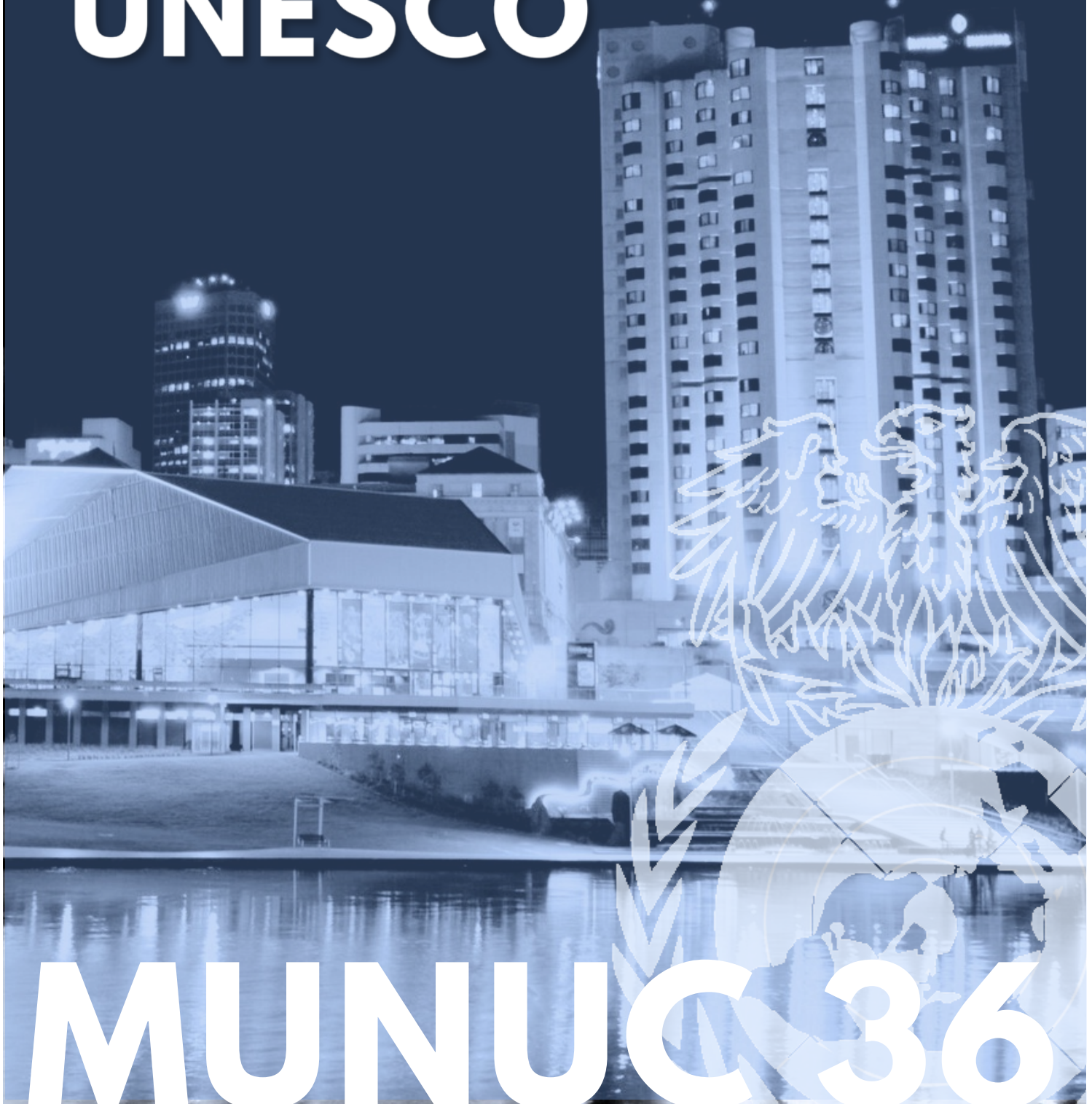


United Nations
Educational, Scientific,
and Cultural Organization

UNESCO



MUNUC 36

Model United Nations at the University of Chicago

TABLE OF CONTENTS

Chair Letters.....	2
History Of The Committee.....	6
Topic A: Corporatization Of Music.....	7
Statement Of The Problem.....	7
History Of The Problem.....	11
Past Actions.....	18
Possible Solutions.....	22
Bloc Positions.....	24
Glossary.....	32
Topic B: Trafficking Of Cultural Objects.....	34
Statement Of The Problem.....	34
History Of The Problem.....	37
Past Actions.....	41
Possible Solutions.....	44
Bloc Positions.....	46
Glossary.....	49
Bibliography.....	50

EST. 1989

MUNUC

CHAIR LETTERS

Dear Delegates,

My name is Sameer Bhasin, and I am so excited to serve as one of your Chairs for this committee. I cannot wait to work through this fascinating period of history with you and see how we can change it!

To tell you a little about myself, I am a fourth-year in the College, studying Economics, Political Science, and Philosophy. I am originally from Highland, Indiana but describe myself as being from Chicago since Highland is only twenty minutes southeast of Chicago, and I am a fan of all its sports teams (and if you survive being a Chicago sports fan, you deserve a medal). No one outside of the midwest knows where anything in the midwest is except for Chicago; however, I currently live in Dallas, Texas with my family. In the past I have served as an AC on the Constitutional Convention and the Arab League committees. I am extremely passionate about the arts and especially love music, theater, and film. I have also taken part in theater programs my whole life and played the piano, violin, and cello when I was younger. Protection of the arts is very important to me, so I am incredibly excited to examine this issue through the unique lens and capabilities of UNESCO.

The art world faces some of its greatest challenges ever in today's era. As you will soon read, the corporatization of the music industry is a huge problem that affects artists everywhere. While the internet has successfully lowered many of the barriers to entry to the music industry, only a few multinational, conglomerate labels and streaming platforms control the vast majority of the music industry across the world. Delegates will have to deal with economics concerns such as the rise of AI and monopolistic/anti-competitive behavior in the industry, and political concerns such as an unequal global distribution of resources in the industry and the preservation of musical traditions. Furthermore, in our second topic, delegates will also deal with the trafficking of cultural objects, traveling the world to protect art objects from being trafficked or stolen. Delegates will again be dealing with incredibly powerful corporate figures who benefit from lax regulation in the art world, as well as past injustices of stolen art objects whose effects still impact the art world today.

On a more serious note, while this committee has avenues for a lot of fun topics and work, there are certain potential cultural insensitivities that this committee will not tolerate. Attacks on any region or culture are incredibly inappropriate and unacceptable, and racist, sexist, homophobic, or otherwise dehumanizing rhetoric will not be tolerated in this committee.

Finally, I would like to reiterate how excited I am to meet you all. I hope that you enjoy this committee and are ready for a fun exploration of such an interesting topic. We want this committee to be as accessible to everyone as possible. Please let me know if you have any questions or concerns, since we want to hear from everyone in this committee and I know we cannot wait to see you all!

Sincerely,

Sameer Bhasin

bhasins@uchicago.edu



Dear Delegates,

Welcome to UNESCO at MUNUC 36! My name is Alec Vizoso, and I couldn't be more thrilled to serve as one of your Chairs for this unique committee. I am a third-year at the University of Chicago from Miami, FL, majoring in Economics, Public Policy Studies, and Latin American & Caribbean Studies.

One of my defining traits is my love for music and the fine arts. While I don't have the budget to be a "patron for the arts," my passion for and involvement in music have had a clear continuity throughout my childhood and through today. I've been playing piano since I was six and violin since I was twelve, and I really want to pick up guitar in the coming months. As a Cuban American, music is quintessential in defining our culture in all respects, from parties to religious services to political expression. And besides our contributions to Latin Pop and Urbano Latino, many of our more traditional music and fine art forms have been on the decline in this increasingly globalized world.

Therefore, In What Is Rarely Done With Prior Unesco Iterations, This Year'S Committee Will Take A Nose-Dive Into These Oftentimes Overlooked Topics. Topic A Covers The Corporatization Of Music, Where The Globalization Of Global Networks Has Greatly Reduced The Presence Of Indigenous And More Traditional Music Forms And The Space They Occupy In The Industry. From The Rise Of Streaming Platforms Such As Spotify And Apple Music, To The Mass Production Of Western And More Globally Known Musical Instruments, The Microphones Of Indigenous And Independent Artists Are Being Turned Off In Favor Of Financial Gain In A Largely Unregulated Industry. Topic B Explores The Increasingly Contentious Matter Of Archival Ownership. That Is, Colonial Institutions Have Greatly Displaced Canons Of Archaeological And Artistic Artifacts From Their Historical Sites Of Significance. With Most Of The World'S Colonies Now Independent States, Former Colonial Powers Have Since Largely Refused To Return These Artifacts That Provide Economic And Cultural Lifelines To A Host Of Developing Nations That Seek To Establish A Sense Of National Identity, Unity, And Economic Security For Themselves.

This Committee Was Specifically Designed To Welcome All Delegates, Both Tenured And Experienced, To The Elements That Facilitate And Encourage Out-Of-The-Box Thinking In An Ecosoc. Unorthodox Topics Like Those Of This Year'S Unesco Were What Spiked My Interest In Mun As A High School Sophomore, Shedding Light On The Real Issues That Such A Topic Poses For Individuals And Bodies On All Spatial Levels. On That Note, Us Execs For This Committee On All Levels (Along With Munuc As A Whole) Are Working Tirelessly To Ensure That This Committee Is Accessible To All. Later Pages Will Detail Accommodations And Related Information In Greater Detail, But Do Not Hesitate To Contact Us

If You Have Any Questions Or Requests Related To This Topic Or Any Such Topic Ahead Of (Or During) The Committee.

Catch y'all there!

Alec Vizoso

avizoso@uchicago.edu



HISTORY OF THE COMMITTEE

UNESCO, the United Nations' Educational, Scientific and Cultural Organization, saw its constitution adopted in London in 1945 and was officially entered into force on November 4th, 1946. UNESCO seeks to build peace by promoting international cooperation in Education, Cultural Forces, and the Sciences.¹ UNESCO's founding body had 44 member countries, with many of the countries beginning to lay the groundwork for the organization as early as 1942 to plan how to rebuild their education systems following the end of World War II. Following the end of the war, UNESCO shifted its focus to other activities in line with this founding vision and sought to operate as an organization that could foster global cooperation and have a positive impact on the educational, scientific, and cultural world.

UNESCO has pursued these goals through the implementation of programs that focus on both international actions as well as support aimed at specific nations. Such programs include the promotion of cultural heritage, pro-literacy movements, networks for scientific collaboration, and programs for the protection of musical traditions. Past successes of UNESCO include preserving 1157 World Heritage sites in 167 countries, aiding in the return of cultural property, and creating training programs to help students fight against racism.²

Today, UNESCO contains 193 member states and a 58-member Executive Board, which is elected by the member states. The member states usually meet once every two years for UNESCO's General Conference, where it plans future actions for UNESCO. Each member state has one vote, and the Executive Board meets twice a year to advise on issues relevant to UNESCO's work.³ UNESCO also operates through special commissions and committees that convene with expert participation. Finally, UNESCO has recently contributed to the Sustainable Development Goals defined in Agenda 2030, with a particular priority on development in Africa and Gender Equality.⁴

¹ UNESCO.org, "UNESCO in Brief."

² UNESCO World Heritage Centre, "World Heritage List."

³ UNESCO.org, "Member States."

⁴ UNESCO.org, "UNESCO in Brief."

TOPIC A: CORPORATIZATION OF MUSIC

Statement Of The Problem

Music is both a form of cultural expression and a huge economic industry that creates millions of jobs worldwide. In the past, the United Nations has highlighted the way in which music reflects the society it is born from and how it can act as a tool to promote social change, since music with political, social, and economic messages have prompted movements across the globe. For instance, music has been a part of NGOs' promotion of HIV awareness and anti-discrimination efforts.⁵ Music is essential to several traditions that date back thousands of years. Examples of these include musical styles and instruments from Australian Aborigine tribes to different lullabies and songs for young children.



Australian Aborigine Tribes⁶

However, the UN notes that “many forms of performing arts are under threat today,” and music is no exception. “As cultural practices become standardized, many traditional practices are abandoned.”⁷ This abandonment can occur in two significant forms. The first is a fading out of the practices through a lack of cultural engagement and protection. An example of this sadly includes the Indigenous Australian music traditions, whom the International Council for Traditional Music, an NGO “in Formal Consultative Relations with UNESCO”⁸ estimates have lost 98% of their musical traditions due to a lack of proper recording of information

⁵ United Nations News, “Un Recruits African Music Awards in War Against AIDS.”

⁶ Kaitlin Bove Music, “Australian Aboriginal Music.” Kaitlin Bove Music.

⁷ Intangible Cultural Heritage, “Performing Arts (Such as Traditional Music, Dance and Theatre).”

⁸ Kaitlin Bove Music, “Australian Aboriginal Music.”

and the impact of colonization on this group.⁹ The second way music can be lost is through technological failure to record music, as sound recordings erode over time. This problem occurs all over the world, but an example would be American Folk and Blues legends who have had their recordings lost, but it ultimately disproportionately affects traditions with a lack of access to technological resources.¹⁰ By losing access to recorded traditions and music, it becomes nearly impossible for new generations to continue the tradition.

The Preservation Of Traditional Genres And Styles Of Music

Preserving music from the past is crucial for music diversity. As UNESCO notes, music diversity is necessary to the future of music and the fulfillment of the UN's **Universal Declaration of Human Rights**.¹¹ For the future of music, musical diversity operates similar to biodiversity in that the presence of many different art forms offers the best chance at finding a sustainable music ecosystem. Furthermore, the erasure or devaluing of musical traditions imposes a limit on future musical styles and developments that could take place. In relation to human rights, UNESCO's report on **The**

⁹ Kaitlin Bove Music, "Australian Aboriginal Music."

¹⁰ McKinney, Kelsey. "You'd Be Amazed to Learn How Much Music Is Disappearing."

¹¹ Intangible Cultural Heritage, "Performing Arts (Such as Traditional Music, Dance and Theatre)."

Protection and Promotion of Musical Diversity notes that the UN's Universal Declaration of Human Rights clearly states that "everyone has the right freely to participate in the cultural life of the community, to enjoy the arts"¹² meaning access to music is a core part of the UN's mission. Access to music is also relevant in light of other freedoms in the UN such as the freedom of opinion and expression. Finally, protecting past traditions is a crucial UN goal as it aligns with the **Convention on the Rights of the Child** in which parties agreed that part of children's education will include the ability to learn of their cultural identity.¹³ When music traditions are lost, they are unable to be transmitted to the next generation, and thus, the UN's mission ultimately fails.

Factors Exacerbating The Corporatization Of Music Worldwide

Economic, political, and social factors have contributed to the endangerment of music traditions and the increased homogenization of unique music cultures. For instance, because music **streaming is such a concentrated market**, with Spotify alone controlling just under 1/3 of the global market, musicians are often pressured to produce music that "fits" with a

¹² UNESCO, "The Protection and Promotion of Musical Diversity."

¹³ OHCHR, Convention on the Rights of the Child.

specific style to gain prominence and proper funding. While these services can increase accessibility to recordings and traditions, studies have shown that “new users of Spotify significantly increased their consumption of artists, tracks and genres that they had not previously encountered, compared with the period before they started using the service.”¹⁴ **Streaming** services can also limit the ability of artists to experiment with new sounds, since streaming provides so little revenue to artists and groups. As a result of this phenomena, artists of a certain tradition can often be forced to adapt to new styles, which leads to a downward cycle where old traditions lose users and run the risk of fading away.

Increased **globalization** in the music industry can also negatively impact music traditions. As music traditions are exposed to a more global audience, “many diverse forms of music may be **homogenized** with the goal of delivering a consistent product,” meaning musical practices that are vital to unique traditions can be lost.¹⁵ Ultimately, in order to prevent musical traditions from being lost or abandoned, they need to be integrated with care and consideration.

Like many cultural traditions, music can also suffer under **totalitarian rule**. Music can operate as a form of individual expression and expression of a group identity, so when certain people, communities, or ideologies may be targeted by dictators, bans on music traditions that represent these groups are often enforced. Individuals can be censored for messages in their music that are construed as anti-authoritarian, or entire traditions can be targeted when governments wish to attack minority groups. Preserving these traditions is thus a key part of fighting dictatorships and an important way to continue the education of targeted group’s cultures.

¹⁴ Hesmondhalgh, David. “Streaming’s Effects on Music Culture: Old Anxieties and New Sophistications.”

¹⁵ Intangible Cultural Heritage, “Performing Arts (Such as Traditional Music, Dance and Theatre).”



Cultural Music Events¹⁶

Colonialism

Colonialism is a force that exemplifies this issue. Colonizing nations often limit forms of cultural expression from their colonized groups. Historically, this has translated into European forces limiting indigenous population’s culture and promoting western traditions, which they believe to be distinctly “superior.” This has led to indigenous music traditions being forcefully eliminated and at far greater risk of becoming lost traditions. In the modern day, colonialism has

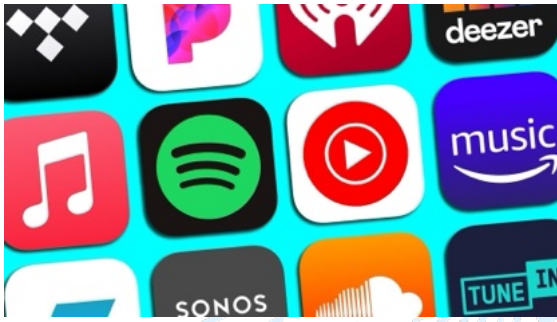
¹⁶ Berlinger, Joshua. “North Korea to Hold Mass Games for First Time in Five Years, Tour Group Says.”

two clear impacts on the problem of protecting music traditions.

The first consequence is a direct impact of colonialism, wherein art forms of colonized peoples are more likely to have been already extinguished or severely endangered by violent colonial acts. Examples of this include forced assimilation policies by governments and churches. For instance, in Canada, the Canadian government attempted to force indigenous peoples to assimilate and took on policies such as establishing residential schools where children were kidnapped from their families to separate them from their culture.¹⁷ Through this process, many music traditions were erased. The second impact is unequal distribution of resources. This unequal distribution of resources means it is much harder for individuals to promote and protect musical traditions, as the cost of using necessary recording technologies will be much higher in these regions. Furthermore, without access to industrial or economic mobility, efforts to preserve art forms like music can be incredibly limited. Governments without a large supply of resources will have to prioritize resource distribution towards meeting immediate needs like food and healthcare over protecting cultural heritages.

Monopolization vs. Artists Rights in the Digital Age

¹⁷ CAID, “Assimilation Policies in Canada.”



*Streaming Services*¹⁸

Today, music traditions and artists face unique threats, particularly from the world of technology. As mentioned, the monopolization of the streaming industry is a potential threat to music traditions, though these companies also threaten individual artist agency and power. With artists seemingly forced out of necessity to work with streaming platforms, artist pay can be severely unequal and unsustainable. Financial pressure on individual artists can thus have a similar homogenizing effect, as discussed above, with music traditions. In the recent past, artists have begun to fight for the right to have complete ownership over their work, yet many **labels** still exert an unfair amount of power in these negotiations and can cost artists an immense amount of money through exploitative deals and legal fees. Finally, artificial intelligence poses a new threat to artists. As many have seen and experienced in the past year, A.I. is utilized to mimic artists' voices and can create musical

¹⁸ Agarwal, Shivangi, "Spotify Tops the Music Streaming Services Chart Globally, Apple Music Comes 2nd on the List."

content in which the mimicked artist has no avenues to profit.

History Of The Problem

The *Corporatization of Music* as it is being defined can be better understood when divided into its production and consumption phases. Like any other industry, the music industry operates as a function of production and consumption.

With respect to music, production firms take the form of artists and record labels, by which the union of these two parties is critical for the production and distribution of any single or album.¹⁹ Of course, artists can engage with independent firms or produce their work entirely on their own, however this is not economically sustainable in the populist age of music consumption.

Consumption, on the other hand, is facilitated through distributive platforms and mediums. Up until the 1990s, CDs and radio were the predominant mediums to distribute produced music to global and regional markets.²⁰ However, the absolute and sudden takeover of streaming platforms throughout the 21st century has created a default stage for any and all genres of music to be published on for on-demand consumption.

¹⁹ Leviatan, Yoni, "Making Music: The 6 Stages of Music Production."

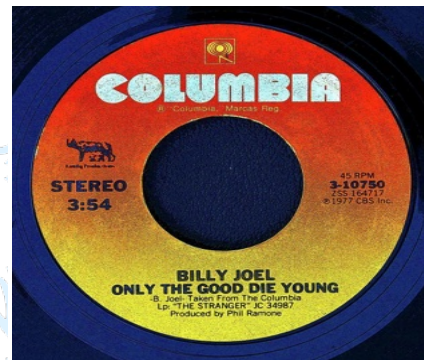
²⁰ Tupper, Lindsey, "The Music Streaming Takeover."

Unlike record firms, it is essentially impossible today to succeed in any market without engaging in at least one of these platforms.

The Rise Of Record Labels

The history of the music industry is intricately woven with the rise and evolution of record labels, entities that have played a pivotal role in shaping the trajectory of artists' careers, determining musical trends, and influencing the business landscape. From their early origins to their present-day functions, record labels have had a profound effect on the industry, impacting artistic expression, commercial success, and the overall cultural landscape.

The concept of record labels traces back to the late 19th century, when the invention of the **phonograph** and **gramophone** marked the birth of recorded music.²¹ Early labels, such as Edison Records and the Victor Talking Machine Company, pioneered the commercialization of recorded music, focusing on capturing and distributing performances on physical mediums such as vinyl records. These labels held significant control over the distribution and availability of music, thereby influencing the popular songs of the time.



*Billy Joel Stereo*²²

As the music industry matured, record labels assumed a central role in nurturing and developing artists' careers. In the mid-20th century, major labels including Columbia Records and RCA Victor played a crucial role in elevating artists to stardom, often providing financial support for recording sessions, marketing campaigns, and live performances. This model allowed labels to wield considerable influence over an artist's creative output and public image, a dynamic that resulted in both celebrated collaborations and contentious disputes.²³

The impact of record labels on the industry extends beyond mere financial support. Labels have functioned as gatekeepers, determining which artists and genres receive widespread exposure. In doing so, they have contributed to the rise and fall of musical trends, from the

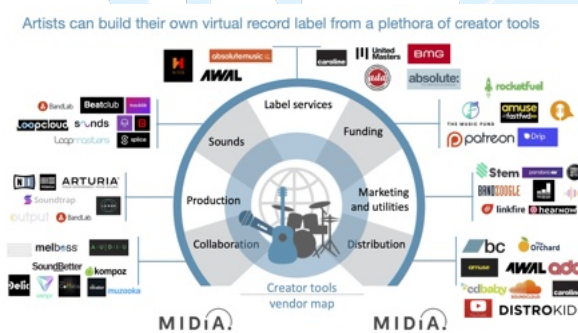
²¹ Other Record Labels, "The History of Record Labels - Everything You Need to Know About Record Labels."

²² Thompson, David Lee, "Columbia Records and Billy Joel."

²³ Cohen, Steve, "RCA & Columbia Merge: Their Longplay Records No Longer Play."

British Invasion of the 1960s to the Disco Era and the emergence of Hip-Hop in the 1980s. Labels' decisions about who to sign and promote have not only influenced popular culture but have also shaped the public's musical tastes and preferences.

However, as the music industry entered the Digital Age, the role of record labels faced significant challenges and transformations. The advent of digital distribution and online music platforms disrupted the traditional business model, empowering artists to release and distribute their music independently. The **democratization** of music production and distribution posed a direct challenge to the power once held by record labels, allowing artists to retain greater control over their creative work and revenue streams.



Creative Tools for Artists²⁴

Moreover, record labels faced criticism for their treatment of artists, particularly in terms of artist compensation and contract terms. High-profile legal battles between artists and labels shed light

on the complexities of these relationships and sparked conversations about the need for more equitable and transparent industry practices.²⁵

In recent years, record labels have adapted to the changing landscape by embracing digital distribution and leveraging their resources to offer artists a broader range of services, including marketing, promotion, and tour support. Some labels have diversified their offerings to include artist development programs, merchandise management, and brand partnerships.²⁶ This evolution reflects the industry's recognition of the need to align with artists' goals and adapt to the shifting dynamics of the modern music ecosystem.

Record Labels: Monopolies In Universal Music Group And Sony Music Group

The global music industry has witnessed a transformational shift over the years, driven in large part by the dominance of major Western corporations such as Sony Music Entertainment and Universal Music Group. While these **conglomerates** have played a significant role in shaping the international music landscape, their influence has not been without controversy. The consolidation of artists by these big Western

²⁵ Leal, Sheldon Rocha, "Democratization of the Music Industry, Vol. 2: Music Business Infrastructure."

²⁶ Other Record Labels, "The History of Record Labels - Everything You Need to Know About Record Labels."

²⁴ Mulligan, Mark. "Labels Are Going to Become More Like VCS Than They Probably Want to Be."

corporations has inadvertently silenced the musical **canons** of developing countries, highlighting the impact of their regional divisions in this process.

The **advent** of globalization and digital technology has allowed major Western corporations to extend their reach and impact across borders. Sony Music and Universal Music, in particular, have capitalized on their vast resources to **scout**, sign, and promote artists from around the world.²⁷ On the surface, this has created opportunities for international artists to gain exposure on a global scale. However, a closer examination reveals a complex dynamic that has implications for regional musical diversity.

One of the most significant effects of the concentration of artists by these corporations is the potential homogenization of musical styles. As major labels seek to maximize profits and cater to mainstream tastes, they often prioritize artists and genres that align with familiar Western music trends. This prioritization can overshadow the unique musical traditions and genres of less developed countries, ultimately contributing to the erosion of diverse and more traditional cultural canons.



International Hot 100 Billboard²⁸

Moreover, the resources allocated to artists from these regions might not be proportional to those from more developed markets. The marketing, distribution, and promotional efforts tend to favor artists with mainstream appeal, reinforcing the cycle of silencing regional canons. This unequal distribution of resources can stifle local talent development, discourage experimentation, and limit the exploration of indigenous musical genres.²⁹

The regional divisions of these corporations further compound these challenges. While major labels have established regional offices to cater to specific markets, these divisions often perpetuate

²⁷ Harris, Jermaine, “What Do Record Labels Do in 2023?: Your Comprehensive Guide.”

²⁸ Chang, Dominique, “BTS’ New Music Becomes ‘Too Westernized’ as Recent Singles Are All in English.”

²⁹ Knab, Christopher, “Becoming a ‘Priority’ at a Record Label.”

the dominance of Western-centric content.³⁰ The focus on promoting global superstars or artists who fit Western-influenced molds can overshadow the promotion of local artists and obscure cultural gems from developing countries.

However, it's important to note that these corporations are not **monolithic** entities, and there have been instances where they have made efforts to showcase and support diverse musical traditions. Labels under Sony Music and Universal Music have occasionally launched initiatives to spotlight indigenous music and collaborate with local artists, albeit on a smaller scale. These efforts, while commendable, often struggle to gain the same level of prominence as Western artists within the industry's narrative.

As a result, the consolidation of artists by big Western corporations has inadvertently contributed to the silencing of musical canons in developing countries, contributing greatly to the ever evolving concern of **neocolonialism**. The prioritization of mainstream Western-oriented content, combined with unequal resource distribution and the influence of regional divisions, has impacted the cultural diversity and rich musical tapestry of these regions. While these corporations have the potential to uplift global talent, a more equitable approach is needed to ensure that regional musical traditions are

preserved, celebrated, and integrated into the evolving global music landscape.

Streaming Services: Spotify And Apple Music

The concept of streaming music dates back to the early 2000s, with the emergence of services like Pandora, which offered personalized internet radio stations. However, it wasn't until 2008 that Spotify, a Swedish start-up, introduced a **subscription-based model** that allowed users to stream music on-demand. This marked the beginning of a new era in music consumption, as it provided listeners with a vast library of songs accessible at their fingertips, eliminating the need for physical purchases or illegal downloads.

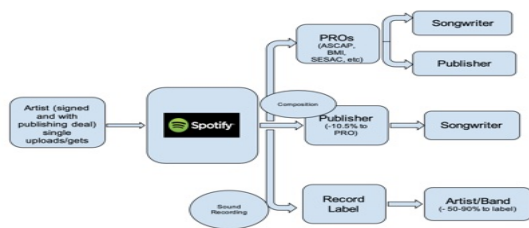
One of Spotify's key contributions was its unique approach to **licensing** and **revenue sharing**. With a **"freemium" model** that offered both free and premium subscription options, the platform aimed to combat piracy and encourage legal music consumption. While the model faced criticism for its artist **compensation rates**, it nevertheless played a pivotal role in curbing the prevalence of illegal downloads and generating revenue for the music industry.³¹ In doing so, Spotify demonstrated that a subscription-based streaming model could indeed be a viable and scalable solution.

³⁰ Ibid.

³¹ Strategyzer, "Spotify Business Model."

The impact of Spotify on the music industry has

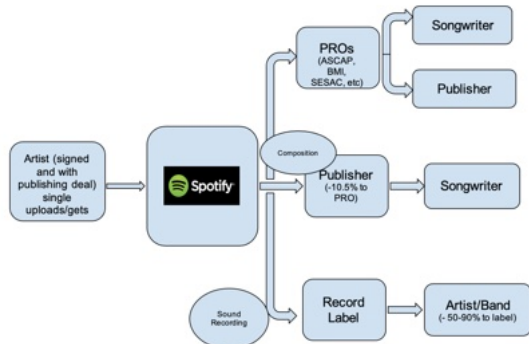
*Streaming Lifecycle*³³



been profound and far-reaching. On one hand, the platform played a significant role in disrupting traditional music distribution models, challenging the dominance of physical sales and digital downloads. This disruption prompted record labels and artists to adapt their strategies, focusing more on streaming-friendly releases and marketing campaigns tailored to the platform's algorithms and user behaviors.³²

However, the rise of streaming platforms, including Spotify, also sparked debates about artist compensation and fair royalty distribution. As the primary revenue source shifted from album sales to streaming plays, concerns were raised about whether the compensation models adequately rewarded artists for their creative contributions. While Spotify introduced measures to address these concerns, including the adoption of a **"Pro Rata" model for royalty** distribution, the debate over equitable compensation remains an ongoing issue.

Beyond these debates, Spotify fundamentally altered the way listeners engage with music. Playlists, curated content, and personalized recommendations have become integral parts of the user experience, shaping music discovery and consumption habits. The platform's algorithmic playlists, such as *Discover Weekly*, have introduced users to new artists and genres, influencing trends in music exploration.



While the concept of streaming music began to take shape in the early 2000s with services like Pandora and Spotify, Apple's entry into the streaming arena marked a significant milestone. In 2015, Apple Music made its debut, leveraging the company's established user base and brand

³² Roche, Ava, and Samuel Smith, "Breakdown: Music Streaming Monetization Flow."

³³ Roche, Ava, and Samuel Smith, "Breakdown: Music Streaming Monetization Flow."

recognition to establish itself as a major contender in the streaming market. Unlike other platforms, Apple Music introduced a unique blend of curated playlists, exclusive releases, and its streaming service seamlessly with its existing ecosystem of devices and services.³⁴ This approach emphasized the seamless and holistic integration of music consumption into the digital lifestyle that Apple had cultivated.

One of the key differentiators of Apple Music was its emphasis on exclusive content. The platform secured exclusive releases from high-profile artists, creating a sense of exclusivity and excitement that drew users into the Apple Music ecosystem.³⁵ This strategy also demonstrated the platform's ability to leverage its industry relationships to secure content that could set it apart from its competitors.



Apple Streaming Tools³⁶

³⁴ Yellowbrick, “The History of Apple Music: Exploring Its Evolution.”

³⁵ Ibid.

³⁶ Gogoni, Ronaldo, “Como Usar o Apple Music [Guia Para Iniciantes].”

The impact of Apple Music on the music industry has been profound, shaping both consumption patterns and industry dynamics. With its integration into Apple's ecosystem, the platform expanded the reach of streaming to a broader audience, including those already invested in the Apple brand. This strategy blurred the lines between physical music libraries and digital streaming collections, underscoring the idea that streaming was not just a supplementary technology but a fundamental way of engaging with music.

Moreover, Apple Music's entry into the market sparked a competitive rivalry that fueled further innovation. The competition between Apple Music and established streaming giant Spotify led to a series of feature enhancements, user experience improvements, and pricing adjustments.³⁷ This rivalry not only elevated the quality of both platforms but also fostered an environment where users could enjoy an ever-evolving and enriched streaming experience.

Despite its successes, Apple Music also faced challenges and criticisms. Similar to the broader streaming industry, debates around artist compensation and royalty distribution emerged, raising concerns about the economic viability of the model. Additionally, the platform's reliance on exclusives received mixed reactions, with some

³⁷ Leal, Sheldon Rocha, “Democratization of the Music Industry, Vol. 2: Music Business Infrastructure.”

arguing that such practices could fragment the music landscape and limit access to content for listeners on different platforms.

The impact of these platforms on the music industry has been multi-faceted. On one hand, streaming services have democratized access to music, enabling independent and emerging artists to reach a global audience without the traditional gatekeepers. On the other hand, concerns about artist compensation and fair royalty distribution have led to ongoing debates about the economic sustainability of the streaming model. Many argue that the revenue generated by streaming does not adequately compensate artists, especially those outside the mainstream.³⁸



*Spotify Influence*³⁹

For listeners, the convenience and affordability of streaming platforms have redefined the way music is consumed. Playlists, curated content, and personalized recommendations have become

³⁸ Strategyzer, “Spotify Business Model.”

³⁹ Cross, Alan, “6 Reasons Why Old Music Is Endangering the Music of Today and the Future.”

central to the user experience, influencing trends in music discovery and consumption. Moreover, streaming analytics have reshaped the music industry’s marketing strategies, enabling labels and artists to gain insights into listener behavior and tailor their releases accordingly.

However, there is one distinct negative result removed from the resounding success of Spotify and Apple Music’s streaming models in global music consumption makers. Because of the algorithmic nature of how these platforms determine consumer interests, more traditional forms of music have been suppressed from the ever-changing catalog of songs, artists, and genres offered by these platforms.⁴⁰ These more traditional genres are skewed to be from rural and/or indigenous communities, who already lack access or resources to pursue formal record labels when competing against their mainstream counterparts.

Past Actions

Unfortunately, as this is only a relatively new development that has reached the UNESCO’s agenda for debate, the organization has not acted on a routine or consistently impactful basis required to firmly evaluate the effectiveness of programs and initiatives conducted on a truly global scale. That being said, UNESCO has made

⁴⁰ Masso, Arnt, “The Streaming Paradox: Untangling the Hybrid Gatekeeping Mechanisms of Music Streaming.”

recent efforts to empower traditional genres and mediums of musical expression, as outlined through the 2006 document titled *The Protection and Promotion of Musical Diversity*.⁴¹ At the same time, individual nations or multinational organizations have been principally responsible for the empowerment of their own, unique musical traditions outside of the mainstream.

UNESCO Cities Of Music

What has distinctly been the most distinct act of UNESCO as an institutive body to not only combat the corporatization of music, but to also promote the practice and consumption of more traditional styles and genres is now known as the **UNESCO Cities of Music**. Part of the greater **Creative Cities Network**, this collection of cities from all corners of the world focuses on providing a spotlight to more unconventional destinations for demographic-defining styles and genres of music.⁴²

To be inducted as a member, a UNESCO City of Music, the candidate city must apply and be approved by the UNESCO body under the following conditions/characteristics, as outlined by UNESCO:

- “Recognized centers of musical creation and activity;”

⁴¹ UNESCO, “The Protection and Promotion of Musical Diversity.”

⁴² UNESCO, “Cities of Music Network.”

- “Experience in hosting musical festivals and events at a national or international level;”

- “Promotion of the music industry in all its forms;”

- “Music schools, conservatories, academies, and higher education institutions specialized in music;”

- “Informal structures for music education, including amateur choirs and orchestras;”

- “Domestic or international platforms dedicated to particular genres of music and/or music from other countries;”

- “Cultural spaces suited for practicing and listening to music, e.g. open-air auditoriums.”⁴³

The Network began in 2004, with the induction of Bologna, Spain, as its first member. Since then, there are now 59 UNESCO Cities of Music. These cities, whether independently or jointly through UNESCO, facilitate events and promote improved infrastructure for musical preservation and expression. This approach to policy by UNESCO and the member cities supports the underlying philosophy that the best way to combat the corporatization and homogenization of music across communities is through the ground up, from conducting on-the-ground operations aimed at providing individual artists the resources necessary to demonstrate their

⁴³ UNESCO, “The Creative Cities Network: A Global Platform for Local Endeavour.”

work, to elevating the platforms by which these artists create so that mainstream global audiences can take notice.⁴⁴



*UNESCO Musical Outreach*⁴⁵

However, one major concern of UNESCO Cities of Music network, and the Creative Cities Network as a whole, is its geographic and demographic distribution. Although the network does cover a wide range of major and minor urban centers when evaluated from a population standpoint, the network is still an inherently Eurocentric body. Of the 59 current member Cities of Music, just under half of them are European. And although Europe's musical influences are a melting pot of genres, styles, and for a variety of purposes, the same can and has been argued for every other region of the world.⁴⁶ Cities across the developing world have a distinct need for the resources and exposure that being a UNESCO City of Music provides, and the refusal by the body to invest in and support the application of these potential centers defeats the

purpose of the foundational philosophy of the network by which it was found, and further exacerbates the consequences of an increasingly Western global canon of music.

Major Broadcasted & Live Events

While not having a direct input on the operation, management, or promotion of these entities, UNESCO has called for the expansion of broadcasted and live events on both the national and international levels as a means of promoting and musical diversity and combating homogenic trends fueled by the industry's rapid, yet global shift towards the Western canon.⁴⁷ These endorsements could be analyzed in three groups: competitions, home-grown festivals, and multinational festivals.

Competitions

UNESCO and its member states have identified competition shows, such as the Eurovision Song Contest, the iterations of *Got Talent*, and the iterations of *The Voice* as avenues to highlight genres of music that is not currently in the mainstream canon, along with up-and-coming artists that can provide that necessary push to enact a shift.⁴⁸ Through these platforms, it is hoped that major record label firms will take a chance on these prospective talents, thus

⁴⁴ UNESCO, "Cities of Music Network."

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ UNESCO, "The Protection and Promotion of Musical Diversity."

⁴⁸ UNESCO, "Cities of Music Network."

engaging in contract negotiations to truly launch their careers.



*America's Got Talent*⁴⁹

Home-Grown Festivals

Home-grown festivals are another major avenue to endorse local forms of musical expression, especially when headlined by widely recognized, local talent. The result can permanently alter the tourism market of a city, with hundreds of thousands or even millions of fans in attendance to any given festival.⁵⁰ Some of the largest festivals include Soundstorm, the annual Saudi live event that has since attracted attention to contemporary Arab genres,⁵¹ Mawazine, the annual Moroccan festival that has facilitated the rise in popularity of Afrobeat,⁵² and Rock in Rio,

⁴⁹ Cohn, Paulette, "Check Out Brad Paisley's Golden Buzzer Pick and the Six Other Acts Going Through on America's Got Talent."

⁵⁰ Terrill, Amy, and Alex Jacob, "How Cities Benefit from Helping the Music Industry Grow."

⁵¹ MDLBEAST, "Home of Soundstorm, XP & Music in the Middle East."

⁵² Mouttaki, Amanda, "Complete Guide to the Mawazine Festival in Rabat, Morocco."

Brazil's largest music festival that unites a host of both international and local genres, which has since expanded to Spain, Portugal, and the USA.⁵³

Multinational Festivals

Finally, multinational festivals can also provide that needed endorsement of a venue's local music culture through expanding an already existing live event to said city. Typically, these live events originate from developed nations, and are operated by organizations with adequate funds. Examples include Lollapalooza, which has expanded since its founding in 1991 to host iterations in Mumbai, São Paulo, Berlin, and Buenos Aires,⁵⁴ and Ultra Worldwide, the international spinoff of the Miami-based electronic music festival.⁵⁵

Tourism

Both UNESCO and its member states have determined that tourism is essential to not only their overall economies, but also to their respective cultures', and therefore identities', flourishing and development.⁵⁶ To this end, the

International Federation of the Phonographic Industry (IFPI) published **The**

⁵³ Rock in Rio, "Rock in Rio – Informações Oficiais Em Tempo Real. Novidades, Line-up e Muito Mais."

⁵⁴ Lollapalooza.

⁵⁵ Ultra Music Festival, "Ultra Worldwide."

⁵⁶ UNESCO, "Cities of Music Network."

Mastering of a Music City in 2020, detailing the steps a local and national government must take to expand the musical profile of a city to a general audience worldwide.⁵⁷



*Popular Nashville, TN Street*⁵⁸

The report notes that the biggest shift any city must make in an attempt to develop the music industry within their borders is to revamp their branding.⁵⁹ For example, Nashville, TN has successfully branded itself as “Music City, USA,” and is now internationally recognized as the capital of country music. The result is materialized in some tens of thousands of jobs, more than \$5 billion in revenue from local tourism, and a now globally acclaimed genre in American country music, the very style of music that would otherwise be absent from the mainstream.⁶⁰ Even branding adjustments made outside of the immediate scope of the music industry could boost a genre and the people who

⁵⁷ IFPI, “The Mastering of a Music City.”

⁵⁸ Creamer, Colleen, “36 Hours in Nashville.”

⁵⁹ IFPI, “The Mastering of a Music City.”

⁶⁰ Terrill, Amy, and Alex Jacob, “How Cities Benefit from Helping the Music Industry Grow.”

create under its banner. For example, the squad who makes up the Jamaican Women’s National Football Team is more colloquially known as “The Reggae Girlz,” named after the immensely popular Jamaican genre of Reggae.⁶¹ The genre has since become synonymous with the nation as a whole, and as such provided a different perspective of the island nation as a whole from the eyes of outsiders.

Possible Solutions

It is precisely because UNESCO has yet to materialize a targeted, consistent impact on the global, yet interwoven scope of the problem that global corporations continue to exacerbate the suppression of traditional and indigenous forms of musical expression. Therefore, it is imperative that any possible solutions that this body passes directly addresses the consolidation of the global music industry under a select few Western corporations that control both the means of production and consumption.

Independent Artists & Industry Corporations

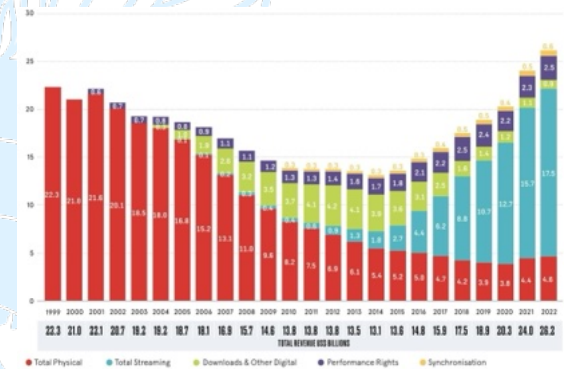
All three of the major international record label firms (Universal, Sony, and Warner Bros.) have regional branches or subdivisions that are rarely, if ever, actually headquartered in the regions they

⁶¹ Jamaica Reggae Girlz Foundation, “Reggae Girlz.”

serve.⁶² For example, Sony Music Latin, a branch of the larger Sony Music Group that has Rauw Alejandro, Carlos Vives, Shakira, Becky G, Ricky Martin, and Ozuna amongst its catalog of artists (we can go on forever!),⁶³ is headquartered in Santa Monica, California. Consequently, Latin America, which has the world’s fastest growing music industry, continues to be tied to the will of Western enterprise in developed countries. Therefore, whether by granting increased **autonomy** to these regional subdivisions from their parent firms, or by physically relocating the centers of operation for these branches, the body should consider the physical and administrative reorganization of these branches of record labels, and how they could better represent the artists and consumers they claim to serve.

It is important to note that the largest obstacle to a complete corporate takeover of the global recording industry in the Digital Age is the distinct bloc of independent artists. Comprising more than 30% of the market share, independent artists bypass the highly Westernized record labels of Universal, Sony, and Warner to instead opt for producing their own work for distribution in-house.⁶⁴ As an example, artists might prefer to upload their music to SoundCloud since it is

more friendly to independent artists through accessibility and revenue sharing policies.⁶⁵ Therefore, one possible solution to mitigating the expansion of these record labels is to embrace the independent artist by investing and empowering platforms that elevate the contributions of more traditional and home-grown talents.



*Streaming Data Collected*⁶⁶

On the note of SoundCloud, streaming services have become the new norm for the global music industry. And unlike today’s multinational recording firms, there is nothing preventing streaming platforms such as Spotify and Apple Music from continuing their exponential rate of consumer-led growth and revenue.⁶⁷ As a result, it is highly encouraged that the body evaluates possible mechanisms by which artists, particularly

⁶² Clark, Brian, “The 10 Largest Record Labels in the World (2023).”

⁶³ Sony Music Entertainment Latin, “Artists.”

⁶⁴ Soundplate.com - Record Label & Music Platform, “The Major Labels – Everything You Need to Know About Major Record Labels.”

⁶⁵ Sage Audio, “Why Soundcloud Is Great for Independent Artists.”

⁶⁶ International Federation for the Phonographic Industry, “IFPI Global Music Report 2023.”

⁶⁷ Ibid.

those from underexposed genres, could achieve a more just proportion of the revenue garnered by the platform. One could take inspiration from the **“Pari-Passu” Model**, where artist compensation rates are not determined by consumer listening time, but rather by a fixed percentage of the total revenue generated by the platform.⁶⁸ This model stands in contrast to the current “Pro-Rata” employed by both Spotify and Apple Music, a model that inherently silences the works of artists from non-mainstream or non-Western genres.⁶⁹ Furthermore, the body could consider establishing minimum **quotas**, by which streaming platforms, for example, must contract a minimum percentage of total revenues to underexposed artists in more unconventional and traditional genres. Doing so could provide such artists the financial support to continue producing authentically without concern for their personal economic situations or futures in the industry as a whole.

Major Broadcasted & Live Events

While the growth of music festivals and other broadcasted/live events in non-Western countries has been eagerly endorsed by UNESCO as a means of diversifying the musical interests of global markets,⁷⁰ many of these events are

⁶⁸ Hayes, Adam, “What Is Pari-Passu?” Investopedia, April 25, 2023.

⁶⁹ Hayes, Adam, “What Is Pari-Passu?” Investopedia, April 25, 2023.

⁷⁰ UNESCO, “Cities of Music Network.”

headlined by Western or otherwise mainstream, established acts. For example, the headlining performers in the previous four FIFA Men’s World Cups have included the likes of Shakira, Pitbull, Jennifer Lopez, Jason Derulo, Ozuna, and Maître Gims, none of which are from any of the referenced host countries (South Africa, Brazil, Russia, and Qatar).⁷¹ While these international artists do add substantial star-power to the events in question, and more importantly boost advertising revenue through broadcasting contracts, they do not accurately represent the canons of traditional genres housed within the countries hosting these events. Therefore, as was incorporated to some extent in the 2022 FIFA Men’s World Cup in Qatar,⁷² this body should consider ways to incentivize increased collaborations between internationally acclaimed artists and influential local talent during these and all other live performances of this nature, including during world tours and festivals.

Bloc Positions

As was previously emphasized, UNESCO occupies a unique space in international diplomacy, one where the topics and conflicts of more conventional political spheres would be perceived to largely not be present in discussion. However, the following categorizations of

⁷¹ Flores, Griselda. “Here Are the World Cup Songs & Anthems Through the Years.”

⁷² Ibid.

diplomatic approaches and ideologies on the parts of both public and private agents highlights four important factors that have resulted in the commencement of this topic for debate: economic development, racial/ethnic discrimination, neocolonialism by means of private enterprise, and the urban/rural divide.

International

The **International Federation of the Phonographic Industry** is the global organization of musical entertainment record labels and other related institutions, founded in 1933 to support these very bodies. One of their primary tasks as a unifying body is to identify any markets, demographics, or regions of heightened potential for which to invest their financial, cultural, and legal resources for the ultimate purpose of commencing business. In addition to facilitating the accomplishment of this objective, the IFPI's 2023 **Global Music Report** provides an economic overview of the state of the global music industry, and where its principal revenues (and therefore influences) are sourced for the previous fiscal year of 2022.⁷³ Through the data sourced by this report, one can identify the developmental stages of a country's musical markets, human resources, and industries on a global scale, and further facilitate the identification of the unique forces outside of

conventional economics that contribute to the complexities of the industry's state in a collection of specific nations.

Developed Musical Economies

Like many other industries, countries defined as having developed musical economies are largely the same countries with developed overall economies. Generally found in the economic centers of North America, Western Europe, and East Asia, countries such as the United States, the United Kingdom, Germany, France, the Netherlands, South Korea, and Japan are all in possession of large, vibrant musical economies in one or more genres that have successfully influenced all corners of the globe.⁷⁴

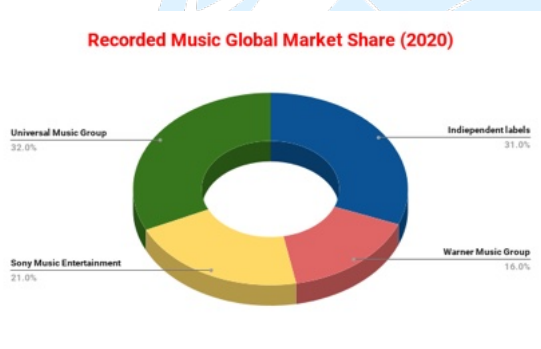
However, what distinguishes the clearly developed musical economies of these nation-states from others with more complex economic relationships with the global music market is their corporate influence over musical enterprises. For example, eight of the ten largest global music records in 2022 are currently headquartered in the United States.⁷⁵ The Sony Group, divided into a diverse collection of multimedia branches, including an assortment of musical labels covering the world's most prominent contemporary musical genres, is of

⁷³ International Federation of the Phonographic Industry, "IFPI Global Music Report 2023."

⁷⁴ Smirke, Richard, "IFPI Global Report 2023: Music Revenues Climb 9% to \$26.2 Billion."

⁷⁵ Clark, Brian, "The 10 Largest Record Labels in the World (2023)."

Japanese origin.⁷⁶ Furthermore, the world's largest musical record label is the Dutch Universal Music Group, controls more of the global market share of musical labels than the combined total of the world's independent musical labels.⁷⁷ As a result, it is predominately the musical influences and genres of these countries (Western Pop, Rap, Electronic, Alternative, etc.) that is endorsed through the signings made by their respective, multinational musical record label corporations.⁷⁸



Music Global Market Share⁷⁹

Therefore, when evaluated through an international lens, the diplomatic approaches of the states with developed musical economies are the ones that most closely align with the agendas

of private enterprise, as explicitly encouraging increased musical diversity across the mainstream will almost certainly counteract the unforeseen successes achieved by their own artists.⁸⁰ While these countries do have a collection of more traditional musical genres within their borders, including Blues in the United States, or Minyo in South Korea and Japan, their preservation is perceived by their respective governments as a more domestic matter, approached through the lens of national and/or subnational bodies.⁸¹

Developing Musical Economies

The factors similar to those that contribute to the strength of the musical industries in more developed countries also apply to countries with developing musical economics. Without appropriate financial securities, physical and human infrastructure, and an overall lack of global connectivity, developing nations struggle to engage themselves in global cultural discourse.⁸² Countries such as Egypt, Ethiopia, Thailand, and Indonesia are largely able to bypass this disadvantage in music due to their rich histories that extend far beyond their musical presence, histories with tangible artifacts and archeological sites, both of which are globally

⁷⁶ Sony Music Entertainment, “Sony Music.”

⁷⁷ Clark, Brian, “The 10 Largest Record Labels in the World (2023).”

⁷⁸ Nikolsky, Aleksey, “Evolution of the Music Market; How Western Music Canon Relates to Westernization of the World.”

⁷⁹ Soundplate.com - Record Label & Music Platform, “The Major Labels – Everything You Need to Know About Major Record Labels.”

⁸⁰ Nikolsky, Aleksey, “Evolution of the Music Market; How Western Music Canon Relates to Westernization of the World.”

⁸¹ Crossley-Holland, Peter, “Preservation and Renewal of Traditional Music.”

⁸² McKay, Cory, “The Global Corporatization of Music.”

renowned from academia to other artforms and mediums of media.⁸³

However, most other countries in these generally underdeveloped regions are not as fortunate in having such a clearly defined and internationally acclaimed history. Nations across Sub-Saharan Africa, Central Asia, and Oceania simply lack the resources to produce and/or support homegrown talent throughout all stages of their careers, largely due to more conventional political factors, including governmental instability, war, crime, and famine. The result is clear and profound: thousands of artists migrate from their homelands to more developed economies with the hopes (and potentially the backing) to make it big. Even worse, the destination of these artists, whether for living or for business, is oftentimes the country that formerly colonized their homeland, continuing the cycle of inequality, exploitation, and poverty that has become characteristic of neocolonialism.⁸⁴



⁸³ De Angelis, Enrico, "Introduction: The Hybrid System of Egypt and 'Cultural Chaos.'"

⁸⁴ Nikolsky, Aleksey, "Evolution of the Music Market; How Western Music Canon Relates to Westernization of the World."

Therefore, the mentality of these **LDCs** as it concerns the global music industry is one akin to the ongoing dynamics of "**brain drain**," whereby highly skilled and promising individuals migrate to more developed nations to, whether through work or study, secure a successful future for themselves and for their loved ones.⁸⁶ LDCs seek to integrate themselves into the global music market with new and unique genres and styles that build off the interests of consumers residing in Western markets. In 2001, the UN Conference on Trade and Development (UNCTAD) identified the potential value of LDC music markets as exceeding \$50 billion.

Furthermore, and arguably more importantly, LDCs seek to detach themselves from the corporate grip held by Western corporations in the industry on all fronts, most notably with respect to record labels and public events. For example, Youssou N'Dour of Senegal has succeeded in conducting his operations directly out of the country's capital city, Dakar, rather than relying on a Western record label to distribute his work to global markets.⁸⁷ However, the story of Youssou N'Dour is more of an exception to the rule rather than the rule itself.

⁸⁵ Tripadvisor, "Mawazine Festival."

⁸⁶ Carrington, William J, and Enrica Detragiache, "Finance and Development."

⁸⁷ UNCTAD, "'Rockin' All Over the World': Economic Potential of Music for LDCs."

Only one of the ten largest music festivals in the world is held in Africa, that being Morocco’s annual Mawazine, and even these indents into the global music market are blunted by the feature of Western acts for the purposes of increased attention and mainstream legitimacy.⁸⁸

Special Circumstances

Music is unique amongst all other industries, including amongst other cultural industries such as film and tourism, in that a developed economy doesn’t necessarily imply a strong musical presence on an international (or even a domestic) stage, neither does the inverse.



Global Growth by Region⁸⁹

Because of the impressive rise of global popularity in genres such as Reggaeton, Brazilian Funk, and Afrobeat, the musical cultures and industries of countries across Latin America and select countries in Sub-Saharan Africa have grown and developed substantially since the start of the 21st

⁸⁸ Latitude 28° Global, “10 Largest Music Festivals Around the Globe.”

⁸⁹ IFPI, “Industry Data.”

century. In fact, British news outlet Wired claims that Latin America houses “the world’s fastest growing music market” today. Artists residing in states such as Brazil, Colombia, Mexico, Jamaica, the Dominican Republic, and Nigeria have achieved international fame and recognition by audiences in markets with little to no cultural similarities, allowing for these nations to export this image of themselves to the world with the ultimate hope of boosting other industries, such as tourism and fashion, in their respective economies.⁹⁰ In addition, these nations have strong musical traditions outside of the mainstream, such as Brazilian Bossa Nova, Forró, and Samba, or the Caribbean’s Merengue, Bachata, and Salsa.⁹¹

However, what inhibits these nations from fully developing their musical economies is an entirely corporate matter. For example, Sony Music Latin and Universal Music Latin Entertainment have a firm grip on the region’s most successful artists, and Billboard and iHeart Radio have contributed substantially to the live performance platforms these artists have on the world stage.⁹² Each of these countries also have distinctly large, yet suppressed indigenous populations, each with

⁹⁰ Pryor, Gregor, “Latin America Has the World’s Fastest Growing Music Market. Now It’s Set to Go Global.”

⁹¹ Corona, Mireille, “Pop Culture in Latin America over the Years: A Deep Dive.”

⁹² Clark, Brian, “The 10 Largest Record Labels in the World (2023).”

their own musical traditions. The intentional indifference (or targeted silencing) of these traditions in favor of more national or international genres has proved to be detrimental to the survival and livelihoods of indigenous communities across the **Global South**.⁹³

Meanwhile other countries, such as Singapore and those in the **Gulf States**, are in a very different economic situation. These states are incredibly wealthy, having some of the highest qualities of life and GDPs per capita in the world. However, their musical markets are largely import-based. That is, these countries intake significantly more music from other countries than they do their own. Therefore, countries such as Saudi Arabia have sought to heavily invest in their own industries by incorporating major global artists into their respective events and outlets, in a manner similar to their respective approaches to athletics and other mediums of entertainment.⁹⁴



⁹³ Crossley-Holland, Peter, "Preservation and Renewal of Traditional Music."

⁹⁴ Abueish, Tamara, "Saudi Arabia's Booming Music Industry Offers New Possibilities for Regional Artists."

*International Concert*⁹⁵

Finally, the musical markets of India and China are largely the opposite of those in the Gulf States and in Singapore. More specifically, countries such as these two have strongly developed domestic musical traditions, but lack either the resources, support, or popularity to effectively attract and capture the interests of international audiences. For example, the popularity and recognition of Indian music worldwide is largely limited to the trends dictated by Bollywood's elite and related institutions. In fact, 80% of Indian music consumption was derived from cinema in 2018. In addition, until 2012, film producers were the subjects of patent rights through copyright for a film's soundtrack, not the artists themselves.⁹⁶ Therefore, the desire (or lack thereof) to expand into global markets is one that is more concerned with global influence on a more cultural, and ultimately political, level. This is distinct from the situation of most other LDCs, as the successful homegrown artists of countries such as India and China have little to no incentive to flee their homelands precisely because they have already made it big on their respective national stages.

⁹⁵ Ghanem, Khaoula, "Saudi Arabia's MDLBEAST Soundstorm Is the Region's Answer to Tomorrowland."

⁹⁶ Pastukhov, Dmitry, "Market Intelligence for the Music Industry."

Domestic

Like many other cultural movements and traditions, the growth of new musical artists and genres that successfully enter international markets are housed in urban centers across the world, not exclusive to more developed economies of Western European, North American, or East Asian countries. Therefore, it is important to note the distinct divide between the musical canons of a country's urban and rural areas, and how this dynamic potentially shapes a country's international policy approach.

Generally speaking, major metropolitan areas house the more mainstream genres of a nation's musical canon. This is because urban centers typically have more financial, human, and physical resources to effectively interact with globalized markets, not limited to only industries in the arts. Furthermore, major metropolitan areas serve as the entry points for internationally imported styles of music, by which such genres from other parts of the world could potentially expand in popularity from the **hub** of a country's urban center to the **spokes** of its more rural regions.⁹⁷



*Taylor Swift Concert*⁹⁸

On the other hand, a country's rural areas tend to feature a country's more traditional genres of music, ranging from folk to country to indigenous art forms. While mainstream musical genres from the cities oftentimes take inspiration from these genres in the countryside while developing their own canons, such as contemporary Country or Jazz's roots in rural Blues during the **postbellum** American South,⁹⁹ urban centers around the world have not made sufficient attempts at preserving the unique yet fragile state of these more culturally sensitive musical genres. These musical genres are not characteristic of what is popular in global markets, nor do they try to be. Rather, artistic expression through these genres of music are conducted as part of more general expressions of the culture by which they originate.¹⁰⁰ Therefore,

the lack of protective policies for these musical

⁹⁸ Taylor Nation, "Taylor Swift Grand Ole Opry."

⁹⁹ Peralta, Johansen, "Country Music Expands Its Global Reach."

¹⁰⁰ Crossley-Holland, Peter, "Preservation and Renewal of Traditional Music."

⁹⁷ Florida, Richard, "The Rise, and Urbanization, of Big Music Festivals."

artforms places the existence and livelihoods of indigenous and rural communities at heightened risk as a direct consequence of the urban concentration of global music markets.

Corporate

The differences in approach, involvement, and opinion are not only distinct on a geopolitical level, but are also pronounced by ways of the corporate divide between the public and private sectors. In fact, one could argue that corporate dynamics are not only the root cause of the topic

in discussion (appropriately named *The Corporatization of Music*), but are more importantly the driving forces behind the political and diplomatic approaches of the countries where they reside. Therefore, it is important to consider these nongovernmental bodies as well, with the goal of better understanding the complexities of their interests in relation to those of their respective states, or in some cases, the intersections of these otherwise distinct agendas.



Glossary

Assimilation: the absorption of information and ideas

“Brain Drain”: A demographic trend where skilled professionals from developing countries migrate to more developed countries for increased opportunity and an improved quality of life.

Compensation Rates: cash compensation, including base salary plus added bonuses

“Freemium” Model: Spotify’s revolutionary business model that incorporates advertising in the user experience in exchange for offering a free base product. Consumers can purchase a premium subscription to remove such advertisements.

Global Music Report: An annual report conducted by the IFPI that provides an economic overview of the state of the global music industry, in addition to where its principal revenues (and therefore influences) are sourced for the previous fiscal year.

Global South: A term used to describe the collection of countries in the South Hemisphere, while being largely synonymous with the characterization of developing countries.

Gramophone: old-fashioned term for record player

Gulf States: A term used to describe countries located in the Arabian Peninsula along the Persian Gulf.

Homogenization: the process of making things similar.

Hub: The focal point of some operation or development.

International Federation of the Phonographic Industry (IFPI): The global organization of musical entertainment record labels and other related institutions, founded in 1933 to support these very bodies.

Licensing: The process by which one party formally grants the rights of their respective work’s use to another party.

LDCs: Short for “Least Developed Countries,” this term describes developing countries with the lowest metrics conventionally used in global discourse, including GDPs, GDPs per capita, HDIs, quality of life indexes.

Monopolization: the act or process of taking control of the largest part of something so that other people are prevented from sharing it

Phonograph: record player

Postbellum: Describing something that occurs after a war.

“Pro Rata” Model: each person/state receives their fair share in proportion to the whole.

Revenue Sharing: A contractual agreement where the revenue of a profit is accordingly split, equally or unequally, amongst its contributors.

Spoke: A branch of some operation or development that originates from a hub.

Subscription-Based Model: A business model where consumers register and pay to receive a product, whether unlimited or fixed quantities, over a determined unit of time.



TOPIC B: TRAFFICKING OF CULTURAL OBJECTS

Statement Of The Problem

Cultural property are objects defined by UNESCO as “property which, on religious or secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art or science,” and belongs to specific categories such as paintings or property related to the history or science or military in that culture.¹⁰¹ There are many categories cultural property can fall into, but the important idea to consider is the role such property plays in our cultures, since cultural objects often tell the story of humanity’s history and development. For individual communities and cultural groups, cultural items can play a significant role in their way of life, such as being sacred religious items or a major source of tourism and responsible for contributing to boosts in their economy. In this way, it is imperative that cultural property remain connected to knowledge around its origin and culture, as it is only with this full context in mind that these objects can be fully appreciated. Furthermore, cultural objects are a core part of

¹⁰¹ “Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.” UNESCO. Accessed August 21, 2023. <https://en.unesco.org/about-us/legal-affairs/convention-means-prohibiting-and-preventing-illicit-import-export-and>.

UNESCO’s mission, since the exchange of these objects for scientific, cultural, and educational purposes increases humanity’s knowledge as a whole.

Today, however, black markets that traffic cultural objects thrive and are increasingly on the rise.¹⁰² Although these markets are meeting a huge demand for cultural objects, many objects displayed are stolen from their original cultures and rightful owners. A black market is a market which facilitates the sale of items that could not be sold in a public market, as their sale is in some way illegal. In the case of our topic this could include stolen artwork, looted cultural property, or any piece of cultural property procured through illegal means. Estimates place up to “70% of artifacts in some museums may be stolen,” with many museums outright refusing physical returns of stolen items.¹⁰³ Black markets are an existential threat to the protection of cultural objects as they provide a huge incentive to target such objects. Additionally, once a cultural object

¹⁰² “The Art Market: A Victim of Its Own Success.” UNESCO, October 21, 2020. <https://en.unesco.org/courier/2020-4/art-market-victim-its-own-success>.

¹⁰³ “Up to 70 Percent of Artifacts in Some Museums may be Stolen Report Finds.” Arna Botemps Museum, October 19, 2022. <https://www.arnabontempsmuseum.com/up-to-70-percent-of-artifacts-in-some-museums-may-be-stolen-new-report-finds/>.

is stolen, it is rarely seen again. It is estimated that less than 10% of stolen artwork is ever recovered.¹⁰⁴ When these cultural objects are lost, communities not only lose a connection to their past but humanity also loses an opportunity to expand its knowledge through the object. Furthermore, communities also miss out on the ability to utilize such objects as sources of revenue through tourism and other mechanisms.

When considering how to identify cultural objects and the impact their loss has on communities, it may be useful to look at economic, political, and social factors. These factors all contribute to the success rate of trafficking cultural objects and also are an important standard to see the effects of such practices. For instance, nations with greater economic resources will be more capable of focusing resources on the retrieval of stolen items. Additionally, what items are considered stolen are heavily influenced by the factors stated earlier. Goods which were stolen during a colonial period are far less likely to be considered stolen items and have attention properly placed on them, though this is changing to a certain extent as many previously colonial nations have committed to the return of several items. Still, in 1970, UNESCO agreed upon a treaty for “prohibiting and preventing the illicit Import, export and

¹⁰⁴ Rovzer, Chris. “What Happens to Stolen Art after a Heist?” *Claims Journal*, June 15, 2015. <https://www.claimsjournal.com/news/international/2015/06/15/263956.htm>.

transfer of ownership of cultural property,” resulting in items which were illicitly gained after 1970 to be returned to their original owners.¹⁰⁵ Still, this treaty did not enforce any regulation regarding goods taken prior to 1970, meaning many of the cultural artifacts taken during the colonial era still have not been returned to their original populations.¹⁰⁶

Similarly, international agencies which are dedicated to the recovery of stolen artifacts, such as INTERPOL and databases like the Lost Art Database, play key roles in the return of stolen goods.¹⁰⁷ While these agencies have historically been successful in retrieving stolen artifacts, their work is limited in scope. Additionally, agencies like INTERPOL often collaborate with UNESCO to protect cultural heritage items, but they are heavily reliant on individual nations to provide databases of stolen items or local police

¹⁰⁵ “Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.” UNESCO. Accessed August 21, 2023. <https://en.unesco.org/about-us/legal-affairs/convention-means-prohibiting-and-preventing-illicit-import-export-and>.

¹⁰⁶ Haq, Husna. “After Centuries of Cultural Theft, Why More Nations Are Returning Looted Artifacts.” *The Christian Science Monitor*, March 13, 2018. <https://www.csmonitor.com/World/Points-of-Progress/2018/0313/After-centuries-of-cultural-theft-why-more-nations-are-returning-looted-artifacts>.

¹⁰⁷ “How We Fight Cultural Heritage Crime.” INTERPOL. Accessed August 20, 2023. <https://www.interpol.int/Crimes/Cultural-heritage-crime/How-we-fight-cultural-heritage-crime>.

forces to collaborate with. While these international agencies can often be effective at retrieving stolen items, the infrastructure of individual nations is crucial to their operations, meaning nations without such infrastructure are often limited in the benefit they can receive from these agencies.

Furthermore, colonial forces throughout history have strictly prohibited the protection of cultural objects and their return. Members of a culture in colonized regions often were forced to choose between persecution or ceding their cultural objects. For instance, during colonization efforts, nations like Belgium specifically targeted cultural items such as statues, manuscripts, and musical instruments to take back to Belgium.¹⁰⁸ A crucial part of many colonial movements was the seizure of cultural items, with colonial powers presenting themselves as protectors of these items. Thus, through colonial laws and the power imbalance that occurred as a result of the colonial forces overtaking many regions, there is a deep inequality in terms of cultural object possession across the world.

Historically, colonization by European forces of Asian and African countries has led to an exploitative nature and inequality in the modern

¹⁰⁸ Cotton, Johnny. "Belgium Begins Long Road to Returning Looted Congolese Art Works." Reuters, July 6, 2021. <https://www.reuters.com/lifestyle/belgium-begins-long-road-returning-looted-congolese-art-works-2021-07-06/>.

trade and trafficking of cultural objects. As European nations have colonized various nations, they have forced the seizure of cultural objects. This has directly contributed to increased inequality in attempts to deal with the trafficking of cultural objects, where as described above, colonized nations have to fight for their objects to be returned to them, but European nations and museums possess far more cultural objects consequently having more developed private art markets, making it harder for colonized nations to recover their objects.

While current solutions have often been related to this relationship between private markets and enforcement officials, with nations and international groups like the European Union (EU) collaborating directly with market forces, this ignores two significant concerns with the illicit cultural artifact trade. First, as mentioned in the previous paragraph, such markets are heavily euro-centric and ignore colonial history. Second, these markets are highly affected by black markets.

Finally, the trafficking of cultural objects presents a unique problem as it directly worsens inequality. Cultural objects are a huge source of revenue for many nations, and since many colonized nations possess far fewer of their cultural objects, they do not reap the economic rewards they ought to. Museums are a crucial part of many nations' economies, with cultural and creative sectors being responsible for hundreds of

billions of dollars across the EU.¹⁰⁹ As such, possession of objects is crucial for tourism and job creation, yet nations which do not have full control of their cultural objects, do not reap these benefits.

At the present moment, there are many efforts towards fighting the trafficking of cultural objects and dealing with the inequality caused by the cultural object trade. UNESCO has held multiple conventions in which the right to cultural property has been repeatedly affirmed as well as an obligation of state parties to protect such objects. Additionally, UNESCO has in the past supported professional training to increase the ability of law enforcement to identify and retrieve stolen artifacts. As mentioned, UNESCO also frequently collaborates with international organizations like INTERPOL which work to recover stolen artifacts. However, despite these efforts, many cultural artifacts remain outside their home nations, with specific regions often suffering at much greater levels. For instance, “up to 90% of Sub-Saharan Africa’s material cultural legacy is outside of the continent,” with much of

this legacy in formerly colonial states.¹¹⁰ Now more than ever, it is the responsibility of UNESCO to confront the illicit cultural artifact trade and the historic impact of colonialism on the ownership of cultural objects.

History Of The Problem

A wide variety of objects may be considered cultural property, and this is apparent throughout the illegal object market. As such, delegates should consider the wide-ranging scope of this issue and the many cultural items this committee represents. Whether it be manuscripts, religious objects, or paintings, each type of object represents a unique cultural issue. This scope is demonstrated by the results of the Leonardo database, a database of “illegally removed cultural artifacts,” within Italy.¹¹¹ The database is one of the oldest and largest databases in the world, detailing information about stolen cultural objects in order to aid investigations into the missing objects.

¹⁰⁹ “MARKET ANALYSIS OF THE CULTURAL AND CREATIVE SECTORS IN EUROPE.” Cultural and creative sectors guarantee facility (CCS GF), December 12, 2017. https://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility/index.htm.

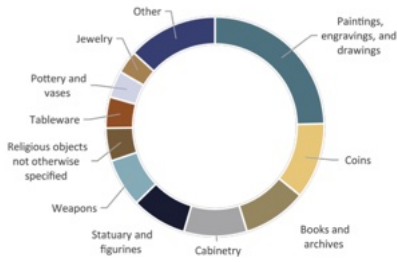
¹¹⁰ Kimeria, Ciku. “The Battle to Get Europe to Return Thousands of Africa’s Stolen Artifacts Is Getting Complicated.” Quartz, November 29, 2019.

<https://qz.com/africa/1758619/europes-museums-a-re-fighting-to-keep-africas-stolen-artifacts>.

¹¹¹ Me, Angela, and Sonya Yee. FALSE TRADES: UNCOVERING THE SCALE AND SCOPE OF TRAFFICKING IN CULTURAL PROPERTY. Accessed August 22, 2023.

https://www.unodc.org/documents/data-and-analysis/briefs/Trafficking_in_cultural_properties_brief.pdf.

FIGURE 2: Types of objects in the Leonardo database, 1980-2021



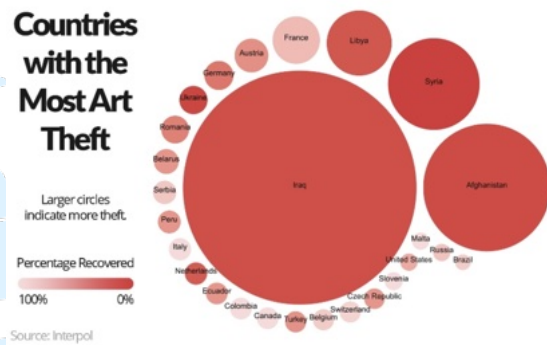
*Examples of objects in the Leonardo database*¹¹²

Throughout history, powerful colonialist governments have benefited from the trafficking of cultural objects by taking such objects from colonized nations and bringing them back to the colonizer nation. Such practices have resulted in colonized nations often missing out on much of their cultural heritage and losing out on financial rewards that come with these objects. At the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, UNESCO members were urged to take measures against threats to the protection of cultural objects, which in the modern era is often manifested in black markets.

Focusing first on the impact of black markets, these markets are extensive and are a primary motivator of the illicit cultural object trade today. These markets are where thieves of cultural objects can monetize their stolen works. The markets impact nearly the entire world at all levels in which cultural items could be procured. Art theft is estimated to cost nearly 4 to 6 billion

¹¹² Ibid.

dollars yearly, making it the fourth largest illegal trade in dollar value.¹¹³ Art theft is most often an issue in areas of conflict as there is far less likely to be local law enforcement presence. According to INTERPOL data from 2018, the four countries with the highest amount of art thefts were Iraq, Afghanistan, Syria, and Libya. After these countries though, regions of the world that possess art at much higher rates appear in the reporting, such as European countries like France and Austria. It is important to note that much of this data is reliant on thefts actually being reported and collaboration with INTERPOL. As such, these statistics may understate the actual range of art theft, particularly for countries which do not have the infrastructure in place to deal with such issues.



*Art Theft by Country and Recovery*¹¹⁴

One of the main components of this market is museums. Museums are often complicit in the

¹¹³ “What Do the Interpol Stats Reveal about Art Theft?” Widewalls, March 23, 2018. <https://www.widewalls.ch/magazine/interpol-art-theft>.

¹¹⁴ Ibid.

illicit goods trade as they will not exercise proper care to ensure that the goods they purchase were not sourced in an illegal fashion. While there may be cases where such goods are procured by accident, UNESCO has promoted a code of ethics and guideline in the previously mentioned 1970 Convention to create a standard and guideline for how such institutions should behave to ensure an earnest effort is made to prevent such mistakes and avoid illegally trafficked goods.¹¹⁵

Auction houses are a particular example of this issue where employees at auction houses like Sotheby's have been charged in the past with employing people on the black market to loot culturally important sites like temples in order for the auction house to have a unique sale.¹¹⁶ Understanding conflicts of interests in this case are crucial as they are a major reason why institutions fail to act in dealing with illegal goods. For instance, museums will struggle with effectively checking suppliers since doing so could negatively impact their relationship with these suppliers and cost them valuable items in the future.

While there is a heavy economic impact of these markets, there is also a cultural one to consider.

¹¹⁵ "Codes and Practical Instruments." UNESCO, February 9, 2021. <https://en.unesco.org/fightillicittrafficking/tools>.

¹¹⁶ "Art Antiquities on the Worldwide Black Market-a Big Business." Wellesley College, May 17, 2017. <https://www.wellesley.edu/news/2017/node/11760> 1.

Because these objects are stolen or looted, they cannot be studied in the context of which they might be found. For instance, architectural works in archeological sites might contain important insights into the history of a specific culture or region, but these insights could be lost forever if the works were stolen and sold on the black market before archeologists were given the opportunity to properly study them.¹¹⁷ Additionally, these markets can result in improper record keeping, where artifacts might be labeled with a fake date or culture to increase their value, meaning once they are found again, they can be improperly identified.

Turning now to the past, different regions have had different experiences with loss of cultural objects. The most common thread in these experiences, however, is the relationship between looting and violence. As previously mentioned, art theft is particularly common in areas where there is little or highly corrupt law enforcement to protect cultural artifacts. This issue has most often manifested itself throughout the colonial era as well as in modern war zones. Formerly colonized regions in particular have suffered in losing cultural artifacts and are often reliant on former colonizer nations to return stolen artifacts from the colonial period.

In regions such as sub-Saharan Africa, the situation is particularly dire, with "up to 90% of

¹¹⁷ Ibid.

sub-Saharan Africa's material cultural legacy" currently under control outside of the continent.¹¹⁸ In other regions, such as India, many activists can find exact artifacts within the British museum that can be identified as stolen and requested for return, yet the museum refuses to do so.¹¹⁹ In addition, India does not possess an enforcement agency for heritage, meaning it is very limited in ways to deal with past and current thefts of cultural objects.

Cultural Objects And Indigenous Populations

One particularly relevant issue here is related to the cultural objects of indigenous populations. Indigenous populations are particularly vulnerable to the effects of cultural object trafficking as they often do not maintain majorities in their governments, and it can be the governments under which they reside which possess their cultural objects.¹²⁰ One such

example is in the United States where Native tribes are often targets of theft and abuse by private citizens and historically the United States government.¹²¹ Such thefts include the stealing of items from sacred burial grounds, culturally significant items for religious purposes, and even human remains.

In spite of federal law that is supposedly meant to guarantee the return of sacred objects, private institutions and universities continue to possess items stolen from native tribes throughout history, such as ceremonial clothing or objects taken by the U.S. government during wars with native tribes.¹²² The repatriation process for these objects is incredibly slow with tribes either being reliant on the owners to return the items, or the United States Legal System to force them to adhere to their word. This timeline can last decades as the repatriation process can often be unclear and benefit the present owner of the objects as opposed to the original tribes.

According to the U.S. Government databases, Native American cultural items were frequently targeted by U.S. civilians in order to sell these

¹¹⁸ Kimeria, Ciku. "The Battle to Get Europe to Return Thousands of Africa's Stolen Artifacts Is Getting Complicated." Quartz, November 29, 2019. <https://qz.com/africa/1758619/europes-museums-a-re-fighting-to-keep-africas-stolen-artifacts/>.

¹¹⁹ Martínez Cantera, Angel. "Reclaiming India's Stolen Cultural Heritage." – The Diplomat, October 25, 2019. <https://thediplomat.com/2019/10/reclaiming-india-s-stolen-cultural-heritage/>.

¹²⁰ Dresser, Jordan. "Native American Artifacts Tell a Story of Loss, Betrayal and Survival." PBS, September 6, 2019. <https://www.pbs.org/independentlens/blog/native-american-artifacts/>.

¹²¹ Ibid.

¹²² Marcelo, Philip. "Return of Wounded Knee Artifacts Spotlights Slow Repatriation Pace for Native Americans." USA Today, July 30, 2022. <https://www.usatoday.com/story/news/nation/2022/07/30/native-american-wounded-knee-artifacts-repatriation/10191921002/>.

items at high prices.¹²³ Reviews of agency data that track such incidents found hundreds of cases of damage or theft of native objects between 2009 and 2018. The U.S. Federal Government has unique responsibilities and agreements with these tribes to help protect their objects.¹²⁴

In attempting to deal with this issue, there are several steps activists and oversight agencies have suggested the government take. One such position is the dedication of specific agencies to protecting Native American cultural objects, with the Departments of Defense, Agriculture, and Interior all providing support in identifying ways to better protect such objects.¹²⁵ However, arguments for clearer guidelines on the repatriation process of cultural objects to Native Tribes or more strict enforcement of such processes have not seen as much success.

¹²³ Office, U.S. Government Accountability. “Efforts to Protect and Repatriate Native American Cultural Items and Human Remains.” U.S. GAO, November 1, 2022. <https://www.gao.gov/blog/efforts-protect-and-repatriate-native-american-cultural-items-and-human-remains>.

¹²⁴ Ibid.

¹²⁵ Office, U.S. Government Accountability. “Native American Cultural Resources: Improved Information Could Enhance Agencies’ Efforts to Analyze and Respond to Risks of Theft and Damage.” Native American Cultural Resources: Improved Information Could Enhance Agencies’ Efforts to Analyze and Respond to Risks of Theft and Damage | U.S. GAO, November 1, 2022. <https://www.gao.gov/products/gao-21-110>.

Past Actions

The 1954 Hague Convention was one of the first establishments of international standards for the treatment of cultural property. The convention established that “any damage to cultural property, irrespective of the people it belongs to, is a damage to the cultural heritage of all humanity, because every person contributes to the world’s culture,” leading to states who agreed to the convention also agreeing to the preservation of cultural heritage.¹²⁶ Procedures decided on in this process included adopting preventative measures in military action to ensure cultural property would not be harmed, establishing special units in military forces to protect cultural property, and setting sanctions for those who violated the agreement.¹²⁷

Since then, UNESCO has been at the forefront of actions taken by the United Nations and other international organizations to halt the trafficking of cultural objects, protect marginalized communities, and prevent future destruction of cultural heritage. This will be discussed in the next section (Potential Solutions), but UNESCO has built significantly on its 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership

¹²⁶ “1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict.” UNESCO, October 10, 2021.

<https://en.unesco.org/protecting-heritage/convention-and-protocols/1954-convention>.

¹²⁷ Ibid.

of Cultural Property, in both action and further guidelines for international actors. Following the 1970 convention, UNESCO tasked UNIDROIT with drafting a Convention on Stolen or Illegally Exported Cultural Objects, which reinforced regulation on the illegal sale of cultural items.¹²⁸

Additionally, in 2003, UNESCO established a “Database of National Cultural Heritage Laws,” which was a program that offered UNESCO members easily accessible rules and regulations of individual countries related to cultural objects.¹²⁹

The database allows nations and courts to rapidly access relevant laws that could settle disputes related to the legality of possession of certain cultural objects.

UNESCO has not just focused its efforts on emphasizing legal guidelines for how countries should behave, but it has also taken on an advisory role to assist in specific repatriation processes. In 1978, the UNESCO “Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit Appropriation” (ICPRCP) was formed. This agency has often assisted in repatriation processes upon request, with the organization helping

resolve many cases since its founding. For example, in the 1980s, the Uma Maheshwor and Buddha stone statues were stolen from Nepal and found their way to the Metropolitan Museum of Art in New York. In 2018, the Nepalese Government was made aware of their location and requested the return of the stolen objects. The ICPRCP provided assistance throughout this process and oversaw the successful return of these objects. However, the ICPRCP also identified limits in its scope throughout this situation, since a lack of a proper inventory procedure of Nepalese cultural objects puts such artifacts at continued risk of further illicit trafficking and a lack of repatriation.

UNESCO has historically dealt with the aforementioned limitation through raising awareness about such issues and providing training to deal with these cases. Such training includes online courses which UNESCO provides to allow easy access to relevant legal information for anyone interested. This allows for a democratization of legal procedure and an increased ability of activists to assist in the repatriation of stolen artifacts. UNESCO has also facilitated training and meetings between nations on how to deal with the illicit cultural object trade.

Furthermore, UNESCO has been heavily involved in conflict regions. As previously discussed, these regions are far more likely to see cultural objects lost or destroyed. UNESCO has

¹²⁸ “1995 Convention.” UNIDROIT, November 24, 2022. <https://www.unidroit.org/instruments/cultural-property/1995-convention/>.

¹²⁹ “UNESCO Database of National Cultural Heritage Laws.” UNESCO, March 3, 2020. <https://en.unesco.org/cultnatlaws>.

attempted to mitigate these risks through training and collaboration with other branches of the UN and international agencies. For instance, following the invasion of Ukraine in 2022, UNESCO noticed that many important pieces of cultural property belonging to Ukraine were being illegally sold.¹³⁰ In response to this, UNESCO set up training sessions with neighboring countries to allow their Culture Ministries to identify stolen work that might cross into their country.

In its collaboration with other UN agencies, UNESCO has frequently partnered with the Security Council to condemn the destruction and looting of cultural heritage by armed forces. Often this is related to the destruction of culturally important objects as well as the way in which the illicit cultural object trade often benefits terrorist organizations. For instance, in 2017, UNESCO partnered with the Security Council in efforts to prevent terrorist groups like Al-Qaeda and ISIL from their sale of cultural objects in regions they had seized control over, sales which at their peak accounted for millions in

revenue for these organizations.¹³¹ UNESCO worked with the Security Council to increase global cooperation against these groups as well as increase funding for UNESCO's heritage emergency funds which provides funding to preventative and emergency operations aimed at protecting cultural heritage.¹³²

Finally, UNESCO has maintained relationships with international law enforcement agencies outside of the U.N. to effectively respond to black markets trades and transactions related to cultural property. One such example is UNESCO's collaboration with Interpol. In 1999, UNESCO and Interpol signed a mutual cooperation agreement that set up standards by which the two organizations would share information, participate in each other's meetings, and develop programs to respond to mutual threats.¹³³ UNESCO and Interpol have

¹³¹ Osborn, Andrew. "Islamic State Looting Syrian, Iraqi Sites on Industrial Scale - UNESCO." Reuters, July 2, 2015. <https://www.reuters.com/article/uk-mideast-crisis-unesco/islamic-state-looting-syrian-iraqi-sites-on-industrial-scale-unesco-idUKKCN0PC1OS20150702>

¹³² "Security Council Condemns Destruction, Smuggling of Cultural Heritage by Terrorist Groups, Unanimously Adopting Resolution 2347 (2017) | UN Press." United Nations, March 24, 2017. <https://press.un.org/en/2017/sc12764.doc.htm>.

¹³³ "Relations with the International Criminal Police Organization (INTERPOL) and Draft Cooperation Agreement between UNESCO and That Organization." Unesdoc.unesco.org, 1999. <https://unesdoc.unesco.org/ark:/48223/pf0000115849>.

¹³⁰ "UNESCO Trains Professionals to Fight against Illicit Trafficking of Ukrainian Cultural Property." UNESCO.org, January 20, 2023. <https://www.unesco.org/en/articles/unesco-trains-professionals-fight-against-illicit-trafficking-ukrainian-cultural-property>

frequently collaborated to identify risks to cultural heritage, issue alerts about stolen items, and lead operations to seize stolen objects.¹³⁴ UNESCO additionally cooperates with organizations that have a particular relevance to specific repatriation cases. One such example of this is UNESCO's collaboration with the EU to identify inter-regional issues that might promote the illicit trafficking of cultural objects.¹³⁵

Possible Solutions

Looking to the future, there is so much UNESCO can do to continue the fight against the illicit cultural object trade as well as the preservation and protection of important cultural heritage. Throughout this committee, we would like you to focus on solutions that prioritize the protection of cultural heritage as an extension of educational, scientific, and cultural aims from a wide scope of historical considerations. Furthermore, we are excited to see how you create programs and plans of action that promote repatriation of cultural objects from before 1970, instead of the modern approach post-1970 which often prioritized current issues over past ones,

¹³⁴ "How We Fight Cultural Heritage Crime." INTERPOL. Accessed August 20, 2023. <https://www.interpol.int/Crimes/Cultural-heritage-crime/How-we-fight-cultural-heritage-crime>.

¹³⁵ "UNESCO's Cooperation with the European Union to Fight Illicit Trafficking of Cultural Property." UNESCO, April 24, 2023. <https://en.unesco.org/fighttrafficking/eu-cooperation>.

effectively threatening endangered languages further. Both past actions by UNESCO including the effects of its collaboration with international law enforcement agencies, influence of professional training and goals stated in the 1970 Convention as well as the aims of modern repatriation movements provide a strong foundation for UNESCO's next steps. The two primary areas of concern that your solutions should address fall into the following: the return of illicitly procured cultural objects to their rightful owner and the prevention of future damage or theft to cultural objects.

The effective protection of cultural objects will require both individual action by nations and international cooperation. On a domestic level, countries can protect cultural objects by honoring agreements to protect cultural objects that belong to members of marginalized communities within their country and properly catalog missing and present cultural objects. This would act as a preventative measure to stop illicit goods trafficking before it can begin, while also ensuring that when such cases might occur, there is a clear understanding of what objects are missing. Furthermore, individual nations can work directly with marginalized communities to ensure that they are taking into full account the complexities surrounding different cultural items as well as effectively dealing with questions of ownership. This includes formerly colonial nations considering ways to return stolen cultural

objects in a manner which effectively supports the nations from which the objects were stolen while also preserving the artifacts themselves.

In terms of an international and responsive solution for protecting cultural objects, there is the idea of creating a better collaboration between international law enforcement agencies.

In the past, UNESCO has collaborated with agencies such as INTERPOL as well as individual countries' security forces to effectively shut down illicit cultural goods sales.¹³⁶ Still, these agencies are heavily reliant on home nations' law enforcement infrastructure, since without the support from local authorities, it will be very difficult for them to operate effectively. Additionally, these agencies rely on clear legal guidelines for how to deal with such cases as well as the support of local judicial systems. Still, this solution is highly reactive rather than preventative and is limited in scope. It is not a substitute for clearer guidelines, nor is it a lasting solution for nations which cannot afford to maintain the protective infrastructure for their cultural goods once these international agencies leave.

International responses also include the potential for better training programs and awareness surrounding cultural property. These programs have historically had long lasting impacts as they create trained professionals who will be able to carry out analysis in the future and deal with

issues as they arise. While this response struggles in many ways similar to the previous one, it benefits in that with more trained professionals, countries might better identify ways in which weaknesses that thieves and looters exploit could be fixed. Additionally, this program should be somewhat self-sustaining as trained professionals will be able to support other trained professionals, creating a broader network of individuals capable of dealing with the illicit cultural object trade.

The United Nations is committed to decolonization as stipulated by the equal rights self-determination clause in its Charter. One of the largest issues related to cultural property is dealing with the legacy of colonization on these items. Therefore, in addition to the UN's commitment to protection of cultural heritage, repatriation movements also promote decolonization efforts and the reclaiming of fundamental United Nation's principles. Looking ahead, as more and more cultural objects are identified to rightfully belong to a group which does not currently possess them, UNESCO should hold up repatriation efforts of these goods as crucial to preserving cultural heritage.

Databases have been one of the most critical resources for establishing international codes of conduct as well as keeping track of cultural objects. Accordingly, technology should be used as a resource for documenting and protecting

¹³⁶ Ibid.

statutes related to possession of cultural objects as well as the objects themselves. Museums and private markets often function in a similar fashion, though their goals are often hyper-focused on protection and storage of these objects.

In crafting your solutions throughout the conference weekend, we hope you take into consideration the efficacy of past actions and these potential solutions, as well as bring your own creative ideas into the fold. We encourage you to branch into solutions that have never been done before, while still keeping your country's position and international diplomacy in mind. With the cultural heritage of nations around the world on the line, it is more important than ever that countries work together to tackle these imminent threats.

Bloc Positions

This section of the background guide will describe different positions that various countries might find themselves in as it relates to the protection of cultural objects. However, during committee, please do not feel pressured to create blocs based on these distinctions, as they are simply for the purposes of organizing the next few pages and serving as a basis point for further research and consideration. In fact, we encourage delegates to work with a variety of countries in

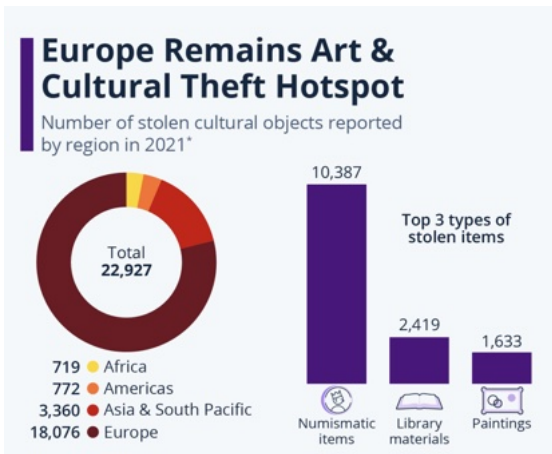
order to hear contrasting perspectives and create more diverse resolutions.

Europe

European nations face unique challenges when it comes to this topic. Many European nations have historically benefited from colonialism and as such possess a disproportionate amount of cultural property belonging to other groups. This often leads to power imbalances which can further exploit marginalized regions. Additionally, Europe has a well-developed infrastructure to deal with theft of cultural property, with the European Union setting clear regulations and having a history of collaboration with UNESCO.¹³⁷ Finally, Europe is also the primary victim of art theft as over 78% of cultural artifacts reported stolen in 2021 were reported within Europe.¹³⁸

¹³⁷ “UNESCO’s Cooperation with the European Union to Fight Illicit Trafficking of Cultural Property.” UNESCO, April 24, 2023. <https://en.unesco.org/fighttrafficking/eu-cooperation>.

¹³⁸ Zandt, Florian, and Felix Richter. “Infographic: Europe Remains Art & Cultural Theft Hotspot.” Statista Daily Data, August 17, 2023. <https://www.statista.com/chart/30613/number-of-stolen-cultural-objects-reported-by-region/>.



Stolen objects reported by region in 2021¹³⁹

Africa

A significant amount of stolen cultural property originates from Africa. With “up to 90% of sub-Saharan Africa’s material cultural legacy,” outside of the continent, it is safe to say that many African nations do not have proper ownership over their cultural heritage. This has significant costs to cultural heritage movements as well as financial costs in terms of tourism. Several African unions, such as ECOWAS, have attempted to rectify this situation by raising awareness of the issue and calling for restitution of African Cultural Property.¹⁴⁰

¹³⁹ *ibid*

¹⁴⁰ Limited, Daniel Inaju - Challydoff. “ECOWAS Tasks Stakeholders on Restitution of African Cultural Property to Its Country of Origin: Economic Community of West African States (ECOWAS).” *image*, March 22, 2023. <https://ecowas.int/ecowas-tasks-stakeholders-on-restitution-of-african-cultural-property-to-its-country-of-origin/>.

Latin America

While UNESCO recognized world heritage sites, it also notes which ones it believes are in danger from threats such as armed conflict, deterioration, or environmental disaster. There are seven Latin American nations which possess endangered world heritage sites and are in need of more protection.¹⁴¹ Delegates in this group may want to see how such issues overlap with protections for cultural property.

Arab States

Arab States have frequently collaborated and kept an open dialogue on issues related to protecting cultural property, with examples of such dialogue including holding celebrations and discussions on the 50th anniversary of the UNESCO 1970 Convention. Arab states often hold similar interests related to protection of cultural heritage. For instance, some of these states are frequently impacted by terrorist activity from organizations such as Al-Qaeda and ISIL, which can lead to the export, theft, and destruction of cultural

¹⁴¹ “In Danger: Managing Risks to Cultural Properties in Latin America.” ASIS Homepage, August 31, 2022. <https://www.asisonline.org/security-management-magazine/latest-news/online-exclusives/2022/in-danger-managing-risks-to-cultural-properties-in-latin-america/#:~:text=UNESCO%20is%20a%20specialized%20agency,and%20transmit%20to%20future%20generations.>

property.¹⁴² Additionally, some of these nations have recently experienced military interventions from western powers such as the United States. There are many cases in this region where cultural property belonging to those in this region are stolen by the intervening military actors, meaning there is a need for repatriation for these items.¹⁴³

Environmental Concerns

Nations who have cultural property that may be taken advantage of due to environmental disasters should consider how best to prepare for the future. Environmental disasters have historically led to a more chaotic enforcement of laws. As climate change worsens, cultural heritage sites are not immune and disasters could leave important cultural property exposed for robbers to take advantage of.

Active Conflict Zones

Beyond certain geographic regions, countries with conflict zones or high terrorist activity face unique challenges in that they will need support

to prevent looting by private civilians and greater security around their cultural objects. Additionally, nations which are under threat of terrorist forces will have an interest here as the cultural object trade is a major source of revenue for many terrorist orgs.¹⁴⁴

¹⁴² Osborn, Andrew. "Islamic State Looting Syrian, Iraqi Sites on Industrial Scale -UNESCO." Reuters, July 2, 2015.

<https://www.reuters.com/article/uk-mideast-crisis-unesco/islamic-state-looting-syrian-iraqi-sites-on-industrial-scale-unesco-idUKKCN0PC1OS20150702>

¹⁴³ Al Jazeera. "Twenty Years after the US Invasion, Where Are Iraq's Antiquities?" The Iraq War: 20 years on | Al Jazeera, April 7, 2023.

<https://www.aljazeera.com/features/2023/4/7/20-years-after-the-us-invasion-where-are-iraqs-antiquities>

¹⁴⁴ "Tackling Illicit Trafficking of Antiquities and Its Ties to Terrorist Financing - United States Department of State." U.S. Department of State, December 1, 2020.

<https://2017-2021.state.gov/tackling-illicit-trafficking-of-antiquities-and-its-ties-to-terrorist-financing/>

Glossary

Art Market: Markets where works of art are legally sold. This can include elements of cultural property beyond paintings. Some items sold in these markets can still be illegally sourced if private forces do not effectively screen them.

Black Markets: Markets in which the sales that occur contain some measure of illegality in their exchange. In the context of this topic this primarily relates to stolen cultural property.

Code of Ethics: A set of agreed upon terms to ensure that private forces do not buy immorally sourced items

Cultural Heritage: Tangible and intangible elements which make up and distinguish the identity of groups of people.

Cultural Property: Physical items which help make up a group's cultural heritage.

Database: A collection of information about an item or collection of items. Many nations develop databases of cultural property to effectively track them.

Enforcement Agencies: These agencies can take different names but in the context of our topic individual nations may fund enforcement agencies within their country to fight against potential threats to cultural property.

Exportation: the transfer of an item from one country to another. In this context, this is often an illegal removal of a cultural item to a country that is not its origin, however, under the 1970 convention, legal transfers of ownership are permissible.

Repatriation: The return of an item to its country of origin.

EST. 1989

MUNUC

BIBLIOGRAPHY

- “1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict.” UNESCO, October 10, 2021.
<https://en.unesco.org/protecting-heritage/convention-and-protocols/1954-convention>.
- “1995 Convention.” UNIDROIT, November 24, 2022.
<https://www.unidroit.org/instruments/cultural-property/1995-convention/>.
- “10 Largest Music Festivals Around the Globe.” Latitude 28° Global, 2017.
- Abueish, Tamara. “Saudi Arabia’s Booming Music Industry Offers New Possibilities for Regional Artists.” Al Arabiya English, January 18, 2023.
- Al Jazeera. “Twenty Years after the US Invasion, Where Are Iraq’s Antiquities?” The Iraq War: 20 years on | Al Jazeera, April 7, 2023.
<https://www.aljazeera.com/features/2023/4/7/20-years-after-the-us-invasion-where-are-iraqs-antiquities>
- “Art Antiquities on the Worldwide Black Market-a Big Business.” Wellesley College, May 17, 2017.
<https://www.wellesley.edu/news/2017/node/117601>.
- “Artists.” Sony Music Entertainment Latin, September 6, 2018.
- “Australian Aboriginal Music.” Kaitlin Bove Music. Accessed 2023.
- Berlinger, Joshua. “North Korea to Hold Mass Games for First Time in Five Years, Tour Group Says.” CNN, June 20, 2018.
- Carrington, William J, and Enrica Detragiache. “Finance and Development.” Finance and Development | F&D, 1999.
- Chang, Dominique. “BTS’ New Music Becomes ‘Too Westernized’ as Recent Singles Are All in English.” The Accolade, September 13, 2021.
- “Cities of Music Network.” UNESCO, 2023.
- Clark, Brian. “The 10 Largest Record Labels in the World (2023).” Musician Wave, July 7, 2022.
- “Codes and Practical Instruments.” UNESCO, February 9, 2021.
<https://en.unesco.org/fighthilicitt trafficking/tools>.
- Cohn, Paulette. “Check Out Brad Paisley’s Golden Buzzer Pick and the Six Other Acts Going Through on America’s Got Talent.” Parade, July 17, 2019.

- “Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.” UNESCO. Accessed August 21, 2023.
<https://en.unesco.org/about-us/legal-affairs/convention-means-prohibiting-and-preventing-illicit-import-export-and>.
- Corona, Mireille. “Pop Culture in Latin America over the Years: A Deep Dive.” Sherlock Communications, September 12, 2022.
- Cotton, Johnny. “Belgium Begins Long Road to Returning Looted Congolese Art Works.” Reuters, July 6, 2021.
<https://www.reuters.com/lifestyle/belgium-begins-long-road-returning-looted-congolese-art-works-2021-07-06/>.
- Creamer, Colleen. “36 Hours in Nashville.” The New York Times, March 9, 2023.
- Cross, Alan. “6 Reasons Why Old Music Is Endangering the Music of Today and the Future.” Global News, January 27, 2022.
- Crossley-Holland, Peter. “Preservation and Renewal of Traditional Music.” JSTOR, 1964.
- De Angelis, Enrico. “Introduction: The Hybrid System of Egypt and ‘Cultural Chaos.’”
- Dresser, Jordan. “Native American Artifacts Tell a Story of Loss, Betrayal and Survival.” PBS, September 6, 2019. <https://www.pbs.org/independentlens/blog/native-american-artifacts/>.
- Flores, Griselda. “Here Are the World Cup Songs & Anthems Through the Years.” Billboard, October 24, 2022.
- Florida, Richard. “The Rise, and Urbanization, of Big Music Festivals.” Bloomberg.com, August 13, 2019.
- Ghanem, Khaoula. “Saudi Arabia’s MDLBEAST Soundstorm Is the Region’s Answer to Tomorrowland.” Arab News, December 19, 2021.
- Gogoni, Ronaldo. “Como Usar o Apple Music [Guia Para Iniciantes].” Tecnoblog, March 31, 2023.
- Haq, Husna. “After Centuries of Cultural Theft, Why More Nations Are Returning Looted Artifacts.” The Christian Science Monitor, March 13, 2018.
<https://www.csmonitor.com/World/Points-of-Progress/2018/0313/After-centuries-of-cultural-theft-why-more-nations-are-returning-looted-artifacts>.
- Hayes, Adam. “What Is Pari-Passu?” Investopedia, April 25, 2023.
- “Home of Soundstorm, XP & Music in the Middle East.” MDLBEAST, 2023.
- “How We Fight Cultural Heritage Crime.” INTERPOL. Accessed August 20, 2023.
<https://www.interpol.int/Crimes/Cultural-heritage-crime/How-we-fight-cultural-heritage-crime>.

“IFPI Global Music Report 2023.” International Federation of the Phonographic Industry, 2023.

“In Danger: Managing Risks to Cultural Properties in Latin America.” ASIS Homepage, August 31, 2022.
<https://www.asisonline.org/security-management-magazine/latest-news/online-exclusives/2022/in-danger-managing-risks-to-cultural-properties-in-latin-america/#:~:text=UNESCO%20is%20a%20specialized%20agency,and%20transmit%20to%20future%20generations.>

Kimeria, Ciku. “The Battle to Get Europe to Return Thousands of Africa’s Stolen Artifacts Is Getting Complicated.” Quartz, November 29, 2019.
<https://qz.com/africa/1758619/europes-museums-are-fighting-to-keep-africas-stolen-artifacts.>

Limited, Daniel Inaju - Challydoff. “ECOWAS Tasks Stakeholders on Restitution of African Cultural Property to Its Country of Origin: Economic Community of West African States (ECOWAS).” image, March 22, 2023.
[https://ecowas.int/ecowas-tasks-stakeholders-on-restitution-of-african-cultural-property-to-its-country-of-origin/.](https://ecowas.int/ecowas-tasks-stakeholders-on-restitution-of-african-cultural-property-to-its-country-of-origin/)

Lollapalooza, 2023.

Marcelo, Philip. “Return of Wounded Knee Artifacts Spotlights Slow Repatriation Pace for Native Americans.” USA Today, July 30, 2022.
[https://www.usatoday.com/story/news/nation/2022/07/30/native-american-wounded-knee-artifacts-repatriation/10191921002/.](https://www.usatoday.com/story/news/nation/2022/07/30/native-american-wounded-knee-artifacts-repatriation/10191921002/)

“MARKET ANALYSIS OF THE CULTURAL AND CREATIVE SECTORS IN EUROPE.” Cultural and creative sectors guarantee facility (CCS GF), December 12, 2017.
[https://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility/index.htm.](https://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility/index.htm)

Martínez Cantera, Angel. “Reclaiming India’s Stolen Cultural Heritage.” – The Diplomat, October 25, 2019. [https://thediplomat.com/2019/10/reclaiming-indias-stolen-cultural-heritage/.](https://thediplomat.com/2019/10/reclaiming-indias-stolen-cultural-heritage/)

“Mawazine Festival.” Tripadvisor, 2023.

McKay, Cory. “The Global Corporatization of Music.” McGill University. 2023.

Me, Angela, and Sonya Yee. FALSE TRADES: UNCOVERING THE SCALE AND SCOPE OF TRAFFICKING IN CULTURAL PROPERTY. Accessed August 22, 2023.
[https://www.unodc.org/documents/data-and-analysis/briefs/Trafficking_in_cultural_properties_brief.pdf.](https://www.unodc.org/documents/data-and-analysis/briefs/Trafficking_in_cultural_properties_brief.pdf)

Mouttaki, Amanda. “Complete Guide to the Mawazine Festival in Rabat, Morocco.” MarocMama, January 6, 2021.

- Mulligan, Mark. "Labels Are Going to Become More Like VCS Than They Probably Want to Be." Music Industry Blog, July 30, 2021.
- Nikolsky, Aleksey. "Evolution of the Music Market; How Western Music Canon Relates to Westernization of the World." Academia.edu, September 6, 2014.
- Office, U.S. Government Accountability. "Efforts to Protect and Repatriate Native American Cultural Items and Human Remains." U.S. GAO, November 1, 2022.
<https://www.gao.gov/blog/efforts-protect-and-repatriate-native-american-cultural-items-and-human-remains>.
- Office, U.S. Government Accountability. "Native American Cultural Resources: Improved Information Could Enhance Agencies' Efforts to Analyze and Respond to Risks of Theft and Damage." Native American Cultural Resources: Improved Information Could Enhance Agencies' Efforts to Analyze and Respond to Risks of Theft and Damage | U.S. GAO, November 1, 2022.
<https://www.gao.gov/products/gao-21-110>.
- Osborn, Andrew. "Islamic State Looting Syrian, Iraqi Sites on Industrial Scale -UNESCO." Reuters, July 2, 2015.
<https://www.reuters.com/article/uk-mideast-crisis-unesco/islamic-state-looting-syrian-iraqi-sites-on-industrial-scale-unesco-idUKKCN0PC1OS20150702>.
- Pastukhov, Dmitry. "Market Intelligence for the Music Industry." Soundcharts, March 16, 2022.
- Peralta, Johansen. "Country Music Expands Its Global Reach." Spotify, November 29, 2018.
- Pryor, Gregor. "Latin America Has the World's Fastest Growing Music Market. Now It's Set to Go Global." WIRED UK, January 12, 2019.
- "Reggae Girlz." Jamaica Reggae Girlz Foundation, 2023.
- "Relations with the International Criminal Police Organization (INTERPOL) and Draft Cooperation Agreement between UNESCO and That Organization." Unesdoc.unesco.org, 1999.
<https://unesdoc.unesco.org/ark:/48223/pf0000115849>.
- Roche, Ava, and Samuel Smith. "Breakdown: Music Streaming Monetization Flow." Music Business Journal, September 23, 2019.
- "'Rockin' All Over the World': Economic Potential of Music for LDCs." UNCTAD, May 16, 2001.
- "Rock in Rio – Informações Oficiais Em Tempo Real. Novidades, Line-up e Muito Mais." Rock in Rio, 2023.
- Rovzer, Chris. "What Happens to Stolen Art after a Heist?" Claims Journal, June 15, 2015.
<https://www.claimsjournal.com/news/international/2015/06/15/263956.htm>.

- “Security Council Condemns Destruction, Smuggling of Cultural Heritage by Terrorist Groups, Unanimously Adopting Resolution 2347 (2017) | UN Press.” United Nations, March 24, 2017. <https://press.un.org/en/2017/sc12764.doc.htm>.
- Smirke, Richard. “IFPI Global Report 2023: Music Revenues Climb 9% to \$26.2 Billion.” Billboard, March 21, 2023.
- “Sony Music.” Sony Music Entertainment, 2023.
- “Tackling Illicit Trafficking of Antiquities and Its Ties to Terrorist Financing - United States Department of State.” U.S. Department of State, December 1, 2020. <https://2017-2021.state.gov/tackling-illicit-trafficking-of-antiquities-and-its-ties-to-terrorist-financing/>.
- Taylor Nation. “Taylor Swift Grand Ole Opry.” Pinterest, August 20, 2012.
- Terrill, Amy, and Alex Jacob. “How Cities Benefit from Helping the Music Industry Grow.” WIPO, September 2015.
- “The Art Market: A Victim of Its Own Success.” UNESCO, October 21, 2020. <https://en.unesco.org/courier/2020-4/art-market-victim-its-own-success>.
- “The Creative Cities Network: A Global Platform for Local Endeavour.” UNESCO, 2007.
- “The Major Labels – Everything You Need to Know About Major Record Labels.” Soundplate.com - Record Label & Music Platform, March 2, 2022.
- “The Mastering of a Music City.” IFPI, 2020.
- “The Protection and Promotion of Musical Diversity.” UNESCO, 2006.
- Thompson, David Lee. “Columbia Records and Billy Joel.” Fine Art America, October 30, 2017.
- “Ultra Worldwide.” Ultra Music Festival, May 22, 2019.
- “UNESCO Database of National Cultural Heritage Laws.” UNESCO, March 3, 2020. <https://en.unesco.org/cultnatlaws>.
- “UNESCO Trains Professionals to Fight against Illicit Trafficking of Ukrainian Cultural Property.” UNESCO.org, January 20, 2023. https://www.unesco.org/en/articles/unesco-trains-professionals-fight-against-illicit-trafficking-ukrainian-cultural-property?TSPD_101_R0=080713870fab2000995cdeec4e9bc67ed57442bc14b6afddc60ca4e5e82008c818021d22708259ab0845995503143000cd39811bd4f28d08927ef1e2dc063a964ef2e2b46e454f2dbd5a7a6da11ba3df9d73a0d89b1f51f57597339e0aad0c6b#:~:text=Following%20its%20call%20concerning%20the,and%20cultural%20heritage%20professionals%20and.

“UNESCO’s Cooperation with the European Union to Fight Illicit Trafficking of Cultural Property.”
UNESCO, April 24, 2023. <https://en.unesco.org/fighttrafficking/eu-cooperation>.

“What Do the Interpol Stats Reveal about Art Theft?” Widewalls, March 23, 2018.
<https://www.widewalls.ch/magazine/interpol-art-theft>.

“Why Soundcloud Is Great for Independent Artists.” Sage Audio, 2023.

Zandt, Florian, and Felix Richter. “Infographic: Europe Remains Art & Cultural Theft Hotspot.” Statista
Daily Data, August 17, 2023.
<https://www.statista.com/chart/30613/number-of-stolen-cultural-objects-reported-by-region/>.

