MITMUNC

UNESCO

Secretary Generals: Joanna Nikolova & Diane Zhang

Chairs: Ernesto Gomez & Anish Ravichandran

Contents

Welcome Letter

Dear Delegates,

It is our distinct honor and privilege to welcome you to MITMUN 2023 and to the United Nations Educational, Scientific, and Cultural Organization. We, Ernesto Gomez and Anish Ravichandran, are excited to be your chairs for this conference! We look forward to how you deal with the problems introduced at this conference and the solutions you will come up with.

I am Ernesto Gomez, a first-year from Texas studying computer science, economics, and data science. I am a campus Wellbeing Ambassador and a first-year representative for the MIT Society of Hispanic Professional Engineers. I enjoy contemporary art, exploring themes of politics, globalization, technology, and culture. I have participated in many MUN conferences as a delegate and I look forward to chairing for UNESCO.

And I am Anish Ravichandran, a third-year from Florida studying electrical engineering and computer science. I am the president of the Interfraternity Council and a co-president of the South Asian Association of Students. I love exploring the intersection of technology and social events. I participated in MUN during high school and I am excited to chair UNESCO.

UNESCO contributes peace and security to the world stage by promoting international cooperation in education, science, culture, communication, and information. This committee seeks to promote knowledge sharing and the free flow of ideas. Only then can we stimulate mutual understanding and foster a more perfect knowledge of each other's lives. The decisions you make here in this committee should aim to be thoughtful and productive.

On behalf of the entire team at MITMUNC, we look forward to welcoming you to the conference in February and wish you the best of luck in your research and position papers! You should submit your position papers five days prior to the beginning of the conference to the chairs at the following email: unesco-mitmunc-2023@mit.edu.

Sincerely,

Ernesto Gomez and Anish Ravichandran

UNESCO Chairs

MIT Model United Nations Conference XV 2023

Topic 1: Preserving Cultural Heritage in the Digital Landscape

Introduction

UNESCO has traditionally promoted growth and preservation of culture through international dialogue. Currently, the digital era is reshaping how the world perceives culture, including cultural preservation, interaction, creativity, production, interpretation, and access. Already, modern technologies have brought novel and creative outlets to traditional problems. Digitization of artifacts and artwork preserve fragile works while enabling them to be viewed by the public. Performative cultural arts, such as dances, rituals, and theater arts, can be documented. Social media platforms allow local artists to showcase and potentially sell their art to a broader community. In response to threats, such as natural disasters, conflict, and decay over time, digital technologies can help rebuild and preserve important cultural works. For instance, UNESCO is involved in Yemen training professionals to document building, monuments, and sites, in 3D, as well as in Iraq to use drones and photogrammetry to capture information of the Old City of

Mosul[1]. Digital technologies have the potential to recover historic artifacts, protect cultural information from damage, and provide security against looting and trafficking of cultural property.

Major international cultural exchanges even take place through social media. For example, Pope Francis of the Catholic Church actively posts on Twitter, uniting religious followers across the globe. Museums have been able to digitally catalog collections for widespread public viewing. A new cultural discourse is being born from digital technology itself, as creators experiment with photography, videography, animation, and other digital arts to share aspects of their unique identities and create cross-cultural narratives. However, digital technologies raise new challenges involving equitable implementation, privacy, ownership, accessibility, and censorship, creating a new avenue for UNESCO's involvement in preservation of culture.

Equity and Ownership

According to the Broadband Commission, which UNESCO is an active member of, only 53.6% of the world has access to digital technologies, with digital penetration only 19% in the Least Economically Developed Countries[2]. The majority of social media platforms and developers are concentrated in the Global North, raising concerns of how existing digital infrastructure can adequately represent and empower diverse cultures. As the world becomes increasingly connected and the number of users of social media platforms grows[3], understanding the power dynamics behind digital production, distribution, and consumption will be important to ensure that cyberspace is equitable.

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[1] Revive the Spirit of Mosul
[2] https://www.unesco.org/en/articles/cutting-edge-protecting-and-preserving-cultural-diversity-digital-era?TSPD_101_R0=080713870fab2000251ec6a95a41bae01de86fb377fc3d39e0c3217cbb97b758d5de3caadb5e47eb084b57f23014300014e6aaf2a089190e982f07dd51ee629dedc62c8bdda28110e6222fd7cd1fe233c0cb3ff6e64dde8f4c7a308785c681bd
[3] https://datareportal.com/reports/digital-2022-global-overview-report

Beyond digital accessibility, digital literacy and linguistic accessibility also impact how cultural media are shared online. Many communities lack supplies, infrastructure, and knowledge to engage with the Internet. To this end, UNESCO established digital guidelines in 2017 to provide digital equipment and literacy programs to public institutions among 145 Member States and the European Union, embarking on a mission to make digital cultural distribution more inclusive[4]. Despite these strides, currently, only ~5% of all world languages are used to access 77% of 1.8 billion internet websites, limiting accessibility of cultural media, especially those from minority populations[5]. And, although digital technologies can empower minority groups such as women and vulnerable communities through social and economic means, they have the potential to perpetuate existing discrimination[6]. Therefore, from digital education to digital production and consumption, policies must be implemented judiciously to create a system of sharing media accessible to all.

In the open digital landscape, sharing is easier and more cost-efficient than ever, but underlying power structures endanger fair ownership and compensation amidst creators, platforms, and consumers. In certain Native American tribes, traditional knowledge, cultural expressions, and resources act as intellectual property to be safeguarded and preserved. However, the use of such intellectual property has been abused in both the physical market, such as when a Saint Regis Mohawk tribe's medicinal formula was used by the pharmaceutical company, Allergan, as an eye drop drug, and the media market, such as when the Quileute tribe origin story was used without permission by author Stephanie Myers in her series, *Twilight*. The lack of property and ownership policies in the existing digital sphere complicates the ability of communities to protect their heritage, have agency over how their cultural assets are distributed, and reap the benefits of sharing of their culture[7]. Because a few online platforms dominate the digital space

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[4] Digital Guidelines | Diversity of Cultural Expressions
[5] https://www.internetworldstats.com/stats7.htm
[6] https://www.unwomen.org/en/digital-library/publications/2020/08/discussion-paper-the-digital-revolution-implications-for-gender-equality-and-womens-rights
[7] https://www.csulb.edu/college-of-business/legal-resource-center/article/the-importance-of-native-american-intellectual

and marketplace, content creators also face challenges over negotiating fair compensation for their services. Youtube, for example, is a dominant platform in which its creators have large numbers of subscribers, yet often do not reap the profits of their numerous views[8]. The Metaverse and non-fungible tokens (NFTs) have introduced new avenues to providing systematic structure and ownership to digital assets, yet do not inherently link proof of ownership with the asset itself[9]. In the digital realm, innovation and production outpace policy, necessitating global discourse about how to create an equitable, expressive space for communities to share cultural assets.

Censorship

Distribution of digital media plays a central role in how cultural works are shared. However, these media have the potential to create political tension, serve as propaganda, spread false information, and disturb or target viewers. Although the UN supports the right to freedom of expression, multiple nations still heavily censor cyberspace and in extreme cases, distort or falsify information.

In China, which is considered to have the most restrictive online infrastructure in the world, the government censors online engagement, limits which digital platforms are available, and restricts what types of information are available. Common social media platforms, such as Facebook, Instagram, and some Google services are not available at all in China. Specifically the Chinese government blocks reports that criticize the government and that could potentially incite social unrest, such as political and economic controversies, health and environmental scandals, and human rights violations of certain ethnic and religious groups [10]. For breaking Internet regulations, Chinese citizens face punishments of lawsuits and imprisonment. Because many common digital platforms are blocked, Chinese citizens lose

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https://www.unesco.org/en/articles/cutting-edge-protecting-and-preserving-cultural-diversity-digital-era?TSPD_101_R0=080713870fab2000251ec6a95a41bae01de86fb377fc3d39e0c3217cbb97b758d5de3caadb5e47eb084b57f23014300014e6aaf2a089190e982f07dd51ee629dedc62c8bdda28110e6222fd7cd1fe233c0cb3ff6e64dde8f4c7a308785c681bd
9 https://accelerationeconomy.com/metaverse/the-legal-issues-with-nft-based-digital-asset-ownership/
10 https://www.cfr.org/backgrounder/media-censorship-china

accessibility to major streams of cultural media. And because online information is censored, part of Chinese culture, history, and heritage cannot be shared through digital means and may largely remain hidden from the global community.

For example, the Chinese government has removed all public references of the violent crackdown of police and military forces against unarmed student-led protesters at Tiananmen Square in June 1989. They have filtered out images and pages related to "Tiananmen Square" and "June 4" and harshly penalize those who report on the event with imprisonment[11]. At the political level, censorship may be a form of repression and propaganda, but also at the cultural level, censorship can erase critical historical events and stifle freedom of expression.

Another example of state censorship limiting free sharing across digital platforms is taking shape in Russia in its war against Ukraine. The Kremlin has false accused Ukraine of taking offensive attacks on Russia with bombs and nuclear terrorism[12] and has used the war to instigate additional restrictive online measures on top of their sovereign internet law, which gives officials the ability to block web access to Russian citizens, impacting access Facebook, Instagram, and Twitter recently[13]. Moreover, the danger of digital media control does not end at censorship, but also threatens individual privacy and security. As has been the case in Russia, censorship can turn into surveillance. Besides purging polemic online outlets, the Russian internet and media regulator, Roskomnadzor, has been reported to use a secret monitoring system to identify instances of destabilization in Russian society (especially sources of controversy and anti-Russian criticism) and compile reports on potentially anti-regime individuals and organizations, sending these data to federal agencies that may leverage these for punishment[14]. Within an atmosphere of

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[11] https://www.hrw.org/sites/default/files/related_material/The%20Tiananmen%20Legacy_3.pdf
[12] https://www.nytimes.com/2022/10/26/us/politics/russia-propaganda-dirty-bomb.html
[13] https://www.wired.com/story/russia-internet-censorship-splinternet/
[14] https://www.cfr.org/blog/russias-internet-censor-also-surveillance-machine

censorship, surveillance, and repression, freedom of expression and the ability to create safe, multicultural dialogues are threatened.

Potential Country Blocs

The leading report on internet freedom, Freedom of the Net[15], is produced by Freedom House, a Washington D.C.-based non-profit that advocates for and researches democracy, political freedom, and human rights. Per the Freedom of the Net 2021 report, here are 60 UNESCO member states of the 71 that received scores:

- Angola
- Argentina
- Armenia
- Azerbaijan
- Bahrain
- Bangladesh
- Belarus
- Cambodia
- Canada
- Colombia
- Costa Rica
- Cuba
- Ecuador
- Egypt
- Estonia
- Ethiopia
- France
- Georgia
- Ghana
- Hungary
- Iceland
- Indonesia
- Iran
- Iraq
- Italy
- Japan
- Jordan
- Kazakhstan

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[15] https://freedomhouse.org/report/freedom-net/2021/global-drive-control-big-tech

- Kenya
- Kyrgyzstan
- Lebanon
- Libya
- Malawi
- Malaysia
- Mexico
- Morocco
- Myanmar
- Nicaragua
- Nigeria
- Pakistan
- Philippines
- Rwanda
- Saudi Arabia
- Serbia
- South Africa
- South Korea
- Sri Lanka
- Sudan
- Taiwan
- Thailand
- The Gambia
- Tunisia
- Turkey
- Uganda
- Ukraine
- Uzbekistan
- Venezuela
- Vietnam
- Zambia
- Zimbabwe

Conclusion

Preserving cultural heritage can be significantly hindered by issues of equity and ownership along with the censorship of the internet.

In terms of equity, UNESCO should first identify issues manifested by existing inequities offline. What are effective courses of action to support in preventing these equities from transferring online? How

can we ensure these measures achieve what they are meant to do? How can UNESCO forge and maintain relationships with Big Tech and local governments to create lasting change?

For censorship, this committee should identify the effects of internet censorship on the generation and preservation of cultural heritage. What are possible plans of action to mitigate these effects? Does digital cultural heritage hold the same amount of weight as physical sites and artifacts? What can UNESCO do to prevent the destruction of contentious pieces of digital cultural heritage by corporate and government entities?

Helpful links for more information

- [Freedom of the Net 2021 Report](#)
- [UNESCO: Protecting and Preserving Cultural Diversity in the Digital Era](#)
- [UNESCO: Digital Literacy](#)
- [UNESCO: Charter on the Preservation of Digital Heritage](#)
- [UNESCO: Digital Literacy](#)

Topic 2: Education, Heritage, and Journalism in Conflict Zones

Introduction

Armed conflict enables destabilization across infrastructure, cultural property, and the free flow of information. The destruction and harm of these areas have raised concern for the well-being of education, heritage, and journalism in conflict zones. Accessibility to education, preservation of heritage, and security of journalists are fundamental elements of promoting peace and security. When these areas are at risk of harm, a concern for the progression of stability and safety, especially among civilians, is raised.

UNESCO currently has three institutes relevant to this topic. First, the International Bureau of Education (IBE) works to address critical areas that impact the supply and delivery of equitable quality education. Second, the International Institute for Educational Planning (IIEP) aids counties in managing their educational systems. Third, the International Institute for Capacity-Building in Africa (IICBA) works to strengthen teacher policy and development in Africa.

Education transforms lives and is at the heart of building peace, eradicating poverty, and driving sustainable development. Developing countries, those with fragile educational systems, are especially sensitive to the byproducts of conflict. Conflict destroys necessary infrastructure, displaces students and educators, and prevents students from returning to schooling, ultimately limiting school enrollment. According to UNICEF, between 2015 and 2019, attacks on education in 93 countries were reported[16]. From these reports, an estimated 35 million children around the world have been forcibly displaced and nearly half of school-age refugee children are out of school.

Heritage is a cultural legacy that we receive from the past, which we live in the present, and which we will pass on to future generations. Cultural heritage includes monuments, artifacts, and living expressions, such as oral tradition, performing arts, knowledge, and practices. The maintenance of heritage constitutes the cultural potential of contemporary societies, contributes to the continuous

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[16]https://www.unicef.org/education/emergencies.

revaluation of cultures and identities, and is an important vehicle for the transmission of experiences, skills, and knowledge between generations. War and armed conflict pose a threat to the security and sustainability of cultural heritage, both tangible and intangible. The destruction of heritage fuels violence, hatred and vengeance among people and weakens the very foundations of peace, hindering reconciliation when the dust of war settles.

Journalists and media professionals are crucial to inform the millions of people impacted by crisis and emergency situations, including those in or fleeing from war. People need to know what danger to avoid and where to access necessary resources such as food and shelter. Military operations, however, represent a major threat to journalists. The inaccessibility of equipment and concern for safety makes the delivery of information across the population difficult.

Preserving Education

Education is a basic human right that works to raise men and women out of poverty, level inequalities, and ensure sustainable development. Armed conflict constitutes one of the most devastating barriers to education. In the midst of chaos, children, students, and teachers are denied their right to quality education.

The Syrian Civil War (2011-Present) and other conflicts occurring throughout the Syrian Arab Republic have left over 13 million people in need of humanitarian assistance[17]. In addition to war, the COVID-19 pandemic, and the economic crisis have greatly disrupted education for Syrian children and youth, leaving more than 2.3 million out of school[18]. Despite efforts by the Government of Syria and humanitarian organizations, the following problems persist: delays in adopting an early recovery approach to education adapted to the protracted nature of the conflict, which would entail more strategic, long-term planning; An unsustainable, short-term funding approach that results in major gaps in programming, de-prioritization of quality control and monitoring of learning outcomes, and an insufficient amount of

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[17] https://www.unesco.org/en/articles/second-chance-education-children-syria
[18] https://www.mei.edu/sites/default/files/2022-03/Syria%E2%80%99s%20Education%20crisis%20-%20A%20Sustainable%20Approach%20After%2011%20years%20of%20Conflict_1.pdf

resources for education; Poor data management and disaggregation of education trends and needs across the whole of Syria. Immediate consequences of the disruptions in education include increased rates of child labor, child marriage, and potentially armed recruitment of children, among other child protection concerns. In the long term, disrupted education can reduce life expectancy, inhibit economic growth, prevent transitions out of poverty, reinforce prolong dependency on aid, and substantially diminish the capacities of Syrian youth to eventually engage in the rehabilitation of their country.

Boko Haram, officially *Jamā'at Ahl as-Sunnah lid-Da'wah wa'l-Jihād,* is an Islamic terrorist organization based in northeastern Nigeria. Since 2009, the Boko Haram insurgency and the government's military response have killed tens of thousands of civilians and displaced millions across the Lake Chad region. Despite military campaigns in 2015-2016 succeeding in degrading the group's territorial control, Boko Haram's harm to the people of Nigeria remains significant. As of 2019, damages to schools left 2.9 million children without access to education[19]. Despite humanitarian efforts in the region, issues similar to those continue to face Syria.

The Safe Schools Declaration is a political and practical initiative to reduce the impact of conflict on education. As of November 2022, 116 states have endorsed the declaration. Recently, UNESCO has mobilized internal and external resources to support the Ukrainian Ministry of Education and Science through the provision of computer hardware and equipment to support online teaching and learning, development and expansion of digital education platforms and content, development of a higher education e-assessment system, and strengthening the psychosocial support and care system for crisis-affected populations.[20]

Preserving Heritage

UNESCO seeks to encourage the identification, protection, and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. Armed conflict,

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[19] https://carnegieendowment.org/2019/05/03/stabilizing-northeast-nigeria-after-boko-haram-pub-79042
[20] https://www.unesco.org/en/education/emergencies/ukraine

however, posed a threat to this mission. The destruction brought about by war may cause harm to cultural heritage whether that be intentional or as a byproduct of conflict. The destruction and theft of cultural sites and artifacts are of greatest concern.

The Nagorno-Karabakh conflict is an ethnic and territorial conflict between Armenia and Azerbaijan over the disputed region of Nagorno-Karabakh, inhabited mostly by ethnic Armenians. Conflict in Nagorno-Karabakh and other contested regions of the area has resulted in significant damage to Armenian cultural heritage.

Armenian churches and monasteries are part of the oldest Christian heritage in the world and part of the common heritage of humanity. Numerous churches, mosques, cross-stones and cemeteries are located in Nagorno-Karabakh. The long-running conflict has had a catastrophic impact on the cultural heritage of Nagorno-Karabakh and the region. Over the last 30 years, the irreversible destruction of religious and cultural heritage has been carried out by Azerbaijan, notably in Nakhchivan Autonomous Republic, where 89 Armenian churches, 20 000 graves and more than 5 000 headstones have been destroyed. This has also occurred in the former conflict areas returned by Armenia to Azerbaijan, in particular the almost total destruction and looting of Aghdam and Fuzuli.

The safeguarding of cultural heritage has a key role in promoting lasting peace by fostering tolerance, intercultural and interfaith dialogue and mutual understanding, as well as democracy and sustainable development. The destruction of cultural heritage sites, artifacts and objects contributes to the escalation of hostilities, mutual hatred and racial prejudice between and within societies. The elimination of the traces of Armenian cultural heritage in the Nagorno-Karabakh region is being achieved not only by damaging and destroying it, but also through the falsification of history and attempts to present it as so-called Caucasian Albanian. On 3 February 2022, the Minister of Culture of Azerbaijan, Anar Karimov, announced the establishment of a working group responsible for removing 'the fictitious traces written by Armenians on Albanian religious temples.[21]

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[21] https://www.europarl.europa.eu/doceo/document/TA-9-2022-0080_EN.html

The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict was adopted in 1954 under the auspices of UNESCO. The Hague Convention is the first and the most comprehensive multilateral treaty dedicated exclusively to the protection of cultural heritage. The 1954 Hague Convention aims to protect cultural property, such as monuments of architecture, art or history, archaeological sites, works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections of any kind regardless of their origin or ownership.[22]

Protecting Journalists

Promoting the safety of journalists and combating impunity to those who attack them are central actions within UNESCO's support for press freedom and freedom of expression. Free and independent media are critical for ensuring civilians have access to potentially lifesaving information and debunking disinformation and rumors, particularly in times of conflict. Journalists are frontline witnesses to the war in Ukraine, risking their lives to keep their fellow citizens and the international community informed.

Russia's invasion of Ukraine has greatly reduced the free flow of information within the region. As a result of the conflict, millions have been displaced, tens to hundreds of thousands have been killed, and many others have been injured.

In 2022, according to the UNESCO observatory of killed journalists, 10 journalists were recorded to have been killed in Ukraine. Of those killed, five were Ukrainian and the others were French, Lithuanian, Russia, Irish, and American.[23] The first death of 2022 was Yevhenii Sakun, a Ukrainian. Sakun was the victim of a Russian airstrike on the Kyiv TV Tower on 1 March 2022.[24] All 10 of the reported journalists deaths recorded in 2022 were a result of Russian Armed Forces operations. Cause of death ranged from airstrike, shootings, and shelling.

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[22] https://en.unesco.org/protecting-heritage/convention-and-protocols/1954-convention
[23] https://en.unesco.org/themes/safety-journalists/observatory/country/223833
[24] https://www.ifj.org/media-centre/news/detail/category/press-releases/article/ukraine-cameraman-yevhenii-sakun-killed-in-tv-tower-bombing.html

UNESCO currently spearheads the UN Plan of Action on the Safety of Journalists and the Issue of Impunity, calling for a coalition-based and holistic approach to its implementation. It includes six areas: raising awareness; standard setting and policy making; monitoring and reporting; capacity building and research. UNESCO builds and develops national and regional capacities to prevent, protect and prosecute attacks against journalists; advocate to take into account the specific risks women journalists face; and support legal protection of journalists worldwide.

Possible Country Blocs

Of the 193 UNESCO member states, 133 have ratified the 1954 Hague Convention. Below are voting member states that have yet to ratify the 1954 Hague Convention.

- Andorra
- Iceland
- Malta
- Antigua and Barbuda
- Bahamas
- Belize
- Dominica
- Grenada
- Guyana
- Haiti
- Jamaica
- Saint Lucia
- Saint Kitts and Nevis
- Saint Vincent and the Grenadines
- Surinam
- Trinidad and Tobago
- Bhutan
- Brunei Darussalam
- Cook Islands
- Democratic People's Republic of Korea
- Fiji
- Kiribati
- Lao People's Democratic Republic
- Maldives
- Marshall Islands
- Federated States of Micronesia
- Nauru

- Nepal
- Niue
- Palau
- Papua New Guinea
- Philippines
- Republic of Korea
- Samoa
- Singapore
- Solomon Islands
- Timor-Leste
- Tonga
- Tuvalu
- Vanuatu
- Vietnam
- Burundi
- Cape Verde
- Central African Republic
- Comoros
- Congo
- Gambia
- Guinea-Bissau
- Kenya
- Lesotho
- Liberia
- Malawi
- Mozambique
- Namibia
- Sao Tome and Principe
- Sierra Leone
- Somalia
- South Sudan
- Swaziland
- Uganda
- Zambia
- Algeria
- Mauritania
- United Arab Emirates

Today, The Safe School Declaration has been signed by 116 states. Specification can be found in the helpful links section.

Conclusion

Armed conflict raises significant concerns regarding the free flow of information in the forms of education, heritage, and journalism.

In education, the first thing UNESCO should do is identify barriers formed by war in education. What are effective plans of actions to support in overcoming these barriers? How would we ensure these plans of actions are sustainable and effective? How can existing and new partnerships between UNESCO and other relevant actors be developed to maintain sustainable support?

In heritage, this committee should identify the existing limitations within the bodies that call for the protection of cultural heritage. What are effective plans of action to overcome those limitations? Does cultural heritage have the same value after undergoing reconstruction and recovery? How can partnerships between UNESCO and other relevant actors be developed, and which new ones could be established?

In journalism, this committee should identify areas of concern for journalism in conflict zones. How can accessibility to reporting be upheld while ensuring the safety and protection of journalists? What are effective plans of action to maintain the security of media personnel in conflict zones?

Helpful links for more information

- The Safe Schools Declaration
- Convention for the Protection of Cultural Property in the Event of Armed Conflict
- European Parliament resolution of 10 March 2022 on the destruction of cultural heritage in Nagorno-Karabakh
- UNESCO observatory of killed journalists - Ukraine
- UNESCO: Ensuring teaching and learning continues in Ukraine
- UNESCO: PROTECTING CULTURAL HERITAGE IN THE EVENT OF ARMED CONFLICT
- UNESCO: FIGHT ILLICIT TRAFFICKING, RETURN & RESTITUTION OF CULTURAL PROPERTY

- [UN Plan of Action on the Safety of Journalists and the Issue of Impunity](#)

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    https://www.europarl.europa.eu/doceo/document/TA-9-2022-0080_EN.html. Accessed 12

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"Ukraine: Cameraman Yevhenii Sakun killed in TV tower bombing - IFJ." *International Federation of*

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https://www.ifj.org/media-centre/news/detail/category/press-releases/article/ukraine-cameraman-y

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