages the digital content displayed through applications.

The main responsibilities associated with this field include:

1. Developing technology strategies to support cultural relief efforts.
2. Design and develop applications that meet user needs.
3. Implementing technical projects and providing technical support.
4. Protecting digital data from hacking.

The importance of managing digital applications in cultural relief projects stems from:

1. Documenting cultural heritage digitally for preservation and dissemination.
2. Facilitating access to cultural information by the public.
3. Facilitating international cooperation in the field of cultural heritage protection.

1261 Applications Manager Job Description, Tanqeeb Website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D8%AA%D9%82%D9%86%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88/>

1262 Application Developer Job Description, rolecatcher, <https://rolecatcher.com/ar/careers/professionals/ict-professionals/software-developers-and-analysts/application-programmers/ict/>

1263 It was previously mentioned.

1264 It was previously mentioned.

4. Using applications to spread cultural knowledge.
5. Contributing to sustainable development by supporting cultural and creative industries.
- ☒ Opportunities, jobs and responsibilities for managing creative presentations within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Production Manager¹²⁶⁵ He supervises all stages of show production from planning and development to implementation and evaluation.
2. exit¹²⁶⁶ He works to direct and coordinate the artistic presentation, and determine the artistic vision.
3. Screenwriter¹²⁶⁷ He works on writing texts and presentations for the show.
4. Event Coordinator¹²⁶⁸ He organizes and coordinates all aspects of the show, including logistics and marketing.

The main responsibilities associated with this field include:

1. Develop creative ideas and artistic performances that fit the cultural and social context.
2. Coordinate the work of the creative team and define roles and responsibilities.
3. Supervising all stages of production, from design to implementation.
4. **Marketing** is promoting offers and attracting audiences.
5. Evaluate the impact of the offerings on the community and identify areas for improvement.

The importance of managing creative presentations in cultural relief projects stems from:

1. Creative performances help individuals express their feelings and overcome trauma.
2. Creative performances enhance social cohesion and encourage interaction among community members.
3. Creative performances contribute to the preservation of cultural heritage and its transmission to future generations.
4. Creative presentations are used to convey knowledge and raise awareness of social issues.

¹²⁶⁵ Job Description Production Manager, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%AF%D9%8A%D8%B1-%D8%A5%D9%86%D8%AA%D8%A7%D8%AC-production-manager>

¹²⁶⁶ Job Description Assistant Director, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%B3%D8%A7%D8%B9%D8%AF-%D9%85%D8%AE%D8%B1%D8%AC-Casting-Director-Assistant>

¹²⁶⁷ Job Description Screenwriter, Beam Website, <https://www.beamreports.com/2023/04/08/%D8%A5%D8%B9%D9%84%D8%A7%D9%86-%D9%88%D8%B8%D9%8A%D9%81%D8%A9-%D9%85%D8%A4%D9%82%D8%AA%D8%A9-%D9%83%D8%A7%D8%AA%D8%A8-%D8%A9-%D8%B3%D9%8A%D9%86%D8%A7%D8%B1%D9%8A%D9%88/>

¹²⁶⁸ It was previously mentioned.

5. Creative performances contribute to the development of the local economy by creating job opportunities.
- ☒ Opportunities, jobs and responsibilities for managing lessons, lectures and grades within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Educational Programs Manager¹²⁶⁹ He supervises the design and implementation of educational programs in various fields.
2. Curriculum Developer¹²⁷⁰ It works to develop curricula that meet the needs of learners.
3. Educational Activities Coordinator¹²⁷¹ It organizes and coordinates various educational activities.

The main responsibilities associated with this field include:

1. Develop educational plans and set goals.
2. Design of curricula and educational programs.
3. Implement educational programs and deliver lessons.
4. Evaluating learner performance and program effectiveness.
5. Building institutional capacities of local partners to ensure programmed sustainability.

The importance of managing lessons, lectures and grades in cultural relief projects stems from:

1. Building the capacity of individuals and communities and enabling them to participate in the development process.
 2. Providing opportunities for continuous learning and enhancing knowledge and skills.
 3. Empowering youth and providing them with the skills needed to enter the labor market.
 4. Protecting children and women by providing a safe learning environment.
 5. Strengthening social cohesion through joint educational activities.
- ☒ Opportunities, jobs and responsibilities for managing departments, colleges and units within cultural relief activities in humanitarian response projects

¹²⁶⁹ It was previously mentioned.

¹²⁷⁰ It was previously mentioned.

¹²⁷¹ It was previously mentioned.

There are many job opportunities available in this field, including:

1. Program Coordinator¹²⁷² He designs and implements various cultural programs, such as training workshops, exhibitions and festivals.
2. Career Coach¹²⁷³ It works to provide training programs for workers in the cultural field.
3. Public Relations Officer¹²⁷⁴ It works to promote cultural activities and attract the public.

The main responsibilities associated with this field include:

1. Develop strategic plans for the department and set objectives.
2. Managing the human, financial and material resources of the department.
3. Building partnerships with other cultural institutions and NGOs.
4. Evaluation of the performance of programs and projects.
5. Developing the capabilities of the department and employees.

The importance of managing departments, colleges and units in cultural relief projects stems from:

1. Rebuilding cultural institutions affected by crises.
 2. Providing diverse cultural services to local communities.
 3. Protection and management of tangible and intangible cultural heritage.
 4. Strengthening the cultural identity of affected communities.
 5. Contributing to sustainable economic and social development.
- ☒ Opportunities, jobs and responsibilities for managing manuscripts, publications, articles, letters, documents and contracts within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. An archivist ¹²⁷⁵is responsible for collecting, classifying and preserving manuscripts and documents.
2. A ¹²⁷⁶manuscript restorer responsible for restoring and protecting damaged manuscripts.
3. Researcher ¹²⁷⁷responsible for studying and analyzing manuscripts and documents.

¹²⁷² It was previously mentioned.

¹²⁷³ It was previously mentioned.

¹²⁷⁴ It was previously mentioned.

¹²⁷⁵ It was previously mentioned.

¹²⁷⁶ It was previously mentioned.

¹²⁷⁷ It was previously mentioned.

4. A publisher¹²⁷⁸ responsible for publishing research and studies on manuscripts and documents.

The main responsibilities associated with this field include:

1. Collecting manuscripts and documents and classifying them according to their subject and date.
2. Preserving manuscripts and documents in a safe environment to protect them from damage.
3. Restoration of damaged manuscripts and documents.
4. Indexing manuscripts and documents to facilitate access to them.
5. Publishing research and studies on manuscripts and documents.
6. Raising awareness of the importance of written heritage and preserving it.

The importance of manuscript and publication management in cultural relief projects stems from:

1. Protecting written cultural heritage from loss and damage.
 2. Building collective memory of affected communities.
 3. Supporting scientific research and providing resources for researchers and students.
 4. Strengthening the cultural identity of affected communities.
- ☒ Opportunities, jobs and responsibilities for managing administrative, organizational, operational, academic, professional, scientific, technical, research, artistic, cultural and creative developments within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Corporate Development Manager¹²⁷⁹ He oversees all aspects of institutional development for cultural organizations, including strategic planning, capacity building, and fundraising.
2. Development Consultant¹²⁸⁰ He provides consulting in the areas of institutional development, strategic planning, and project management.
3. trainer¹²⁸¹ It provides training programs in various fields related to culture and management.
4. Researcher¹²⁸² It conducts research and studies to evaluate the impact of cultural programs and initiatives.

¹²⁷⁸ It was previously mentioned.

¹²⁷⁹ It was previously mentioned.

¹²⁸⁰ It was previously mentioned.

¹²⁸¹ It was previously mentioned.

¹²⁸² It was previously mentioned.

5. Project Coordinator¹²⁸³ He works on managing and coordinating various cultural projects.

The main responsibilities associated with this field include:

1. Develop strategic plans for cultural organizations and set goals.
2. Building the capacity of cultural workers.
3. Managing various cultural projects from start to finish.
4. Evaluating the impact of cultural programs and initiatives.
5. Conducting research and studies to develop the cultural sector.
6. Building partnerships with other cultural institutions and NGOs.

The importance of managing various developments in cultural relief projects stems from:

1. Building sustainable cultural institutions that provide high-quality cultural services.
2. Encouraging community participation in cultural activities.
3. Developing the cultural economy and contributing to the development of the cultural economy and creating job opportunities.
4. Protecting cultural heritage and raising awareness of its importance.
5. Strengthening social cohesion through cultural activities.

- ☒ Opportunities, jobs and responsibilities for managing specializations, qualifications, skills and competencies within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Professional Development Manager¹²⁸⁴ He supervises the design and implementation of training and professional development programs for workers in the cultural field.
2. Curriculum Developer¹²⁸⁵ It works on developing training curricula and educational programs in various cultural fields.
3. Training Coordinator¹²⁸⁶ He works on organizing and coordinating various training programs.

The main responsibilities associated with this field include:

¹²⁸³ It was previously mentioned.

¹²⁸⁴ It was previously mentioned.

¹²⁸⁵ It was previously mentioned.

¹²⁸⁶ It was previously mentioned.

1. Determine the training needs of cadres working in the cultural field.
2. Design training programs that meet specific needs.
3. Implementing training programs and providing training courses.
4. Evaluating the effectiveness of training programs and achieving objectives.
5. Building institutional capacities of local partners to ensure programmed sustainability.

The importance of managing specializations and qualifications in cultural relief projects stems from:

1. Building capacity among individuals and cultural institutions to ensure sustainability of projects.
2. Improving the quality of cultural services to communities.
3. Developing qualified cadres capable of managing cultural projects.
4. Strengthening the role of cultural institutions in society.
5. Encouraging innovation and creativity in the cultural field.

- ☒ Opportunities, jobs and responsibilities for managing invitations, correspondence and mailing lists within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Public Relations Manager¹²⁸⁷ He oversees all aspects of public relations and communications, including managing invitations, preparing correspondence, and organizing events.
2. Program Coordinator¹²⁸⁸ He coordinates and organizes programs and events, and communicates with participants and volunteers.
3. Database Administrator¹²⁸⁹ It manages databases of contacts, participants, and donors.
4. Content writer¹²⁹⁰ Prepares marketing content and media materials, such as newsletters and press releases.

The main responsibilities associated with this field include:

1. Preparing official invitations for events and activities.
2. Managing correspondence with partners, donors and volunteers.

¹²⁸⁷ It was previously mentioned.

¹²⁸⁸ It was previously mentioned.

¹²⁸⁹ It was previously mentioned.

¹²⁹⁰ It was previously mentioned.

3. Building and updating databases of connected entities.
4. Communicate with your target audience across multiple channels.
5. Assist in organizing events and conferences.
6. Marketing Promotion of activities and programs.

The importance of managing invitations, correspondence and mailing lists in cultural relief projects stems from:

1. Building strong partnerships with donors and other institutions.
2. Attracting the necessary funding to implement projects.
3. Effective communication with beneficiaries and partners.
4. Raising awareness of the importance of culture in humanitarian relief.
5. Expand your networks and reach a wider audience.

- ☒ Opportunities, jobs and responsibilities for managing reception, visitors, attendance and daily appointments within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. An employee who receives ¹²⁹¹visitors and volunteers, provides information, and directs them.
2. Event Coordinator¹²⁹² He organizes and coordinates events and occasions, and receives guests.
3. Public Relations Officer¹²⁹³ It works to build relationships with visitors and partners, and promote cultural activities.

The main responsibilities associated with this field include:

1. Receive visitors and provide information about programs and activities.
2. Managing and scheduling appointments and meetings.
3. Directing visitors to different locations within the establishment.
4. Respond to phone and email inquiries.
5. Assist in organizing events and occasions.

¹²⁹¹ Receptionist Job Description, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D9%88%D8%B8%D9%81-%D8%A7%D8%B3%D8%AA%D9%82%D8%A8%D8%A7%D9%84-Receptionist>

¹²⁹² It was previously mentioned.

¹²⁹³ It was previously mentioned.

6. Registering visitors and volunteers.

The importance of reception and visitor management in cultural relief projects stems from:

1. Receptionists are the front of the organization and therefore reflect a positive image of it.
2. It helps build trust between the organization and the local community.
3. It makes it easy for visitors to access the services they are looking for.
4. Helps gather information about community needs.
5. Enhances cooperation between the institution and partners.

- ☒ Opportunities, jobs and responsibilities for managing heritage conservation and management programs within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Heritage Conservation Program Manager¹²⁹⁴ He supervises all aspects of the program, including planning, implementation, and evaluation.
2. Restoration Specialist¹²⁹⁵ Antiquities and heritage buildings.
3. Documentation Specialist¹²⁹⁶ Tangible and intangible heritage.
4. Archivist¹²⁹⁷ Archive management and classification of historical documents.

The main responsibilities associated with this field include:

1. Develop plans and programs to preserve heritage.
2. Implement planned activities according to budget and schedule.
3. Evaluating the effectiveness of programs and achieving goals.
4. Cooperation with government agencies, NGOs and universities.
5. Raising awareness of the importance of preserving heritage among the local community.

The importance of heritage preservation programs in humanitarian relief projects stems from:

1. Preserving the cultural identity of affected communities.
2. Supporting cultural tourism and contributing to economic development.

¹²⁹⁴ It was previously mentioned.

¹²⁹⁵ It was previously mentioned.

¹²⁹⁶ It was previously mentioned.

¹²⁹⁷ It was previously mentioned.

3. Protecting endangered world heritage.
4. Building more resilient and shock–resistant communities.
- ☒ Opportunities, jobs and responsibilities for managing arts, culture, heritage and community arts centers within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Center Director¹²⁹⁸ He oversees all aspects of the center's management, including planning programs and events, organizing resources, and building partnerships.
2. Program Coordinator¹²⁹⁹ It designs and implements various artistic and cultural programs, such as workshops, exhibitions, and theatrical performances.
3. Community Outreach Specialist¹³⁰⁰ It works to build relationships with the local community, recruit participants, and promote activities.
4. Restoration Technician¹³⁰¹ Artifacts and cultural artifacts.

The main responsibilities associated with this field include:

1. Develop strategic plans for the center and set objectives.
2. Management and coordination of cultural programs and events.
3. Building partnerships with governmental, private and civil society organizations.
4. Training local cadres to manage cultural centers.
5. Evaluating the effectiveness of programs and achieving goals.
6. Marketing Promoting cultural activities and events.

The importance of managing arts and culture centers in humanitarian relief projects stems from:

1. Contributing to rebuilding the social fabric by providing spaces for interaction and communication.
2. Strengthening the cultural identity of affected communities.
3. Support mental health by providing opportunities for creative expression.
4. Empowering local communities to participate in decision–making and develop their own projects.

¹²⁹⁸ Culturall Centre Director Job Description, rolecatcher , <https://rolecatcher.com/careers/managers/hospitality-and-retail-managers/services-managers/centre-managers/culturall-centre-director/>

¹²⁹⁹ It was previously mentioned.

¹³⁰⁰ It was previously mentioned.

¹³⁰¹ It was previously mentioned.

- 5. Providing temporary and permanent job opportunities in the cultural sector.
- ☒ Opportunities, jobs and responsibilities for managing perceptions, interpretations and theories within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

- 1. Behavioral Specialist¹³⁰² It studies the behavior of affected communities and develops strategies for positive change.
- 2. Cultural Advisor¹³⁰³ He works to provide advice on cultural and social issues, and to design awareness programs.
- 3. social researcher ¹³⁰⁴who conducts research and studies to assess the cultural needs of communities.
- 4. Social change trainer ¹³⁰⁵who designs and implements training programs to build capacity for social change.
- 5. Communication Program Coordinator ¹³⁰⁶works on managing and coordinating community communication programs, and building trust between different groups.

The main responsibilities associated with this field include:

- 1. Analysis of the cultural and social context of affected communities.
- 2. Developing theories and programs for social change.
- 3. Communicate with the local community to understand their needs and aspirations.
- 4. Design awareness and behavior change programs targeting cultural issues.
- 5. Evaluating the effectiveness of programs and initiatives.
- 6. Conduct research and studies to develop a deeper understanding of cultural issues.

The importance of managing perceptions and interpretations in cultural relief projects stems from:

- 1. Building social ties between different groups in society.

1302 Job Description Behavior Specialist, Tanqeeb website, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D8%A7%D8%AE%D8%B5%D8%A7%D8%A6%D9%8A-%D9%86%D9%81%D8%B3%D9%8A/>

1303 It was previously mentioned.

1304 It was previously mentioned.

1305 It was previously mentioned.

1306 It was previously mentioned.

2. Promoting cultural identity and protecting heritage.
 3. Changing negative views about different groups.
 4. Empowering local communities to participate in decision-making.
 5. Contributing to the prevention and achievement of peace.
- ☒ Opportunities, jobs and responsibilities for managing trends, knowledge, foundations and frameworks of cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Policy Specialist¹³⁰⁷ It works to develop cultural policies and programs that meet the needs of affected communities.
2. trainer¹³⁰⁸ And works on capacity building Design and implement training programs to build the capacities of individuals and cultural institutions.
3. Cultural Development Consultant¹³⁰⁹ He advises governmental institutions and non-governmental organizations in the field of cultural development.

The main responsibilities associated with this field include:

1. Analysis of the cultural and social context of affected communities.
2. Developing theoretical frameworks and programs for socio-cultural change.
3. Building a knowledge base on best practices in cultural relief.
4. Exchange knowledge and experiences with experts and researchers in this field.
5. Evaluating the effectiveness of cultural programs and initiatives.

The importance of managing attitudes and knowledge in cultural relief projects stems from:

1. Building the capacity of local communities to preserve their cultural heritage.
2. Develop sustainable cultural policies that meet the needs of communities.
3. Strengthening social cohesion through celebrating shared heritage.
4. Building knowledge networks and collaboration between different actors.

¹³⁰⁷ It was previously mentioned.

¹³⁰⁸ It was previously mentioned.

¹³⁰⁹ It was previously mentioned.

5. Developing the cultural sector and making it an engine for development.
- ☒ Opportunities, jobs and responsibilities for managing agreements, arrangements and preparations within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Project Manager¹³¹⁰ He supervises all aspects of the project, including planning, implementation, and evaluation.
2. Partnerships Coordinator¹³¹¹ It works to build and strengthen partnerships with governmental and private organizations and civil society.
3. Finance Specialist¹³¹² He manages the project's financial resources and attracts funding.
4. Logistics Specialist¹³¹³ He works on planning and coordinating the project's logistical activities.

The main responsibilities associated with this field include:

1. Preparing agreements and partnerships with various parties.
2. Budget management and financial reporting.
3. Planning logistics activities, such as transportation and warehousing.
4. Coordination of cultural events and occasions.
5. Evaluating project performance and achieving goals.

The importance of managing agreements and arrangements in cultural relief projects stems from:

1. Ensuring project sustainability by building strong partnerships.
2. Attracting the necessary funding to implement projects.
3. Effective coordination between different actors.
4. Achieve project objectives on time and with high quality.
5. Building on past successes and developing projects.

¹³¹⁰ It was previously mentioned.

¹³¹¹ It was previously mentioned.

¹³¹² It was previously mentioned.

¹³¹³ It was previously mentioned.

- ☒ Opportunities, jobs and responsibilities for managing requests, operations, reviews and fulfillments within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Project Manager¹³¹⁴ He oversees all aspects of the project, including order management and operations.
2. Project Coordinator¹³¹⁵ He works on coordinating the various activities and events within the project.
3. Logistics Specialist¹³¹⁶ He manages and coordinates the logistical activities related to the project.
4. Budget Specialist¹³¹⁷ It manages the budget and tracks expenses.

The main responsibilities associated with this field include:

1. Receive and evaluate applications from beneficiaries.
2. Planning and implementation of activities and events.
3. Follow up on work progress and evaluate performance.
4. Preparing periodic reports on the progress of work.
5. Ensure the quality of activities and services.

The importance of managing requests and operations in cultural relief projects stems from:

1. Ensuring that aid reaches the right beneficiaries.
2. Optimal use of available resources.
3. Ensure transparency and accountability in project implementation.
4. Achieve project objectives on time and with high quality.
5. Building on past successes and improving performance.

- ☒ Opportunities, jobs and responsibilities for managing teachers, principals, parents and staff of the organization within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

¹³¹⁴ It was previously mentioned.

¹³¹⁵ It was previously mentioned.

¹³¹⁶ It was previously mentioned.

¹³¹⁷ It was previously mentioned.

1. Director of Education¹³¹⁸ He oversees all aspects of education within the project, including planning, development and evaluation.
2. Educational Program Coordinator¹³¹⁹ Works to design and implement educational programs appropriate to the context.
3. Teacher trainer¹³²⁰ It works to train teachers on modern teaching methods that are appropriate for crisis conditions.
4. Educational Psychologist¹³²¹ It works to provide psychological support to students, teachers and parents.
5. Community Coordinator¹³²² He works to build relationships with the local community and involve parents in the educational process.

The main responsibilities associated with this field include:

1. Develop appropriate educational curricula that meet the educational and social needs of students.
2. Training teachers on effective teaching methods and classroom management.
3. Building or renovating schools and providing a suitable educational environment.
4. Providing the necessary books and educational materials.
5. Providing psychological support to students, teachers and parents.
6. Involving the local community in the education process and decision-making.

The importance of managing teachers, principals and parents in cultural relief projects stems from:

1. It plays a crucial role in rebuilding society after crises.
2. Helps support the mental health of students and teachers.
3. Empowers women and improves their life chances.
4. Helps combat extremism and violence.

- ☒ Opportunities, jobs and responsibilities for managing information for artists, intellectuals and creatives within cultural relief activities in humanitarian response projects

¹³¹⁸ Job Description Education Manager, rolecatcher , <https://rolecatcher.com/careers/technicians/business-and-administration-professionals/administrative-secretaries/administrative-secretaries/education-administrator/>

¹³¹⁹ It was previously mentioned.

¹³²⁰ It was previously mentioned.

¹³²¹ It was previously mentioned.

¹³²² It was previously mentioned.

There are many job opportunities available in this field, including:

1. Database Manager ¹³²³is responsible for creating and managing a comprehensive database of information on artists, intellectuals and creatives.
2. Cultural Networks Coordinator ¹³²⁴works to build and coordinate networks between artists, intellectuals and cultural institutions.
3. Specialist in communicating ¹³²⁵with artists and intellectuals and providing them with support and advice.
4. Cultural researcher¹³²⁶ It conducts research and studies on the cultural status of affected communities.

The main responsibilities associated with this field include:

1. Collecting personal and professional information of artists and intellectuals.
2. Create an organized and easy-to-use database.
3. Analyze data to identify needs and challenges.
4. Building networks between artists, intellectuals and cultural institutions.
5. Communicate with artists and intellectuals and make them aware of available opportunities.
6. Providing training and support to artists and intellectuals.

The importance of managing information about artists and intellectuals in cultural relief projects stems from:

1. Identifying the individual and collective needs of artists and intellectuals.
 2. Facilitating collaboration between artists and intellectuals.
 3. Building the capacity of artists and intellectuals.
 4. Protecting cultural heritage by supporting artists and intellectuals.
 5. Contribute to rebuilding the social fabric by supporting cultural activities.
- ☒ Opportunities, jobs and responsibilities for managing artistic, literary, creative, narrative, analog and board game inventions within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

¹³²³ It was previously mentioned.

¹³²⁴ Network Coordinator Job Description, Tanqeeb Website, <https://www.tanqeeb.com/career/uncategorized/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D9%86%D8%B3%D9%82-%D8%B4%D8%A8%D9%83%D8%A7%D8%AA-%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7/>

¹³²⁵ It was previously mentioned.

¹³²⁶ It was previously mentioned.

1. Creative Program Manager¹³²⁷ He oversees all creative programs, including visual arts, literature, music, theater, and games.
2. Creative Workshop Coordinator¹³²⁸ He works on organizing and coordinating creative workshops and events.
3. Researcher¹³²⁹ in popular culture and it works on Study of popular culture and its impact on society.
4. Creativity Skills Trainer¹³³⁰ It works to train individuals on creativity and innovation skills.

The main responsibilities associated with this field include:

- Developing creative programs that meet the needs of the community.
- Building the capacity of artists and creatives.
- Providing tools and materials for creative activities.
- Promote creative activities and attract participation.
- Evaluating the effectiveness of creative programs.

The importance of managing artistic and creative inventions in cultural relief projects stems from:

1. Creative activities help individuals express their feelings and overcome trauma.
 2. Creative activities enhance social cohesion and contribute to building strong communities.
 3. Creative activities preserve and develop cultural heritage.
 4. Creative activities contribute to the development of the creative economy.
 5. Empowering young people and providing them with opportunities to express themselves.
- ☒ Opportunities, jobs and responsibilities for managing historic sites, living history sites and science and technology centers within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Site Manager¹³³¹ He oversees all aspects of site management, including maintenance, upkeep, marketing, and events.

¹³²⁷ It was previously mentioned.

¹³²⁸ It was previously mentioned.

¹³²⁹ It was previously mentioned.

¹³³⁰ It was previously mentioned.

¹³³¹ It was previously mentioned.

2. Restoration Specialist¹³³² Buildings and heritage monuments.
3. Educational Program Coordinator¹³³³ It designs and implements educational awareness programs about cultural heritage.

The main responsibilities associated with this field include:

1. Preserving historical and living sites from damage and destruction.
2. Restoration of buildings and heritage monuments according to international standards.
3. Documentation of historical sites and monuments.
4. Raising awareness of the importance of cultural heritage and its protection.
5. Marketing historical sites to attract visitors.
6. Managing educational programs related to cultural heritage.

The importance of managing historical sites in cultural relief projects stems from:

1. Strengthening the cultural identity of affected communities.
 2. Contributing to economic development through cultural tourism.
 3. Providing opportunities for learning and development.
 4. Strengthening social cohesion through cultural activities.
 5. Contribute to improving the mental health of affected communities.
- ☒ Opportunities, jobs and responsibilities of the Planning, Operation, Organization, Development and Supervision Department within the cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Cultural Project Manager¹³³⁴ Oversees all aspects of the project, from planning to implementation and evaluation.
2. Program Coordinator¹³³⁵ Responsible for designing and implementing various cultural programs.
3. Planning Specialist¹³³⁶ Prepares strategic and operational plans for the project.

¹³³² It was previously mentioned.

¹³³³ It was previously mentioned.

¹³³⁴ It was previously mentioned.

¹³³⁵ It was previously mentioned.

¹³³⁶ Job description Planning Specialist, Ejada website, <https://jr.ejada.gov.om/job/jobno13>

4. Evaluation Specialist¹³³⁷ Responsible for assessing the social and cultural impact of the project.
5. Institutional Development Specialist¹³³⁸ Works to build the capacities of local cultural institutions.

The main responsibilities associated with this field include:

1. Develop strategic plans for the project in line with humanitarian and cultural objectives.
2. Develop detailed operational plans for implementing activities.
3. Managing the human, financial and material resources of the project.
4. Building the capacity of local cultural institutions.
5. Communicate with the local community and raise awareness of the importance of culture in the recovery process.
6. Assessing the social and cultural impact of the project.

The importance of planning and operation management in cultural relief projects stems from:

1. Ensure that cultural activities are implemented effectively and efficiently.
2. Ensuring the long-term sustainability of cultural activities.
3. Making a positive impact on the local community.
4. Leverage lessons learned to develop future projects.
5. Strengthening social cohesion through cultural activities.

- ☒ Quality Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Quality Manager¹³³⁹ Oversees all aspects of quality in the project, sets quality standards, and ensures compliance.
2. Quality Controller¹³⁴⁰ Monitors workflow and checks outputs to ensure they meet specified standards.
3. Quality Coach¹³⁴¹ Trains employees on quality management principles and methods.

The main responsibilities associated with this field include:

¹³³⁷ It was previously mentioned.

¹³³⁸ It was previously mentioned.

¹³³⁹ It was previously mentioned.

¹³⁴⁰ Quality Control Inspector Job Description, Forsa website, <https://www.for9a.com/careers/%D9%85%D8%B1%D8%A7%D9%82%D8%A8-%D8%AC%D9%88%D8%AF%D8%A9-Quality-Control-Inspector>

¹³⁴¹ It was previously mentioned.

1. Define clear and measurable standards for the quality of activities and services.
2. Develop tools and methods for measuring and analyzing quality.
3. Monitor workflow and ensure adherence to quality standards.
4. Conduct statistical analysis of data to identify strengths and weaknesses.
5. Conduct ongoing project performance evaluations and suggest improvements.
6. Preparing periodic reports on project quality.

The importance of quality management in cultural relief projects stems from:

1. Ensure that the project achieves the desired objectives efficiently.
2. Identify weaknesses and suggest solutions to improve performance.
3. Ensure transparency and accountability in the use of resources.
4. Strengthening and building trust between the organization and beneficiaries.
5. Improving the quality of life of affected communities.

- ☒ Sustainability Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The Cultural Sustainability Manager ¹³⁴²oversees all aspects of sustainability in the project, and develops strategies and plans to achieve them.
2. The strategic planner ¹³⁴³develops long-term strategic plans for the project.
3. finance specialist ¹³⁴⁴looking for sustainable sources of financing for the project.
4. Capacity Building Specialist ¹³⁴⁵works to build the capacity of local cultural institutions to ensure their sustainability.

The main responsibilities associated with this field include:

1. Develop a comprehensive sustainability strategy that takes into account economic, social and environmental dimensions.

¹³⁴² It was previously mentioned.

¹³⁴³ It was previously mentioned.

¹³⁴⁴ It was previously mentioned.

¹³⁴⁵ It was previously mentioned.

2. Building the capacity of local cultural institutions to ensure their continuity.
3. Searching for sustainable and diverse sources of financing for the project.
4. Design and implement sustainable cultural programs.
5. Evaluate the long-term impact of the project on the community.
6. Building partnerships with local and international organizations to promote sustainability.

The importance of sustainability management in cultural relief projects stems from:

1. Ensuring the continuation of cultural activities after the end of the emergency phase.
 2. Contributing to building strong and resilient communities.
 3. Preserving cultural heritage for future generations.
 4. Contributing to achieving sustainable development goals.
 5. Improving the quality of life of affected communities.
- ☒ Opportunities, jobs and responsibilities of monitoring management within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Monitoring and Evaluation Manager ¹³⁴⁶oversees all aspects of monitoring and evaluation of the project, sets key performance indicators, and analyses data.
2. A data collection specialist ¹³⁴⁷collects quantitative and qualitative data through questionnaires, interviews, and observations.
3. A data analyst ¹³⁴⁸analyzes data using statistical tools, drawing conclusions and recommendations.
4. Reporting Specialist ¹³⁴⁹prepares periodic reports on project performance.

The main responsibilities associated with this field include:

1. Identify key performance indicators to measure progress toward goals.
2. Collect quantitative and qualitative data through a variety of tools.
3. Analyze data using statistical tools, and draw conclusions and recommendations.

¹³⁴⁶ Job Description, Monitoring and Evaluation Officer, rolecatcher, <https://rolecatcher.com/careers/professionals/business-administrators/administrative-professionals/policy-administrators/monitoring-and-evaluation-officer/>

¹³⁴⁷ It was previously mentioned.

¹³⁴⁸ It was previously mentioned.

¹³⁴⁹ It was previously mentioned.

4. Preparing periodic reports on project performance and submitting them to the relevant authorities.
5. Follow up on the implementation of recommendations resulting from the monitoring and evaluation process.

The importance of monitoring management in cultural relief projects stems from:

1. Measuring the actual impact of cultural activities on affected communities.
 2. Identify the strengths and weaknesses of the project and suggest improvements.
 3. Ensure transparency and accountability in the use of resources.
 4. Make informed decisions about future project directions.
 5. Promote learning from experiences and improve performance in future projects.
- ☒ Opportunities, jobs and responsibilities for managing inquiries within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Customer Service Manager ¹³⁵⁰oversees all aspects of customer service, including managing inquiries, providing technical support, and resolving problems.
2. Customer Service Specialist ¹³⁵¹directly handles inquiries received through various channels, and provides appropriate answers.
3. A database specialist ¹³⁵²manages, classifies, and analyzes a database of queries.

The main responsibilities associated with this field include:

1. Receiving inquiries through various channels (email, phone, social media, etc.).
2. Recording inquiries in the Customer Relationship Management (CRM) system.
3. Classify inquiries according to their subject and priority.
4. Provide clear and concise answers to inquiries.
5. Solving problems faced by beneficiaries.
6. Analyze data related to inquiries to identify trends and improve services.

1350 Job Description Customer Service Manager, Tanqeeb, <https://www.tanqeeb.com/career/job-description/%D8%A7%D9%84%D9%88%D8%B5%D9%81-%D8%A7%D9%84%D9%88%D8%B8%D9%8A%D9%81%D9%8A-%D9%84%D9%85%D9%87%D9%86%D8%A9-%D9%85%D8%AF%D9%8A%D8%B1-%D8%AE%D8%AF%D9%85%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%84%D8%A7%D8%A1/>

1351 Customer Service Specialist Job Description, Forsa Website, <https://www.for9a.com/careers/%D9%85%D9%88%D8%B8%D9%81-%D8%AE%D8%AF%D9%85%D8%A9-%D8%B9%D9%85%D9%84%D8%A7%D8%A1-Customer-Service>

1352 It was previously mentioned.

7. Develop effective communication tools (FAQs, user guides, etc.).

The importance of managing inquiries in cultural relief projects stems from:

1. Building trust with beneficiaries and partners by providing accurate and transparent information.
 2. Identify needs and improve services based on inquiries.
 3. Identifying and solving project problems.
 4. Measuring the level of beneficiaries' satisfaction with services.
 5. Improve communication between the project, beneficiaries and partners.
- ☒ Opportunities, jobs and responsibilities for managing empowerment and income generation from cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Director of Economic Empowerment¹³⁵³ Oversees all aspects of economic empowerment, including designing training programs, providing financing, and building partnerships with the private sector.
2. Training Specialist¹³⁵⁴ Provides technical and marketing training to beneficiaries.
3. Product Development Specialist¹³⁵⁵ Assists beneficiaries in developing new products and services based on local cultural resources.
4. Marketing Specialist¹³⁵⁶ It works to market the products and services produced by the beneficiaries.

The main responsibilities associated with this field include:

1. Identifying the economic needs of target communities.
2. Design training programs and business development programs.
3. Providing the necessary financing for small and medium enterprises.
4. Building partnerships with the private sector and NGOs.
5. Developing local and regional markets for products and services produced by beneficiaries.
6. Assessing the economic and social impact of programs.

The importance of empowerment management and income generation in cultural relief projects stems from:

¹³⁵³ Job Description Economic Empowerment Manager , Jobs.ps , <https://www.jobs.ps/jobs/economic-empowerment-officer-43466>

¹³⁵⁴ It was previously mentioned.

¹³⁵⁵ It was previously mentioned.

¹³⁵⁶ It was previously mentioned.

1. Ensuring the long-term sustainability of relief projects.
 2. Contribute to the economic development of affected communities.
 3. Empowering individuals and communities to become self-reliant.
 4. Preserving cultural heritage by using it as a tool for economic development.
 5. Diversifying sources of income in local communities.
- ☒ Opportunities, jobs and responsibilities for managing achievements within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The Achievements Manager ¹³⁵⁷oversees all aspects of Achievements Management, designs a system for performance measurement, program evaluation, and reporting.
2. The Reporting Specialist ¹³⁵⁸prepares periodic reports on achievements and presents them to donors and beneficiaries.

The main responsibilities associated with this field include:

1. Design a comprehensive performance measurement system that includes clear and measurable indicators.
2. Collect quantitative and qualitative data through questionnaires, interviews and field observations.
3. Analyze data to identify patterns and trends, and evaluate performance.
4. Preparing periodic and comprehensive reports on achievements and submitting them to the relevant authorities.
5. Disseminate findings and recommendations to promote learning and knowledge exchange.

The importance of managing achievements in cultural relief projects stems from:

1. Demonstrate the positive impact of cultural activities on affected communities.
2. Identify strengths and weaknesses in programs and suggest improvements.
3. Ensure transparency and accountability in the use of resources.
4. Make informed decisions about future project directions.

¹³⁵⁷ Administrative Manager Job Description, Forsa Blog, <https://www.for9a.com/careers/%D9%85%D8%AF%D9%8A%D8%B1-%D8%A5%D8%AF%D8%A7%D8%B1%D9%8A-Administrative-Manager>

¹³⁵⁸ It was previously mentioned.

5. Strengthening financial and political support for projects.
- ☒ Opportunities, functions and responsibilities for managing methods, approaches, responsibilities, perceptions, recommendations, evaluations, arrangements, compositions and interventions. Within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. The project manager ¹³⁵⁹oversees all aspects of the project, ensuring that the set objectives are met.
2. The Program Specialist ¹³⁶⁰focuses on the design and implementation of cultural programs.
3. The evaluation specialist ¹³⁶¹evaluates the social and cultural impact of the project.
4. The Communication Specialist ¹³⁶²is responsible for communicating with beneficiaries and partners.
5. The finance specialist ¹³⁶³manages the financial resources of the project.

The main responsibilities associated with this field include:

1. Develop long-term strategic plans for the project.
2. Managing the human, financial and material resources of the project.
3. Communicate with all stakeholders, including beneficiaries, donors and partners.
4. Conduct ongoing assessments to monitor progress.
5. Preparing periodic reports on project performance.

The importance of managing these elements stems from:

1. Ensure that the project's desired objectives are achieved.
2. Ensure transparency and accountability in the use of resources.
3. Promote learning from experiences and improve performance in future projects.
- ☒ Opportunities, jobs and responsibilities for managing recruitment, interviews, incentives, monitoring and memberships within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

¹³⁵⁹ It was previously mentioned.

¹³⁶⁰ It was previously mentioned.

¹³⁶¹ It was previously mentioned.

¹³⁶² It was previously mentioned.

¹³⁶³ It was previously mentioned.

- Human Resources Manager and his responsibilities ¹³⁶⁴:

- Develop and implement recruitment plans.
- Conducting interviews and evaluating applicants.
- Develop training and professional development programs.
- Employee performance management and evaluation.
- Implementation of human resources policies.
- Building a distinguished team that supports the project objectives.
- Develop a positive and stimulating work environment.
- Contribute to achieving the goals of the relief project.

- Recruitment Specialist and his responsibilities ¹³⁶⁵:

- Post job ads.
- Screening resumes and initial interviews.
- Coordinate interviews with managers.
- Discover talent and introduce them to the team.
- Contribute to building a diverse and effective team.

- Performance Development Specialist and his responsibilities¹³⁶⁶

- Design training and development programs.
- Employee performance evaluation.
- Provide feedback and comments.
- Develop individual development plans.
- Contribute to developing employees' skills and capabilities.
- Increase job satisfaction.

- Corporate Relations Specialist and his responsibilities ¹³⁶⁷:

- Building relationships with relevant organizations and networks.

¹³⁶⁴ It was previously mentioned.

¹³⁶⁵ It was previously mentioned.

¹³⁶⁶ It was previously mentioned.

¹³⁶⁷ It was previously mentioned.

- Representing the organization at events and conferences.
- Obtaining financial and logistical support from partners.
- Expand your professional network.
- Get additional resources for the project.

The importance of this field in cultural relief projects stems from:

1. Ensure efficiency and select a qualified and competent team to implement the project.
2. Maintaining motivation
3. Providing a stimulating work environment that motivates employees to do their best.
4. Continuously develop employees' skills and capabilities.
5. Building strong relationships with partners and other organizations.

- ☒ Cultural Leadership Management Opportunities, Jobs and Responsibilities within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. The Cultural Programs Manager ¹³⁶⁸oversees the design and implementation of cultural programs, ensuring their alignment with the project's strategic objectives.
2. A cultural heritage specialist ¹³⁶⁹works to protect and revitalize the cultural heritage of affected communities.
3. Capacity Building Specialist ¹³⁷⁰provides training and guidance to local communities to enable them to preserve their cultural heritage.
4. Community Outreach Specialist ¹³⁷¹builds bridges of communication between different cultural groups, promoting dialogue and understanding.

The main responsibilities associated with this field include:

1. Cultural needs of affected communities and design of appropriate programs.
2. Building partnerships with local, regional and international cultural organizations.

¹³⁶⁸ It was previously mentioned.

¹³⁶⁹ It was previously mentioned.

¹³⁷⁰ It was previously mentioned.

¹³⁷¹ It was previously mentioned.

3. Protection and revitalization of tangible and intangible cultural heritage.
4. Empowering local communities to preserve and develop their cultural heritage.

The importance of cultural leadership management in cultural relief projects stems from:

1. To build more resilient and shock-resistant societies.
2. Contributes to sustainable development by preserving and developing cultural heritage.
1. Building greater trust between the organization and local communities.
2. Helps achieve long-term project goals.

- ☒ Opportunities, jobs and responsibilities of the Reporting and Protection Department within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

- Protection Specialist and his responsibilities ¹³⁷²:
 - Develop protection policies and procedures to protect project participants from any form of exploitation or abuse.
 - Provide training to staff and volunteers on how to recognize signs of exploitation and abuse and how to report it.
 - Providing psychological and social support to victims.
 - Coordination with other organizations working in the field of protection.
- Reporting Specialist and his responsibilities:
 - Establish safe and reliable mechanisms for reporting any violations.
 - Ensuring confidentiality of information.
 - Investigate all reports impartially and objectively.
 - Take the necessary measures to protect victims and prevent recurrence of violations.

The importance of reporting and protection management stems from:

1. Ensure the safety and protection of project participants from any danger.
2. Building trust between the organization and local communities.

¹³⁷² It was previously mentioned.

3. Compliance with international standards for the protection of children and women.
4. Preventing violations and protecting human rights.
- ☒ Opportunities, jobs and responsibilities for managing creative outputs within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

- Director of Cultural Production and his responsibilities ¹³⁷³:
 - Developing strategies for cultural production.
 - Supervising the implementation of creative projects.
 - Ensuring the quality of creative output.
 - Production budget management.
- Documentation Specialist and his responsibilities:
 - Document all stages of the creative project.
 - Preservation of raw materials and finished works.
 - Create a project archive.
- Display Specialist and his responsibilities
 - Organizing exhibitions and art shows.
 - Design of prints and promotional posters.
 - Managing relations with cultural institutions.
- Marketing Specialist and his responsibilities
 - Marketing creative output.
 - Building networks of relationships with the audience.
 - Use social media to promote the project.

The importance of managing creative outputs stems from:

1. Documenting and recording the cultural heritage of affected communities.
2. Strengthening the cultural identity of communities.

¹³⁷³ It was previously mentioned.

3. Contributing to the psychological recovery process of communities.
4. Supporting sustainable development through cultural tourism.
- ☒ Opportunities, jobs and responsibilities of managing initiative, loyalty, maturity, good judgment, positive behavior, openness, intelligence, commitment and seriousness within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Project Manager¹³⁷⁴ This role requires a combination of initiative, intelligence and decision-making ability.
2. Public Relations Specialist¹³⁷⁵ This role requires good communication skills, openness, and good judgment.
3. Psychological Counselor¹³⁷⁶ This role requires the ability to deal with people effectively, listen well, and have good judgment.

The responsibilities for managing these qualities include:

1. Identifying training and development needs of individuals.
 2. Design training programs that focus on developing these qualities.
 3. Evaluating the effectiveness of these programs.
 4. Create a work environment that encourages initiative and creativity.
 5. Positive reinforcement is rewarding **and** reinforcing positive behaviors.
- ☒ Opportunities, jobs and responsibilities of the Department of Culture, Arts, Literature and Creativity in Emergencies within Cultural Relief Activities in Humanitarian Response Projects

There are many job opportunities available in this field, including:

1. Director of Cultural Programs¹³⁷⁷ Oversees the design and implementation of cultural programs that meet the needs of affected communities.

¹³⁷⁴ It was previously mentioned.

¹³⁷⁵ It was previously mentioned.

¹³⁷⁶ It was previously mentioned.

¹³⁷⁷ It was previously mentioned.

2. Cultural Heritage Specialist¹³⁷⁸ Works to protect and revitalize the tangible and intangible cultural heritage of affected communities.

The responsibilities for managing these qualities include:

1. Identify the cultural needs of affected communities and design appropriate programs.
2. Building partnerships with local, regional and international cultural organizations.
3. Strengthening social cohesion through joint cultural activities.
4. Protection and revitalization of tangible and intangible cultural heritage.
5. Empowering local communities to preserve and develop their cultural heritage.

The importance of managing culture, arts, literature and creativity in emergency situations stems from:

1. Cultural activities help in the psychological and social healing of affected communities.
2. It helps to preserve the cultural identity of communities.
3. Help build more resilient and shock-resistant communities.
4. Contributes to sustainable development by preserving and developing cultural heritage.

- ☒ Opportunities, jobs and responsibilities for managing artists, creatives, intellectuals, students, creative photographers, artists, writers, dancers, directors, lecturers, professionals, technicians and experts in emergency situations within cultural relief activities in humanitarian response projects

There are many job opportunities available in this field, including:

1. Creative Program Manager And his responsibilities¹³⁷⁹

- Design and implement various artistic and cultural programs.
- Managing technical teams.
- Providing logistical and financial support to artists.
- Building partnerships with local and international cultural institutions.

2. Technical Projects Coordinator And his responsibilities¹³⁸⁰

- Supervise the implementation of specific technical projects.

¹³⁷⁸ It was previously mentioned.

¹³⁷⁹ It was previously mentioned.

¹³⁸⁰ It was previously mentioned.

- Connect with artists and local communities.

3. Therapeutic Arts Specialist And his responsibilities

- Using art as a tool for psychological and social healing.
- Organizing art workshops for children and adults.
- Providing psychological support to artists and participants.

4. Exhibitions and Events Coordinator And his responsibilities¹³⁸¹

- Organizing art exhibitions and live performances.
- Design promotional materials.
- Public relations management.

5. Cultural Heritage Specialist And his responsibilities¹³⁸²

- Documenting the cultural heritage of affected communities.
- Preserving cultural heritage.
- Involving the local community in protecting their heritage.

¹³⁸¹ It was previously mentioned.

¹³⁸² It was previously mentioned.

Chapter 10

Cultural recovery can be achieved through creative, cultural and artistic means that can be invested in cultural relief activities within humanitarian response programs in countries suffering from conflict.

The term recovery is considered an important term in the world of humanitarian response in countries experiencing wars. It is one of the late stages of humanitarian response, as it is activated in the final stages of conflict or war as part of the transition of affected communities from a state of war and conflict to a stage of peace by passing through the recovery stage, which is considered a good idea among the ideas that can be integrated into cultural relief programs, especially if there is a belief in the importance of cultural relief and its integration into humanitarian response programs by humanitarian partners in countries experiencing conflicts¹³⁸³.

Among the actions that humanitarian partners and cultural relief workers can undertake to activate the principle of cultural recovery are working on projects such as working on designing projects that focus on cultural recovery after the war, designing cultural recovery programs from the conflict and agreeing on recovery priorities, drawing a new Yemeni roadmap for cultural policies for the conflict phase and beyond, supporting the creative economy and establishing creative economy laws to protect and support cultural and creative industries and ensure the diversity of forms of cultural expression¹³⁸⁴.

It is important to carry out activities that promote media diversity and multiculturalism, enhance the creative movement for a culture of peace and non-violence, increase cultural work opportunities and critical urban rehabilitation, enhance cultural work opportunities for youth, build confidence and combat despair and disillusionment among youth in conflict, promote peacebuilding more broadly through culture, promote recovery, resilience and renewal, and models and practices implemented by the travel and tourism sector in response to conflict in conflict-affected countries, manage post-war social transformations, and transform conflict into an opportunity to benefit from cultural resources¹³⁸⁵.

Among the actions that contribute to recovery is for humanitarian partners working on cultural relief to strengthen the links between education and culture after the war, empower young content creators to advocate for culture and its role in recovery, assess the impact of war on cultural and creative industries,

1383 Managing Recovery and Reconstruction in Post-Disaster Communities, International Center for Philanthropy Studies, <https://conferences.iico.org/assets/downloads/%D8%A7%D9%95%D8%AF%D8%A7%D8%B1%D8%A9%20%D8%B9%D9%85%D9%84%D9%8A%D8%A9%20%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A%20%D9%88%D8%A7%D9%95%D8%B9%D8%A7%D9%84%D8%A7%D9%95%D8%B9%D9%85%D8%A7%D8%B1%20%D9%81%D9%8A%20%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D8%A7%D8%AA%20%D9%85%D8%A7%20%D8%A8%D8%B9%D8%AF%20%D8%A7%D9%84%D9%83%D9%88%D8%A7%D8%B1%D8%AB.pdf> ;

1384 Post-war Reconstruction and Development, Centre for Conflict and Humanitarian Studies, <https://chs-doha.org/ar/Research/Pages/Post-war-Reconstruction-and-Development.aspx>

1385 The Evolution of Post-Conflict Recovery, Centre for Conflict and Humanitarian Studies, <https://chs-doha.org/ar/Publications/Pages/The-Evolution-of-Post-conflict-Recovery.aspx>

activate the creative economy and its role in rebuilding peaceful and inclusive societies, work to link the cultural and creative sector to the market, enhance communication opportunities to create new cultural values and knowledge, and treat the effects of war on cultural and creative sectors, and enhance the role of the creative economy and culture in local development ¹³⁸⁶.

We can work on enhancing the role of culture, creative industries, education, integration, knowing the true value of art in society, creating and developing creative cities, enhancing cultural integration, promoting new growth opportunities for cultural and creative development, enhancing resilience and sustainable reconstruction of historical areas, working on investing in culture, evaluating the contribution of culture to building social cohesion that enhances integration and culture, developing the tourism sector in a way that includes cultural, archaeological, domestic, foreign, environmental, rural and urban tourism, and rebuilding better in the field of the creative economy ¹³⁸⁷.

It is important to increasingly recognize the powerful role of culture for sustainable development, encourage citizens to act sustainably, promote good practices of civil society in access to audiovisual materials, reward and disseminate successful examples that can provide inspiration around the world, ensure that the creative economy occupies a unique place in cultural policies shaped by the economies of culture and technology, enhance the contribution of the creative economy to sustainable development, promote inclusive and resilient sustainable tourism, revive the cultural tourism sector and support economies dependent on it, and build bridges in the community of culture ¹³⁸⁸.

Reducing cultural poverty is considered an important work in the field of cultural relief programs because of its role in knowing the importance of creativity in urban development and its role as a driver of individual and collective history, increasing access to culture and education, improving or providing welfare for the population, and its role in further enriching collective thinking in strategies for recovery from conflict, growth of education, employment, freedom of expression, increasing gender equality and social integration,

1386, [gbvguidelines](https://gbvguidelines.org/wp/wp-content/uploads/2017/02/tags_arabic_shelter_2017-01-03.pdf), [Shelter](https://hennaplatform.com/%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A-%D8%A8%D8%B9%D8%AF-%D8%A7%D9%84%D9%87%D8%B2%D9%8A%D9%85%D8%A9/), [Stability](https://www.icrom.org/ar/news/%D9%81%D9%8A-%D9%82%D9%84%D8%A8-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AF%D8%A7%D9%85) and [Recovery](https://www.icrom.org/ar/news/%D9%81%D9%8A-%D9%82%D9%84%D8%A8-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AF%D8%A7%D9%85)

1387, Timothy Bou Doumit, Hanna Platform, [Culturall recovery after defeat](https://hennaplatform.com/%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A-%D8%A8%D8%B9%D8%AF-%D8%A7%D9%84%D9%87%D8%B2%D9%8A%D9%85%D8%A9/)

1388 Culture and Environment at the Heart of Sustainable Recovery, International Centre for the Study of the Preservation and Restoration of Culturall Property, <https://www.icrom.org/ar/news/%D9%81%D9%8A-%D9%82%D9%84%D8%A8-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AF%D8%A7%D9%85>

enhancing cultural diversity and intercultural dialogue, knowing the importance of artistic creativity and the cultural industry for democratic societies, activating the essential role of artistic freedom in a democratic society, and benefiting from education to achieve a more sustainable recovery, and enhancing the role of culture in integration, education, entertainment, and development ¹³⁸⁹.

The incentives for achieving cultural recovery include developing cultural facilities, cultural promotion, providing technical assistance, professional projects, academic improvements, cultural lifestyle, restoring environmental assets, facilities and youth-related activities, fully integrating culture into recovery, studying the impact of culture on post-war economic growth, strengthening civic education through conceptual and practical elements for implementing citizenship education in educational communities, addressing social, political, economic and cultural transformations in society, identifying important changes in the world of youth and their patterns of participation, reviewing good practices in the field of citizenship education, ensuring peaceful coexistence after the war, ensuring a stronger and more resilient cultural and creative sector after the conflict, enhancing opportunities for knowledge transfer and exchange, activating practices for sustainable development and innovation in the right, mapping trends and developments in science governance and promoting a culture of peace ¹³⁹⁰.

In the issue of cultural recovery, it is important for humanitarian partners, especially those specialized in the field of cultural relief, to strengthen the tourism and cultural partnership, ensure more sustainable development of the sector, build capacity around cultural heritage and creative industries, consolidate peace and coexistence through the power of the media, align cultural integration goals in the face of new challenges, enhance innovation in the cultural sector, increase the contribution of the cultural and creative sector to economic development, enhance recognition of its role in the national economy, build capacity to promote cultural tourism, enhance the presence of cultural tourism as a driver of sustainable development, and rehabilitate and revitalize the historical environment and the local communities in which they live ¹³⁹¹.

¹³⁸⁹ "Rome Declaration" stresses the importance of culture during the recovery period from Corona, Al Jazeera, <https://www.aljazeera.net/culture/2021/7/31/%D8%A5%D8%B9%D9%84%D8%A7%D9%86-%D8%B1%D9%88%D9%85%D8%A7-%D9%8A%D8%A4%D9%83%D8%AF-%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D9%81%D9%8A-%D9%81%D8%AA%D8%B1%D8%A9>

¹³⁹⁰ Recovery Model: Business Recovery Model: Unleashing Innovation and Creativity, Faster Capital, <https://fastercapital.com/arabpreneur/%D9%86%D9%85%D9%88%D8%B0%D8%AC-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D9%86%D9%85%D8%B0%D8%AC-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D8%B9%D9%85%D8%A7%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D9%8A%D8%A9-%D8%A5%D8%B7%D9%84%D8%A7%D9%82-%D8%A7%D9%84%D8%B9%D9%86%D8%A7%D9%86-%D9%84%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1-%D9%88%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9.html>

¹³⁹¹ Humanitarian Assistance and Early Recovery Sector, INEE, <https://inee.org/ar/eie-glossary/qta-alsadt-alansanyt-waltafy-almbrk>

All of the above will only succeed if there is a political determination to promote creativity and harness its economic power and ensure that there is a deep reform of cultural policies to embrace the broad spectrum of economic and social weight and cultural policy trends at the national level that integrate culture into other policy areas and work to develop skills for employment in cultural relief and culture and creative industries during and after the war and promote creative industries and urge decision-makers to include culture in their recovery plan and promote the creative economy from the distribution of production to reaching any actor within the creative value chain and reconstruction and reconstruction, and make the creative sector more flexible in the face of the future ¹³⁹².

It is important to work to restore hope for peace and the future of society, to work on sustainable cultural programming, to create a strong and resilient cultural economy to ensure sustainable development from culture, to promote intercultural dialogue for the future, to promote cultural diversity and intercultural understanding, to improve the education system in order to achieve social cohesion, to improve dialogue and work for the common good, to promote the return of cultural property to its countries of origin or its restitution in the event of illicit appropriation, to promote the appreciation of cultural diversity as a positive force that promotes intercultural dialogue, and to promote the appreciation of cultural diversity as an effective tool against violence, discrimination and prejudice against all forms of social exclusion ¹³⁹³.

Important work in cultural recovery programs includes enhancing the role of economic entrepreneurship in developing a culture of technological innovation and arts, deepening integration in cultural and creative industries, ensuring cultural pluralism in all fields, ensuring that the creative economy generates job opportunities and added value and paves the way for sustainable peace and security, designing practical visions and solutions for investing in culture and creativity for comprehensive growth, enhancing innovation, promoting cultural cooperation and innovation for shared prosperity, raising awareness of the importance of culture-based recovery strategies, managing cultural improvements, promoting a culture of innovation and entrepreneurship after the war, enhancing the national digital infrastructure to support teaching and learning,

¹³⁹² Protracted conflicts and resilience in the Arab region , ESCWA, <https://www.unescwa.org/en/events/protracted-conflicts-and-resilience-in-the-arab-region-> UNESCWA 2%D8%AF%D8%B1%D8%A9-%D8%B9%D9%84%D9%B9-%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D9%85%D9%86%D8%B7%D9%82%D8%A9-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9

¹³⁹³ Building inclusive and peaceful societies in the aftermath of conflict, unwomen , https://wps.unwomen.org/pdf/ar/AR_CH7.pdf

enhancing online teaching environments and educational innovation, encouraging private investment in digital education, promoting mutual learning and technology sharing to bridge the digital divide ¹³⁹⁴.

It is important to work on using technology as a key element in promoting an innovative culture, collective commitment, online courses, upgrading infrastructure facilities, investing in digital skills for teachers, making devices affordable for all, expanding access to the Internet, ensuring that cultures contribute to shaping sustainable, resilient and inclusive societies that are culturally responsive to conflict in conflict-affected countries, implementing early warning mechanisms and early response to conflict, strengthening early warning mechanisms as an organizing framework for community dialogue and peaceful coexistence, improving human well-being in and after war, working to promote environmental sustainability, respect for biological and cultural diversity, promoting sustainable social and economic development, and promoting democracy and peace ¹³⁹⁵.

Cultural recovery can only be achieved by recognizing the opportunities and potential of communities in and after conflict, increasing the resilience of communities in times of conflict and post-conflict from culture, arts, literature and creativity, designing projects to develop cultural policies, cultural relief and recovery measures, supporting the role of the cultural sector and consolidating its impact on society, developing and launching a recovery plan for culture, arts, creativity and cultural relief in society, teaching arts and culture for social transformation, ensuring the role of culture in combating racism and discrimination, promoting a culture of peace, developing policies that promote dialogue and empowerment in managing and developing the commercial ideas of cultural and creative creators, restoring livelihoods from culture and creativity, raising awareness of the cultural and creative challenges facing society, promoting positive social change, promoting dialogue through arts, culture and humanities, connecting people to their culture and history, enhancing capacities in collecting cultural statistics for sustainable development, enhancing the role of science and technology as new ways of sustainable urban development, developing a strategy for culture, creative industries and recovery, and studying partnerships as a booster for the role of culture in recovery ¹³⁹⁶.

¹³⁹⁴ Recovery from conflict, UNRWA, <https://www.unrwa.org/en/tags/%D8%A7%D9%84%D8%AA%D8%B9%D8%A7%D9%81%D9%8A-%D9%85%D9%86-%D8%A7%D9%84%D9%86%D8%B2%D8%A7%D8%B9>

¹³⁹⁵ Development response to the Syrian crisis, United Nations Development Programme, https://www.undp.org/sites/g/files/zskgke326/files/publications/Syria_Resilience_Brochure_full_Ar_Jan_14.pdf

¹³⁹⁶ Roadmap to Recovery: Addressing Poverty in the Context of Ongoing Conflict in Yemen, United Nations Development Programme, <https://www.undp.org/ar/arab-states/news/khartt-tryq-iltafy-altsdy-llfqr-fy-zl-alsra-almstmr-fy-alymn>

In the field of creative economy, it is important to identify opportunities and challenges in managing the market for antiques, arts and culture, developing comprehensive tourism innovation and community integration to integrate the creative sector and small and medium enterprises in the field of culture and tourism into the sustainable tourism value chain, increasing communication and interaction within the culture sector, enhancing cultural mapping of the cultural sector, supporting young artists and cultural professionals who develop a profession related to culture and creativity, and monitoring progress for the contribution of cultures to the national and local implementation of local development goals ¹³⁹⁷.

It is important that cultural recovery be characterized by the presence of a comprehensive plan for culture and the promotion of peace through social media and cultural activity in it, studying the degree of artistic freedom and understanding its challenges and the legal frameworks that regulate it and the social and economic rights of artists, following up on efforts to recover from the conflict and ensuring more comprehensive and sustainable educational systems and working to activate the principle of participation such as activating youth participation in developing culture and generalizing culture in recovery and recovery and developing new laws for the media sector and supporting the development of drafts of strong media laws and promoting economic growth and social cohesion and the creative economy and business institutions and culture and arts and technology ¹³⁹⁸.

It is considered smart to consider the creative economy as an asset for rebuilding and resuming creative activities in order to restore a sense of normalcy and enhance identity and shared values, develop the creative economy, protect and preserve heritage, enhance the role of culture in promoting peace and good governance, and recognize the role that arts, cinematic expressions and creative industries play in the integration process as factors for understanding peace, conflict, social and economic growth and cultural hegemony. It is important to work to ensure economic justice and economic rights for women and girls from the creative industries and activate the roles that cultural heritage can play in promoting tolerance, mutual understanding, reconciliation and dialogue, reducing social tensions and renewed escalation into violent conflict, enhancing the role of cultures for peace and security, highlighting the transformative power of

¹³⁹⁷ Creative Economy Outlook 2022, unctad, https://unctad.org/system/files/official-document/ditctsc2022d1_overview_ar.pdf

¹³⁹⁸ The Upside of Digital in the Middle East and North Africa, World Bank Group, <https://www.albankaldawli.org/ar/events/2022/03/16/the-upside-of-digital-in-the-middle-east-and-north-africa>

creativity for sustainable development, raising awareness, promoting and protecting heritage to ensure its preservation and transmission to future generations, enhancing the sense of belonging to communities from culture and welcoming to drive and support development and identifying current and future skills needs ¹³⁹⁹.

Work is considered one of the most important indicators of the success of cultural recovery, and therefore cultural relief program partners must work to address imbalances in the labor market within a framework of work or capacity, create job opportunities at the local and national community levels, recognize the essential role that heritage and culture play in human development, and work to include arts and culture in the national development plan. Strengthen cultural and creative industries, enhance the skills and knowledge of professionals in the field of culture, exchange knowledge and experiences among them, encourage independence and pluralism, enhance support and capacity building to support sustainability, and teach culture as a strategic investment for comprehensive and sustainable development, generate opportunities for creativity, innovation and participation through culture, address shortcomings in education systems and human skills that are sufficient and appropriate to the needs of society, and work to build basic skills and competencies to enhance adaptability, flexibility, inclusiveness, social responsibility and citizenship ¹⁴⁰⁰.

It is important that cultural recovery works on values that promote shared values such as non-discrimination, respect and dialogue, commitment to promoting inclusive, equitable and quality education, promoting peace and human rights education in the face of violent extremism from education, enhancing youth experiences in achieving the Sustainable Development Goals, promoting the return of cultural property, promoting a culture of peace and non-violence based on shared values, strengthening institutional capacities to implement cultural policy, investing in culture for sustainable development, and developing cultural economies and policies and creative industries ¹⁴⁰¹.

It is important to recognize culture and creative industries as drivers of inclusive economic growth that can reduce inequality, develop innovative resources using modern materials that allow communities to access knowledge, enhance the role of cities as laboratories for innovation, rethink the future of culture and see it as

¹³⁹⁹ Human rights, conflict and crisis prevention, and building resilience , Office of the High Commissioner for Human Rights, prevention , <https://www.ohchr.org/en/prevention-and-early-warning/human-rights-prevention-conflict-or-crisis-and-building-resilience>

¹⁴⁰⁰ Resilience to and recovery from protracted crises , Food and Agriculture Organization of the United Nations, <https://www.fao.org/policy-support/policy-themes/resilience-protracted-crisis/en/>

¹⁴⁰¹ War Traumas and Ways to Recover Them, Labayh Platform. 2023, <https://labayh.net/ar/war-traumas-ways-recover-them/>

more than just an economic sector, increase the interest of residents in their intangible heritage, promote economic growth and sustainable development that can lead to renewed rural and urban employment opportunities, protect natural and cultural heritage, support recovery from conflict, and address economic and social challenges in long-term recovery strategies.

It is important for cultural recovery workers to have a deep understanding of the implications for peace and security and the shift from rescue to recovery in many areas of culture, to manage proactive planning and make informed decisions on interventions related to natural and cultural heritage properties, to address emerging conservation issues related to the development and protection of heritage values in a balanced manner, to set short, medium and long-term goals and actions for urgent interventions to restore and rehabilitate museums and built heritage repositories, to support artists and craftsmen, to protect intangible cultural heritage, to assess damage to historic buildings, to identify historic buildings that need urgent interventions, to stabilize historic buildings, to rehabilitate historic and urban buildings, to repair and reopen artworks and cultural objects that need restoration, to highlight the key role of urban planning and architecture in shaping identity and urban development, and to promote knowledge and craft practices in managing and planning cultural recovery, cultural relief and humanitarian response activities in a way that reduces the devastating impact of conflict on conflict-affected communities, creative institutions and talented individuals

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<https://www.transparency.news/news/332611>,



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