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# UN Educational, Scientific and Cultural Organization Background Guide 2024

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Written by Max Lacey and Tobías Jácome





# NATIONAL MODEL UNITED NATIONS

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Dear Delegates,

Welcome to the 2024 National Model United Nations Galápagos Conference (NMUN•Galápagos)! We are pleased to introduce you to our committee, the United Nations Educational, Scientific and Cultural Organization (UNESCO). This year's staff are: Director Max Lacey and Assistant Director Tobías Jácome. Max is a Graphic Designer and Communications Manager and is based in London, United Kingdom. Tobías Jácome is a Mechanical Engineering Student from Quito, Ecuador. He studies at Universidad San Francisco de Quito and is temporarily working as a sustainability advisor for flower farms.

The topics under discussion for UNESCO are:

1. Sustainable Tourism and World Heritage Sites
2. Strengthening Culture and Arts Education

This Background Guide serves as an introduction to the topics for this committee. However, it is not intended to replace individual research. We encourage you to explore your Member State's policies in depth and use the Annotated Bibliography and Bibliography to further your knowledge on these topics. In preparation for the Conference, each delegation will submit a Position Paper by 11:59 p.m. (Eastern) on 1 November 2024 in accordance with the guidelines in the [Position Paper Guide](#) and the [NMUN•Galápagos Position Papers](#) website.

Two resources, available to download from the [NMUN website](#), serve as essential instruments in preparing for the Conference and as a reference during committee sessions:

1. [NMUN Delegate Preparation Guide](#) - explains each step in the delegate process, from pre-Conference research to the committee debate and resolution drafting processes. Please take note of the information on plagiarism, and the prohibition on pre-written working papers and resolutions. Delegates should not start discussion on the topics with other members of their committee until the first committee session.
2. [NMUN Rules of Procedure](#) - include the long and short form of the rules, as well as an explanatory narrative and example script of the flow of procedure.

In addition, please review the mandatory [NMUN Conduct Expectations](#) on the NMUN website. They include the Conference dress code and other expectations of all attendees. We want to emphasize that any instances of sexual harassment or discrimination based on race, gender, sexual orientation, national origin, religion, age, or disability will not be tolerated. If you have any questions concerning your preparation for the committee or the Conference itself, please contact Lauren Kiser at [dsg.galapagos@nmun.org](mailto:dsg.galapagos@nmun.org).

We wish you all the best in your preparations and look forward to seeing you at the Conference!

Sincerely,

Max Lacey, Director  
Tobías Jácome, Assistant Director

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## Committee Overview

### Introduction

The United Nations Educational, Scientific and Cultural Organization (UNESCO) is a specialized agency that coordinates with the United Nations through the Economic and Social Council (ECOSOC).<sup>1</sup> Although it is financially and structurally independent from the United Nations, UNESCO works closely with several United Nations entities to promote common goals, including peace and security, and social and economic development.<sup>2</sup> Per its mandate, UNESCO has coordinated and produced several international standards for the promotion of peace through collaboration in the fields of education, intercultural dialogue, and communication and information.<sup>3</sup> Among these are the *Convention Against Discrimination in Education* (1960), the *Declaration on Race and Racial Prejudice* (1978), the *ICT Competency Framework for Teachers* (2018), the *Global Convention on the Recognition of Qualifications concerning Higher Education* (2019), and the *Recommendation on the Ethics of Artificial Intelligence* (2022).<sup>4</sup>

### Mandate, Functions, and Powers

UNESCO's mandate is derived from article 1, paragraph 3 of the *Charter of the United Nations* (1945), and is fully defined by the *UNESCO Constitution* (1945).<sup>5</sup> UNESCO is tasked to promote collaboration among Member States in the fields of education, science, and culture to develop and maintain peace, the rule of law, and mutual respect.<sup>6</sup> Additionally, UNESCO is responsible for coordinating and supporting the development of knowledge and culture for "economic stability, political security, and general well-being of the peoples of the world."<sup>7</sup> UNESCO plays a significant role in coordinating international conventions and setting standards in the areas of education, culture, and science.<sup>8</sup>

Whilst the following list is not exhaustive, the mandate of UNESCO can be summarized as:

- UNESCO **will generally**: make policy recommendations to other bodies and Member States in the fields within its mandate; hold international conferences to deliberate issues and set standards; provide expert research and consultation to the primary organs of the United Nations system and synergize its work with other United Nations bodies through ECOSOC; work with other entities and organizations to implement programs in matters related to education, science, culture, communication, and information; maintain international standards and records of cultural, natural, and intangible heritage; provide support to Member States in protecting items of cultural significance, improving their education systems, and collaborating in scientific fields.<sup>9</sup>

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<sup>1</sup> New Zealand Ministry of Foreign Affairs and Trade. *United Nations Handbook 2023-24*. 2023.

<sup>2</sup> United Nations Conference on International Organization. *Charter of the United Nations*. 1945. art. 63.

<sup>3</sup> United Nations Educational, Scientific and Cultural Organization. *Basic Texts: 2016 edition*. 2016.

<sup>4</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO (ERI/2010/WS/2)*. 2010. p. 37; United Nations Educational, Scientific and Cultural Organization. *Recommendation on the Ethics of Artificial Intelligence*. 2022; United Nations Educational, Scientific and Cultural Organization. *Global Convention of Higher Education*. N.d.

<sup>5</sup> United Nations Conference on International Organization. *Charter of the United Nations*. 1945. art. 1; United Nations Educational, Scientific and Cultural Organization. *Constitution of the United Nations Educational, Scientific and Cultural Organization*. 1945. p. 5.

<sup>6</sup> *Ibid.* art. V, art. I, para. 1.

<sup>7</sup> Conference of Allied Ministers of Education. *Conference for the Establishment of UNESCO (ECO/CONF./29)*. 1945. p. 1.

<sup>8</sup> United Nations Educational, Scientific and Cultural Organization. *Implementation of standard-setting instruments*. 2015.

<sup>9</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO (ERI/2010/WS/2)*. 2010. p. 32.

- UNESCO **will not generally**: set norms and standards in fields other than education, science, and culture; demand action from Member States and other entities on policy development and implementation, typically encouraging and helping facilitate partnerships with organizations instead; request specific action from Member States and other entities on the promotion of access to education, cultural heritage, and scientific programs but instead provide frameworks and policy recommendations.<sup>10</sup>

Outlined in its *Medium-Term Strategy 2022-2029*, UNESCO further serves as: an international forum for ideas, innovation, and policy advice in education, science, culture, and communication and information; a global center for policy analysis, monitoring, benchmarking, and the development and analysis of data and statistics; a standard-setter that supports their implementation; a facilitator and catalyst for international and regional cooperation.<sup>11</sup> UNESCO also plays a significant strategic oversight role with respect to the implementation of Sustainable Development Goal 4 (quality education) of the *2030 Agenda for Sustainable Development*.<sup>12</sup>

### **Governance, Structure, and Membership**

UNESCO is a legally independent agency that entered a relationship with the United Nations in 1945.<sup>13</sup> UNESCO is governed by its own set of rules, membership independent from that of the United Nations, organizational structure, and budget.<sup>14</sup> UNESCO currently has 194 Member States and 12 Associate Members.<sup>15</sup> Two major bodies, the General Conference and Executive Board, govern the work of UNESCO.<sup>16</sup>

The General Conference, consisting of all UNESCO Member States, meets every two years.<sup>17</sup> The General Conference is primarily responsible for: electing the 58 members of the Executive Board, who serve four-year terms; deliberating on and approving recommendations from the Executive Board; summoning international conferences; considering reports from Member States; and advising United Nations organizations on matters of education, science, and culture.<sup>18</sup> The General Conference may also establish special and technical committees, create subsidiary organs, and invite observers on the recommendation of the Executive Board.<sup>19</sup> Every two years, the Executive Board: prepares the biennial agenda for, submits policy recommendations to, and implements decisions adopted by the General Conference; recommends the admission of new Members; nominates the Director-General; and reviews the budget.<sup>20</sup> Additionally, the Executive Board may advise the primary organs of the United Nations on issues relevant to its mandate, consult with representatives of intergovernmental organizations (IGOs) and independent experts, and request advisory opinions from the International Court of Justice.<sup>21</sup>

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<sup>10</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO in brief*. N.d.

<sup>11</sup> United Nations Educational, Scientific and Cultural Organization. *Medium-Term Strategy 2022-2029 (41 C/4)*. 2022.

<sup>12</sup> Ibid.

<sup>13</sup> United Nations, General Assembly. *Agreements with Specialized Agencies (A/RES/50(I))*. 1945.

<sup>14</sup> Ibid.

<sup>15</sup> United Nations Educational, Scientific and Cultural Organization. *Member States*. N.d.

<sup>16</sup> New Zealand Ministry of Foreign Affairs and Trade. *United Nations Handbook 2023-24*. 2023.

<sup>17</sup> Ibid.

<sup>18</sup> United Nations Educational, Scientific and Cultural Organization. *Constitution of the United Nations Educational, Scientific and Cultural Organization*. 1945. arts. III-VI.

<sup>19</sup> Ibid. arts. III-VI.

<sup>20</sup> Ibid. 1945. art. V; United Nations Educational, Scientific and Cultural Organization. *Executive Board in Brief*. N.d.

<sup>21</sup> United Nations Educational, Scientific and Cultural Organization. *Constitution of the United Nations Educational, Scientific and Cultural Organization*. 1945. art. V.

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## 1. Sustainable Tourism and World Heritage Sites

*“Tourism brings progress. As one of the biggest sectors in the global economy, it has great power to bridge cultures, generate new opportunities and promote sustainable development.”*<sup>22</sup>

### **Introduction**

The United Nations Educational, Scientific and Cultural Organization (UNESCO) has highlighted several places on earth that are of outstanding cultural and natural value to humanity, and defines them as World Heritage Sites.<sup>23</sup> Across Member States, these sites represent the legacy of previous civilizations and valuable heritage that future generations will be gifted.<sup>24</sup> World Heritage Sites are considered universally valuable to all, regardless in which Member State they are located.<sup>25</sup> As such, the protection of World Heritage Sites is an essential task carried out by UNESCO and Member States to ensure that they continue to present their value as time passes.<sup>26</sup>

The United Nations World Tourism Organization (UNWTO) defines tourism as the social, cultural, and economic phenomenon related to the movement of people to places outside their usual place of residence, both within and between states.<sup>27</sup> Furthermore, as a relatively newer term, UNWTO defines sustainable tourism as tourism that takes action to reduce its impact on the environment, the economy, and adjacent communities.<sup>28</sup> Sustainable tourism also takes full account of its current and future economic, social, and environmental impacts, keeping in mind the effects tourism has on visitors and locations.<sup>29</sup> In contrast, unsustainable tourism represents actions and scenarios that endanger the long-term viability of tourism, be it through destruction of the environment, inadequate management, or the development of other industries.<sup>30</sup>

Tourism levels are expected to return to pre-pandemic levels for the first time in 2024, with experts estimating up to 2% growth from 2019.<sup>31</sup> In 2023, there were approximately 1.285 billion international tourists, with international and domestic tourism making up 3% of global Gross Domestic Product (GDP), or around \$3.3 trillion USD.<sup>32</sup> Developing countries can be highly dependent on tourism with, on average, 20% of their GDP is derived from tourism.<sup>33</sup> This is especially true for Small Island States, where tourism can account from 50% to 80% of the national GDP.<sup>34</sup> In contrast, advanced economies oscillate between only 2% and 10% of GDP, even if they are considered popular tourist destinations.<sup>35</sup>

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<sup>22</sup> Guterres. *UN World Tourism Organization General Assembly*. 2023.

<sup>23</sup> United Nations Educational, Scientific and Cultural Organization. *What is World Heritage?*. N.d.

<sup>24</sup> United Nations Educational, Scientific and Cultural Organization. *World Heritage*. N.d.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

<sup>27</sup> United Nations World Tourism Organization. *International Recommendations for Tourism Statistics*. 2008. p. 1.

<sup>28</sup> United Nations World Tourism Organization. *Making Tourism More Sustainable - A Guide for Policy Makers*. 2005. p. 12.

<sup>29</sup> Ibid. p. 12.

<sup>30</sup> Barakazi. *Unsustainable Tourism Approaches in Touristic Destinations: A Case Study in Turkey*. 2023. p. 14.

<sup>31</sup> United Nations World Tourism Organization. *International Tourism to Reach Pre-Pandemic Levels in 2024*. 2024.

<sup>32</sup> United Nations World Tourism Organization. *UN Tourism Barometer*. 2024.

<sup>33</sup> United Nations World Tourism Organization. *The Economic Contribution of Tourism and the Impact of COVID-19*. 2021.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.



Tourism presents opportunities for Member States with World Heritage Sites, ranging from economic development to the promotion of a strong cultural identity.<sup>36</sup> Tourism to World Heritage Sites is a source of income from the economic movement visitors generate.<sup>37</sup> Moreover, there is a direct link between the management of tourism at sites with the quality of life of local communities, meaning that reduction or elimination of this market can severely impact thousands of lives.<sup>38</sup> Especially in developing countries, this tourism can come from World Heritage Sites, since these are recognized for attracting visitors into Member States, making their conservation essential for their economies.<sup>39</sup>

However, tourism can also have negative impacts on sites.<sup>40</sup> In Machu Picchu, an archaeological site in Peru, vandalism, pollution, and the exploration of restricted areas by visitors has caused concern regarding the integrity of the Incan ruins.<sup>41</sup> Additionally, over tourism has caused erosion on the mountainside, causing accessibility restrictions to be put in place by the Peruvian government in order to avoid irreparable damage.<sup>42</sup> Similarly, failure to maintain sustainable tourism practices in the Galápagos Islands, an archipelago off the coast of Ecuador, has threatened endangered species due to continuous land and water contamination, introduction of invasive species, and the disappearance of drinkable water sources.<sup>43</sup>

### ***International and Regional Framework***

In 1947, the first assembly on tourism was held by the international community through the International Union of Official Travel Organizations (IUOTO).<sup>44</sup> In 1948, the United Nations adopted the *Universal Declaration of Human Rights*, of which article 13 mentions that “everyone has the right to freedom of movement and residence within the borders of each state” and that “everyone has the right to leave any country, including his own, and to return to his country,” setting a basis for tourism in the future.<sup>45</sup> By 1970, the IUOTO adopted the *Statute of the United Nations World Tourism Organization*, officially establishing UNWTO in 1975.<sup>46</sup> UNWTO was created with the goal of ensuring “promotion of responsible, sustainable and universally accessible tourism.”<sup>47</sup> Furthermore, with an understanding of the importance of sustainability, UNWTO declared the *Charter for Sustainable Tourism* (1995) as a framework to promote environmentally-friendly tourism, while maintaining economic movement and conserving local communities involved in tourism activities.<sup>48</sup> In order to ensure the universal acceptance of statistics and facts measured regarding sustainable tourism, UNWTO established the *Statistical Framework for Measuring the Sustainability of Tourism* (2024).<sup>49</sup> This framework provides an internationally agreed upon system to measure variables such as economic, social, environmental, and sustainable practices.<sup>50</sup>

UNESCO established the *Convention Concerning the Protection of the World Cultural and Natural Heritage* in 1972, which outlines the criteria for the selection, protection, funding, and procedures relating

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<sup>36</sup> United Nations World Tourism Organization. *Tourism at World Heritage Sites – Challenges and Opportunities*. 2013. p. 10.

<sup>37</sup> Ibid. p. 11.

<sup>38</sup> Ibid. p. 11.

<sup>39</sup> Ibid. p. 10.

<sup>40</sup> Ibid. p. 10.

<sup>41</sup> Schlauderer et al. *Journal of Hospitality & Tourism Cases. Machu Picchu case study*. 2021.

<sup>42</sup> Ibid.

<sup>43</sup> Reale. *Harvard International Review. The Galápagos Islands: Economy over Ecosystems*. 2022.

<sup>44</sup> United Nations World Tourism Organization. *History*. N.d.

<sup>45</sup> United Nations, General Assembly. *Universal Declaration of Human Rights (A/RES/217 A (III))*. 1948.

<sup>46</sup> United Nations World Tourism Organization. *History*. N.d.

<sup>47</sup> United Nations World Tourism Organization. *Statutes Of The World Tourism Organization*. 1970.

<sup>48</sup> United Nations World Tourism Organization. *Charter for Sustainable Tourism*. 1995.

<sup>49</sup> United Nations World Tourism Organization. *Statistical Framework for Measuring the Sustainability of Tourism*. 2024.

<sup>50</sup> Ibid.

to World Heritage Sites.<sup>51</sup> Article 1 defines that cultural heritage includes monuments, groups of buildings, and sites, while article 2 defines natural heritage as including natural formations, geological and physiographical formations, and natural sites.<sup>52</sup> In addition, article 5 states that to ensure adequate protection of World Heritage Sites, Member States should adopt protective policies, engage in further research on the dangers faced by sites, and enact possible countermeasures, among other actions.<sup>53</sup>

Later, in 1978, UNESCO adopted the *Operational Guidelines for the Implementation of the World Heritage Convention*, further detailing the specific instructions for the original convention.<sup>54</sup> This guideline is the most comprehensive document regarding World Heritage Sites, containing a compilation of the convention and decisions made by the World Heritage Committee.<sup>55</sup> It includes the definition for mixed sites - sites that combine both natural and cultural aspects - a list of programs that UNESCO has made to address World Heritage Sites, and the detailed process for inscription of properties on the list.<sup>56</sup>

In 2002, the UNESCO World Heritage Committee adopted the *Budapest Declaration on World Heritage (2002)*.<sup>57</sup> This declaration introduced objectives in regard to the World Heritage List in order to help its growth and protection.<sup>58</sup> It invites Member States to nominate new sites for the World Heritage List, promote World Heritage Sites using resources such as education in communities, and ensure that said communities are involved in the management and protection of World Heritage Sites.<sup>59</sup> As a separate set of objectives, the declaration also introduced its 'four Cs', credibility, conservation, capacity-building, and communication as a recommendation to all involved parties when managing World Heritage Sites.<sup>60</sup> Later, *The "fifth C" for "Communities"* (2007) was introduced.<sup>61</sup>

The United Nations General Assembly adopted the *2030 Agenda for Sustainable Development (2030 Agenda)* in 2015, including the Sustainable Development Goals (SDG) which form the organization's primary overarching development agenda.<sup>62</sup> From these goals, SDG 8 (decent work and economic growth), SDG 12 (responsible consumption and production), and SDG 14 (life below water) have specific targets relating to tourism.<sup>63</sup> These targets are 8.9, which specifically promotes implementing policies to further develop sustainable tourism, 12.b, which seeks to monitor the relation between sustainable development and the creation of jobs in sustainable tourism, and 14.7, which entails the benefits of Small Island States when discussing tourism.<sup>64</sup> According to the UNWTO, however, all SDGs can be related to tourism; for example, poverty reduction through job generation, empowering women in enterprise, and the reunion of diverse cultures in peaceful manners are some examples.<sup>65</sup> Furthermore, in 2022, the General

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<sup>51</sup> United Nations Educational, Scientific and Cultural Organization. *Convention concerning the Protection of the World Cultural and Natural Heritage*. 1972.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> United Nations Educational, Scientific and Cultural Organization. *Operational Guidelines for the Implementation of the World Heritage Convention*. 1978.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid., pp. 20, 22, 37.

<sup>57</sup> United Nations Educational, Scientific and Cultural Organization, World Heritage Committee. *Budapest Declaration on World Heritage*. 2002.

<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

<sup>60</sup> Ibid.

<sup>61</sup> United Nations Educational, Scientific and Cultural Organization, World Heritage Committee. *Decision 31 COM 13B*. 2007.

<sup>62</sup> United Nations, General Assembly. *Transforming our World: the 2030 Agenda for Sustainable Development (A/RES/70/1)*. 2015.

<sup>63</sup> United Nations World Tourism Organization. *Tourism in the 2030 Agenda*. N.d.

<sup>64</sup> United Nations, General Assembly. *Transforming our World: the 2030 Agenda for Sustainable Development (A/RES/70/1)*. 2015. pp. 20, 23, 24.

<sup>65</sup> United Nations World Tourism Organization. *Tourism in the 2030 Agenda*. N.d.

Assembly adopted resolution 77/178 on the “promotion of sustainable and resilient tourism, including ecotourism, for poverty eradication and environmental protection,” recognizing the importance of sustainable tourism, not only to ensure protection of the environment, but also the impact it can have on local economies.<sup>66</sup>

Other important documents include the *Convention on Biological Diversity*, which the United Nations adopted in 1993 as a means to protect natural biodiversity and ecosystems worldwide.<sup>67</sup> World Heritage Sites, especially those under the natural site category, are filled with biodiversity and an important contributor to protecting ecosystems on both land and water.<sup>68</sup> Furthermore, the United Nations Conference on Housing and Sustainable Urban Development (Habitat-III) created *The New Urban Agenda* (2016), of which article 60 calls for the implementation of sustainable tourism in the international systems.<sup>69</sup>

### **Role of the International System**

Having created the *Convention Concerning the Protection of the World Cultural and Natural Heritage* in 1972, and being responsible for the supervision of the several committees, centers, and programs that have stemmed from it, UNESCO is the main body in charge of World Heritage Sites and their management within the international system.<sup>70</sup> Its main responsibilities are to encourage the nomination of new sites, ensure the maintenance of the balance between conservation and economic development, cooperate with all interested parties in the protection of heritage, promote the sites through education and communication, and ensure the involvement of communities in all procedures involving World Heritage Sites.<sup>71</sup> UNESCO coordinates this through the World Heritage Committee and the World Heritage Center.<sup>72</sup> The World Heritage Center is mainly a logistical body, organizing the sessions of the committee, updating the list, executing workshops, among other responsibilities.<sup>73</sup> Meanwhile, the World Heritage Committee is responsible for implementation; it consists of 21 States parties and meets annually to decide on matters such as inscription or deletion from the list, or measures needed to protect sites.<sup>74</sup> As a means to connect sustainable tourism and World Heritage Sites, the UNESCO World Heritage Center, together with the United Nations Environment Program (UNEP), published *Managing Tourism at World Heritage Sites: a Practical Manual for World Heritage Site Managers* (2002).<sup>75</sup> This manual recognizes the importance of implementing adequate sustainable tourism at sites through analysis of the impacts tourism has, while recommending possible actions and solutions.<sup>76</sup>

In addition to decisions made by the World Heritage Committee, UNESCO protects World Heritage Sites through the creation of conventions, commissions, and programs, such as the main *Convention*

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<sup>66</sup> United Nations, General Assembly. *Promotion of sustainable and resilient tourism, including ecotourism, for poverty eradication and environmental protection (A/RES/77/178)*. 2022.

<sup>67</sup> Conference of the Parties to The Convention On Biological Diversity. *Convention On Biological Diversity*. 1993.

<sup>68</sup> International Union for Conservation of Nature. *World Heritage sites: Havens for Biodiversity in a Changing World*. 2024.

<sup>69</sup> United Nations Conference on Housing and Sustainable Urban Development. *The New Urban Agenda*. 2016. p. 18.

<sup>70</sup> United Nations Educational, Scientific and Cultural Organization. *Convention concerning the Protection of the World Cultural and Natural Heritage*. 1972.

<sup>71</sup> United Nations Educational, Scientific and Cultural Organization, World Heritage Committee. *Budapest Declaration on World Heritage*. 2002.

<sup>72</sup> United Nations Educational, Scientific and Cultural Organization. *Convention concerning the Protection of the World Cultural and Natural Heritage*. 1972.

<sup>73</sup> United Nations Educational, Scientific and Cultural Organization. *The World Heritage Center*. N.d.

<sup>74</sup> United Nations Educational, Scientific and Cultural Organization. *The World Heritage Committee*. N.d.

<sup>75</sup> United Nations Educational, Scientific and Cultural Organization, World Heritage Center. *Managing Tourism at World Heritage Sites: a Practical Manual for World Heritage Site Managers*. 2002.

<sup>76</sup> Ibid.

Concerning the *Protection of the World Cultural and Natural Heritage* (1972), but also others such as the *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003).<sup>77</sup> UNESCO hosts workshops, such as those held between 2008 and 2010, which were the basis for a concluding workshop: *Advancing Sustainable Tourism at Natural World Heritage Sites*.<sup>78</sup> This workshop and the UNESCO subsequent report laid the groundwork for the World Heritage Sustainable Tourism Program, a five-objective program established in 2012 to adequately implement sustainable tourism in World Heritage Sites, while avoiding negatively impacting economic movement and local communities.<sup>79</sup> These objectives include strengthening support for policies that promote sustainable tourism, promoting empowerment from communities and improved involvement from stakeholders in heritage protection systems, providing the means for adequate tourism management in World Heritage Sites, and promoting quality in all levels of tourism activity to ensure continuous progress.<sup>80</sup>

The main authority in the international community regarding tourism is UNWTO, with a significant part of its work focusing on the sustainability of tourism.<sup>81</sup> They achieve this through the creation of standards, conventions, and recommendations to Member States on tourism, such as their contributions to the *Convention on Biological Diversity*.<sup>82</sup> They also collaborate with other organizations, such as the One Planet Network, a six-program initiative working towards sustainable development.<sup>83</sup> UNWTO runs the implementation of one of these programs, the Sustainable Tourism Program, which through the promotion of knowledge sharing and cooperation seeks to advance sustainable practices in the tourism industry.<sup>84</sup> As a knowledge-sharing network, it studies the implementation of sustainability in tourism regarding three main aspects: plastic consumption, food chains and climate change.<sup>85</sup>

UNWTO has also strengthened its cooperation with other bodies in the international system, including UNESCO.<sup>86</sup> In a memorandum of understanding signed in 2013, the areas of cooperation are specified to include implementing the UNESCO World Heritage Sustainable Tourism Program, identifying and promoting sustainable tourism opportunities, and strengthening cooperation.<sup>87</sup> UNWTO also works regionally, for example, the European Commission of UNWTO held the Tourism at World Heritage Sites: Challenges and Opportunities conference in 2013, in order to address problems and possible solutions for tourism in World Heritage Sites in the region.<sup>88</sup> Among these solutions, recommended from the success of several case studies, were improving visitor management at sites, increases in private investment, and promoting less-known sites to ensure a more balanced visitor spread.<sup>89</sup>

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<sup>77</sup> United Nations Educational, Scientific and Cultural Organization. *Operational Guidelines for the Implementation of the World Heritage Convention*. 2023. p. 20.

<sup>78</sup> United Nations Educational, Scientific and Cultural Organization, World Heritage Committee. *Report on the international workshop: Advancing Sustainable Tourism at Natural and Cultural Heritage Sites, Mogao Caves*. 2010.

<sup>79</sup> United Nations Educational, Scientific and Cultural Organization, World Heritage Committee. *World Heritage Tourism Program*. 2012.

<sup>80</sup> Ibid. pp. 7-9.

<sup>81</sup> United Nations World Tourism Organization. *Statutes Of The World Tourism Organization*. 1970.

<sup>82</sup> Conference of the Parties to The Convention On Biological Diversity. *Convention On Biological Diversity*. 1993.

<sup>83</sup> United Nations World Tourism Organization. *The One Planet Sustainable Tourism Programme*. N.d.

<sup>84</sup> Ibid.

<sup>85</sup> Ibid.

<sup>86</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO strengthens cooperation with the World Tourism Organization*. 2013.

<sup>87</sup> Ibid.

<sup>88</sup> United Nations World Tourism Organization. *Tourism at World Heritage Sites – Challenges and Opportunities*. 2013.

<sup>89</sup> Ibid. p. 73.

### ***Tourism and the List of World Heritage in Danger***

Tourism can be considered sustainable if it is managed with a consideration for the environment, is planned for the long-term, and balances the economic and social development of communities, among other defining factors.<sup>90</sup> However, unsustainable practices in tourism are common and are those that can directly affect development, the environment or social aspects of sites.<sup>91</sup> Unsustainable tourism can be separated into actions by the sites and visitors.<sup>92</sup> Site actions can include improper development, not including local communities, or inadequate waste disposal, while visitor actions can include vandalism, destruction of property, and large groups.<sup>93</sup> Some of the most significant unsustainable tourism practices, by sites, visitors, or both, are overtourism, uncontrolled visual, sound or environmental pollution, and the prioritization of other markets such as urbanization, mining, or agriculture.<sup>94</sup>

The consequences of unsustainable practices in tourism are highly dependent on what this practice is; for example, a surge in tourism to a World Heritage Site without it having the necessary infrastructure can result in an unmanageable level of waste and litter, an inability for visitors to enjoy the attraction that the site is inherently known for and, at the most damaging level, uncontrollable vandalism or damage to the site.<sup>95</sup> If left unmanaged, these consequences can result in the site losing the “outstanding universal value” that defines World Heritage Sites.<sup>96</sup> The List of World Heritage in Danger (LWHD), created in 1972, tracks heritage sites at risk.<sup>97</sup> World Heritage Sites can be added to the LWHD due to conflict, environmental disaster, and other scenarios including unsustainable tourism practices.<sup>98</sup> Currently, 56 sites are on the list, with many previous entries being removed because conditions improved.<sup>99</sup> A site is added to the LWHD if, after an assessment by the World Heritage Committee, it is determined that the site faces deterioration or destruction.<sup>100</sup> In order to reduce the risks of damage to World Heritage Sites, UNESCO can take action jointly with Member States.<sup>101</sup> Subsequently, the committee annually revises the condition of the sites on the LWHD and then concludes to either add more measures, remove it from the LWHD, or, in the case of danger of destroying the inherent value and heritage, eliminate it from the List of World Heritage.<sup>102</sup>

Being on the LWHD can be a challenge for Member States with World Heritage Sites, especially if they are highly dependent on tourism, since it can limit access to the economic movement that visitors bring.<sup>103</sup> There exist a few examples in which being on the LWHD led to measures being put in place to regulate tourism, such as was the case with Machu Picchu in Peru, which limited visitors to reduce permanent

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<sup>90</sup> Akinci et al. St. Kliment Ohridski University Press. *Management of Special Interest Tourism in Terms of Sustainable Tourism*. 2016. p. 177.

<sup>91</sup> Ibid.

<sup>92</sup> Ibid.

<sup>93</sup> Ibid.

<sup>94</sup> Barakazi. *Unsustainable Tourism Approaches in Touristic Destinations: A Case Study in Turkey*. 2023. p. 14.

<sup>95</sup> Innoue. Nikkei Asia. *Thailand's new World Heritage site faces overtourism pitfalls*. 2023.

<sup>96</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO closely monitoring ongoing threats to Venice World Heritage site*. 2019.

<sup>97</sup> United Nations Educational, Scientific and Cultural Organization. *World Heritage in Danger*. N.d.

<sup>98</sup> United Nations Educational, Scientific and Cultural Organization. *Convention concerning the Protection of the World Cultural and Natural Heritage*. 1972.

<sup>99</sup> United Nations Educational, Scientific and Cultural Organization. *World Heritage in Danger*. N.d.

<sup>100</sup> United Nations Educational, Scientific and Cultural Organization. *Operational Guidelines for the Implementation of the World Heritage Convention*. 2023. p. 59.

<sup>101</sup> United Nations Educational, Scientific and Cultural Organization. *The World Heritage Committee*. N.d.

<sup>102</sup> United Nations Educational, Scientific and Cultural Organization. *Operational Guidelines for the Implementation of the World Heritage Convention*. 2023. p. 62.

<sup>103</sup> Beyond Borders Media. *New Visions for the List of World Heritage in Danger*. 2022.

damage from erosion and ensure its protection for the future.<sup>104</sup> However, in several cases, the impact of unsustainable tourism is already too great for precautionary measures, with direct action therefore being required, such as the case of the old city of Jerusalem and its walls, placed on the LWHD in part due to the negative effects visitors were having with the “disastrous impact of tourism on the protection of the monuments.”<sup>105</sup>

### ***Economic development and sustainable development***

A significant challenge for tourism to World Heritage Sites is balancing the growing demand and increasing visitor numbers to sites, without losing their outstanding universal values.<sup>106</sup> Although greater numbers mean better economic development, poorly executed practices can end with the degradation of sites, causing a decrease in visitor quality and eventually ending tourism opportunities.<sup>107</sup> The increasingly competitive market of tourism can cause a search for economic benefits to be prioritized over protecting the inherent values of tourist sites.<sup>108</sup>

Many Member States depend strongly on tourism for their economies, and due to the publicity they receive, World Heritage Sites can bring in extensive tourism for Member States.<sup>109</sup> A clear example of this are the previously-mentioned Galápagos Islands, an area highly dependent on tourism, and where the negative effects are reflected in more than just the unsustainable actions of visitors.<sup>110</sup> Ships and other means of transport with external resources and tourists may also arrive with invasive organic matter that can disrupt the ecosystem and decimate the local bird population, including its renowned finches.<sup>111</sup> However, tourism contributes 80% of the Galápagos’ economy, not only making it essential for the locals, but also for Ecuador’s economy as a whole.<sup>112</sup> This makes restrictions on visitors and tourism potentially challenging.<sup>113</sup> UNESCO takes action to help prevent economic development from inhibiting sustainable development in the topic of tourism at World Heritage Sites, considering it is one of the principal objectives of its World Heritage Committee.<sup>114</sup> As a response to the threat caused by overtourism, UNESCO provided funding to the Galápagos in order to have technical support in the application and management of sustainable tourism practices.<sup>115</sup>

However, it is not only the search for economic development in tourism that can endanger sustainable tourism in World Heritage Sites, but also the search for developing industries such as mining.<sup>116</sup> Some sites such as the Air and Ténéré Natural Reserves in Niger or the Alejandro de Humboldt National Park in Cuba are rich in natural resources and are current examples of World Heritage Sites at risk due to the mining industry.<sup>117</sup> For this, the World Heritage Committee works on a case-by-case basis, in order to take

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<sup>104</sup> Schlauderer et al. *Journal of Hospitality & Tourism Cases. Machu Picchu case study.* 2021.

<sup>105</sup> United Nations Educational, Scientific and Cultural Organization. *Nomination of the "Old City of Jerusalem and its Walls" to the list of World Heritage in danger.* 1982.

<sup>106</sup> United Nations World Tourism Organization. *Tourism at World Heritage Sites – Challenges and Opportunities.* 2013.

<sup>107</sup> Ibid..

<sup>108</sup> Barakazi. *Unsustainable Tourism Approaches in Touristic Destinations: A Case Study in Turkey.* 2023. p. 1.

<sup>109</sup> United Nations World Tourism Organization. *The Economic Contribution of Tourism and the Impact of COVID-19.* 2021.

<sup>110</sup> Fernandes. *The World. Is tourism harming the Galápagos Islands?.* 2017.

<sup>111</sup> Ibid.

<sup>112</sup> Ibid.

<sup>113</sup> Reale. *Harvard International Review. The Galápagos Islands: Economy over Ecosystems.* 2022.

<sup>114</sup> United Nations Educational, Scientific and Cultural Organization, World Heritage Committee. *Budapest Declaration on World Heritage.* 2002.

<sup>115</sup> United Nations Educational, Scientific and Cultural Organization. *Galápagos Islands.* 2023.

<sup>116</sup> International Union for Conservation of Nature. *Mining threats on the rise in World Heritage sites.* 2011.

<sup>117</sup> United Nations Educational, Scientific and Cultural Organization. *State of Conservation.* N.d.

measures.<sup>118</sup> For example, when mining and oil extraction threatened not only tourism but the existence in general of Virunga National Park in the Democratic Republic of the Congo, appeals were made to the corporation until an agreement was achieved to refrain from exploitation near the park.<sup>119</sup>

However, economic development and sustainable development do not necessarily need to be viewed as mutually exclusive.<sup>120</sup> The Seychelles Islands, with up to 23.1% of its GDP reliant on tourism also possesses two World Heritage Sites.<sup>121</sup> Seychelles is also a pioneer in sustainable development when it comes to tourism, with the Sustainable Seychelles initiative originating under their tourism department.<sup>122</sup> This initiative involves a series of certifications given to hotels, restaurants and other tourism-related industries, in order to promote sustainability and give tourists a list of places to visit.<sup>123</sup> It has achieved great success in recent years in terms of preserving the environment, infrastructure, and other aspects of its tourism industry in the long-term.<sup>124</sup>

### **Conclusion**

Tourism and World Heritage Sites are inherently related; although tourism provides economic movement and other opportunities for the sites and Member States, it also presents several challenges.<sup>125</sup> Among these are overtourism, erosion, degradation, vandalism, and general reduction of capabilities.<sup>126</sup> With over one billion tourists again traveling the world annually, action is needed to address the resurgence of visitors.<sup>127</sup> Sustainable tourism is a path to maintain the outstanding universal values that World Heritage Sites provide and combat the main challenges that currently exist.<sup>128</sup> UNESCO has and continues to manage these actions through its subsidiary bodies and in cooperation with other organizations, such as UNWTO, and with its Member States.<sup>129</sup>

### **Further Research**

As delegates conduct further research and consider how to address this topic, they should consider: Are there any World Heritage Sites in their Member State? If so, are they heavily dependent on tourism? Are any of the World Heritage Sites in the region of their Member State on the LWHD? What initiatives exist in their Member State regarding sustainable tourism? How can the economic benefits of tourism be sustainable? What measures exist to regulate tourism in World Heritage Sites in their Member State or region?

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<sup>118</sup> United Nations Educational, Scientific and Cultural Organization. *World Heritage and Extractive Industries*. N.d.

<sup>119</sup> Ibid.

<sup>120</sup> United Nations World Tourism Organization. *Sustainable Seychelles: Leading the Way in Responsible Tourism*. 2024.

<sup>121</sup> Namchavadze. Forbes. *The Top 10 Countries That Rely on Tourism the Most*. 2023.

<sup>122</sup> United Nations World Tourism Organization. *Sustainable Seychelles: Leading the Way in Responsible Tourism*. 2024.

<sup>123</sup> Ibid.

<sup>124</sup> Ibid.

<sup>125</sup> United Nations World Tourism Organization. *Tourism at World Heritage Sites – Challenges and Opportunities*. 2013.

<sup>126</sup> Schlauderaff et al. Journal of Hospitality & Tourism Cases. *Machu Picchu case study*. 2021.

<sup>127</sup> United Nations World Tourism Organization. *International Tourism to Reach Pre-Pandemic Levels in 2024*. 2024.

<sup>128</sup> United Nations World Tourism Organization. *Tourism at World Heritage Sites – Challenges and Opportunities*. 2013.

<sup>129</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO strengthens cooperation with the World Tourism Organization*. 2013.

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## 2. Strengthening Culture and Arts Education

### **Introduction**

The United Nations states that culture and the arts are at the core of what defines our shared humanity, and provide the foundations of our values, ethics, and identity.<sup>130</sup> In its broadest understanding, culture can be defined as a set of intellectual and emotional qualities that characterize a community, expressed through an array of mediums, including words, writings, sounds, movements, and objects.<sup>131</sup> The arts can be viewed as a subcategory of culture, or a means through which culture is expressed; as such, whilst a definition of culture may encompass components not traditionally viewed as art, all art is an extension of and influenced by culture.<sup>132</sup>

Despite its fundamental role in society, the teaching of culture remains relatively peripheral in many education systems.<sup>133</sup> As noted by the United Nations Educational, Scientific and Cultural Organization (UNESCO), culture and education are often viewed as separate policy dimensions.<sup>134</sup> Culture and arts education is a means to bridge this divide and integrate culture and arts into educational settings of all kinds.<sup>135</sup> UNESCO defines culture and arts education as learning both *about* and *through* culture and arts, with equal importance.<sup>136</sup> Accordingly, it may include learning a particular artistic discipline or subject, but also integrating culture and arts into other subject areas as an educational tool.<sup>137</sup> Traditionally, activities can be as diverse as music, theater, dance, cinema, production, literature, painting, sculpture, and more.<sup>138</sup>

Learning about culture and arts can support the United Nations' ambitions to redefine education through a more holistic, modern perspective.<sup>139</sup> Its *Futures of Education Report* and subsequent Futures of Education initiative outlines a vision for a more dynamic, interdisciplinary perspective of education; eschewing more traditional approaches of transmission and retention, it paints a theoretical picture of education as a "knowledge forum," where collaboration, cooperation, and conversation fosters intercultural learning.<sup>140</sup> It affirms that to be truly transformative, education must induce deep learning, evoking both cognitive and emotional processes in the mind of the student.<sup>141</sup> The arts, with its intersection between cognitive function and emotional form, has a relatively unique ability to provoke both processes.<sup>142</sup> It can help the development of the ability to empathize, engage in critical thinking, foster

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<sup>130</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024. pp. 1-2.

<sup>131</sup> United Nations Educational, Scientific and Cultural Organization. *Mexico City Declaration on Cultural Policies*. 1982.

<sup>132</sup> Fokt. *Metaphilosophy. The Cultural Definition of Art*. 2017. pp. 5-9.

<sup>133</sup> United Nations Educational, Scientific and Cultural Organization. *What you need to know about culture and arts education*. 2024.

<sup>134</sup> Ibid.

<sup>135</sup> Ibid.

<sup>136</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024. p. 3.

<sup>137</sup> Ibid.

<sup>138</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024. p. 3; United Nations Educational, Scientific and Cultural Organization. *What you need to know about culture and arts education*. 2024.

<sup>139</sup> United Nations Educational, Scientific and Cultural Organization et al. *Reimagining our Futures Together: A new social contract for education*. 2021. pp. 3-4.

<sup>140</sup> Ibid. pp. 4-5.

<sup>141</sup> United Nations Educational, Scientific and Cultural Organization. *Arts for Transformative Education: A guide for teachers from the UNESCO Associated Schools network*. 2024. p. 13.

<sup>142</sup> Ibid.

views of the world, and form communities.<sup>143</sup> Moreover, UNESCO states that protecting the humanities in education, including culture and arts, is “essential to the future of democracy,” given its ability to connect people with ethics and moral codes.<sup>144</sup> At an individual level, research has consistently demonstrated that culture and arts education results in positive educational and health outcomes.<sup>145</sup> It leads to improved educational attainment, IQ, verbal skills, spatial skills, and reading ability.<sup>146</sup> Its inclusion can lead to improved engagement with schooling overall, including improved attendance and motivation.<sup>147</sup> Regularly engaging with cultural expression improves overall mental well-being, self-esteem and social belonging, as well as contributing to the prevention of certain noncommunicable illnesses.<sup>148</sup>

Despite this, arts and culture education faces persistent challenges that limit its role in educational planning and inclusion on curricula.<sup>149</sup> According to UNESCO, there remains a perception that its teaching does not contribute to employability, a factor exacerbated by systems predicated on maximizing standardized assessment metrics.<sup>150</sup> Furthermore, its reliance on specialized equipment, facilities, and teaching faces challenges in a climate where educational spending is failing to keep track with its global commitments.<sup>151</sup> This results in an environment where, in both developed and developing countries, education in culture and the arts is declining or diminished at a disproportionate rate to other subjects.<sup>152</sup>

### ***International and Regional Framework***

Education in a general sense has been enshrined by the United Nations as a human right since 1948; article 26 of the *Universal Declaration on Human Rights* (UDHR)(1948) identifies free primary and secondary education as an unalienable right for all.<sup>153</sup> This was reiterated and expanded upon in the *Convention on the Rights of the Child* (1989), which notes that education should be directed towards the development of an individual's skills, personality, and talents, as well as towards fostering a sense of respect towards their own “cultural identity, language, and values.”<sup>154</sup>

Adopted in 2015, the *2030 Agenda for Sustainable Development* (2030 Agenda) and its constituent Sustainable Development Goals (SDGs) articulate the overarching strategic priorities for the United

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<sup>143</sup> United Nations Educational, Scientific and Cultural Organization. *What you need to know about culture and arts education*. 2024; United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023.

<sup>144</sup> United Nations Educational, Scientific and Cultural Organization et al. *Reimagining our Futures Together: A new social contract for education*. 2021. p. 71.

<sup>145</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023.

<sup>146</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. pp. 13-14; National Advocates for Arts Education. *Evidence & Research*. n.d.

<sup>147</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. pp. 15-16.

<sup>148</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. pp. 16-17; World Health Organization. *Ground-breaking research series on health benefits of the arts*. 2023.

<sup>149</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023.

<sup>150</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023; United Nations Educational, Scientific and Cultural Organization et al. *Reimagining our Futures Together: A new social contract for education*. 2021.

<sup>151</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023; United Nations, Transforming Education Summit. *Thematic Action Track 5: Financing of education*. 2022. pp. 3-4.

<sup>152</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023; American Academy of Arts & Sciences. *Art for Life's Sake*. 2021.

<sup>153</sup> United Nations, General Assembly. *Universal Declaration of Human Rights (A/RES/217 A (III))*. 1948.

<sup>154</sup> United Nations, General Assembly. *Convention on the Rights of the Child (A/RES/44/25)*. 1989.

Nations and the international community.<sup>155</sup> SDG 4 (quality education) tasks all Member States with achieving key educational targets by 2030, including ensuring that all boys and girls receive high quality education, that gender disparities in education are eliminated, and that the pool of qualified teachers is increased.<sup>156</sup> These broad goals were given a framework for their implementation via the *Incheon Declaration and Framework for Action* (2015) (Incheon Declaration), adopted at the 2015 World Education Forum.<sup>157</sup> The Incheon Declaration centralizes the responsibility for achieving educational goals with national governments, whilst acknowledging that regional and international collaboration is vital in their realization.<sup>158</sup> It calls upon Member States to allocate 15-20% of total national expenditure to education spending, supported by a system of official development assistance (ODA) from developed states to developing states.<sup>159</sup>

As with education, there is an historic recognition that everyone enjoys a human right to participate and contribute to cultural expression and the arts.<sup>160</sup> The UDHR's article 27 states that "everyone has the right to...the cultural life of the community [and] to enjoy the arts."<sup>161</sup> The 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expression* provides a legal framework that enshrines the right and responsibility of States parties to protect and promote forms of cultural expression.<sup>162</sup> Although taking a primarily economic perspective of cultural expression, the convention does place a responsibility on signatories to establish educational programmes and public awareness campaigns to encourage an appreciation of cultural expression.<sup>163</sup> Significantly, the convention also recognizes that culture cannot be seen as divisible by states and that, even at a national level, a state can be composed of many cultures.<sup>164</sup> It places a specific responsibility on signatories to provide equal importance and protect minority and indigenous cultures.<sup>165</sup>

However, whereas there is an understanding that all humans have a right to education and, concurrently, a right to participate in culture, there is currently no universal right specifically for culture and arts education, with the two often being viewed as existing in distinct ecosystems.<sup>166</sup> Similarly, although SDG target 4.7 articulates an ambition to provide learners with skills to "appreciat[e]...cultural diversity," the 2030 Agenda does not go so far as to explicitly highlight culture and arts education as a means to do this,

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<sup>155</sup> United Nations, Department of Global Communications. *Take Action for the Sustainable Development Goals*. n.d.; United Nations, General Assembly. *Transforming our World: the 2030 Agenda for Sustainable Development (A/RES/70/1)*. 2015.

<sup>156</sup> United Nations, General Assembly. *Transforming our World: the 2030 Agenda for Sustainable Development (A/RES/70/1)*. 2015.

<sup>157</sup> United Nations Educational, Scientific and Cultural Organization et al. *Incheon Declaration and Framework for Action*. 2015.

<sup>158</sup> Ibid. p. 9.

<sup>159</sup> Ibid. p. 10.

<sup>160</sup> United Nations, General Assembly. *Universal Declaration of Human Rights (A/RES/217 A (III))*. 1948; Thomson et al. *Towards an Arts Education for Cultural Citizenship*. 2019. pp. 4-6.

<sup>161</sup> United Nations, General Assembly. *Universal Declaration of Human Rights (A/RES/217 A (III))*. 1948.

<sup>162</sup> United Nations Educational, Scientific and Cultural Organization. *Convention on the Protection and Promotion of the Diversity of Cultural Expression*. 2005.

<sup>163</sup> United Nations Educational, Scientific and Cultural Organization. *Convention on the Protection and Promotion of the Diversity of Cultural Expression*. 2005; Chiang. Washington University Global Studies Law Review. *The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: A Look at the Convention and Its Potential Impact on the American Movie Industry*. 2007.

<sup>164</sup> Ibid.

<sup>165</sup> United Nations Educational, Scientific and Cultural Organization. *Convention on the Protection and Promotion of the Diversity of Cultural Expression*. 2005.

<sup>166</sup> United Nations Educational, Scientific and Cultural Organization. *What you need to know about culture and arts education*. 2024; Thomson et al. *Towards an Arts Education for Cultural Citizenship*. 2019.

instead implying that these skills will be received via education more holistically.<sup>167</sup> It has been noted that, although culture maintains a cross-cutting presence across many SDGs, it is a “missing pillar” of sustainable development in comparison with the three formally recognized pillars of economic, social, and environmental.<sup>168</sup>

Nonetheless, international recognition for the importance of culture and arts education has taken significant strides in recent years, most notably with the adoption of the 2022 *MONDIACULT Declaration* and its 2024 implementation roadmap, the *UNESCO Framework for Culture and Arts Education*.<sup>169</sup> The *MONDIACULT Declaration* recognizes, for the first time, that culture serves as a “global public good,” requests that culture is a goal in its own right in the post-2030 Agenda, and calls for the development of a new strategy for culture and arts education.<sup>170</sup> The resultant strategy, the *UNESCO Framework for Culture and Arts Education*, posits culture and arts education as a direct contributor to sustainable development that should be available to learners of all ages in both formal and non-formal educational settings.<sup>171</sup> It outlines five primary strategic goals: improving access, inclusion and equity of culture and arts education; implementing contextual and context-relevant perspectives; appreciation of cultural diversity and the capacity for critical engagement; the development of skills; and the institutionalization and valorization of culture and arts education.<sup>172</sup> Means of implementing these objectives include governance and curricula reform, the broadening of the traditional definition of learning environments, diversifying the teaching profession, and embracing new technologies, amongst others.<sup>173</sup>

### **Role of the International System**

With its intersectional mandate across arts, culture, and education, UNESCO is uniquely positioned to promote education on and through culture and the arts.<sup>174</sup> As per article I of its constitution, UNESCO maintains primary responsibility for strengthening and promoting education, as well as to “spread culture” internationally, with its interest in the topic dates back to the 1947 *Enquiry on music and the visual arts in general education*.<sup>175</sup> Its *Medium-Term Strategy 2022-2029* identifies the improvement of access to education as a pivotal strategic objective for the organization.<sup>176</sup> Its role in delivering this is primarily centered around policy and partnerships; UNESCO will undertake research and data collection, which in turn allows it to provide policy guidance to governments and support partnerships between relevant bodies.<sup>177</sup>

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<sup>167</sup> United Nations Educational, Scientific and Cultural Organization. *Unpacking Sustainable Development Goal 4: Education 2030*. 2017.

<sup>168</sup> British Council. *The Missing Pillar: Culture’s Contribution to the UN Sustainable Development Goals*. 2020. p. 9.

<sup>169</sup> United Nations Educational, Scientific and Cultural Organization. *What you need to know about culture and arts education*. 2024.

<sup>170</sup> United Nations Educational, Scientific and Cultural Organization. *MONDIACULT Declaration*. 2022; United Nations Educational, Scientific and Cultural Organization. *States adopt historic Declaration for culture*. 2022.

<sup>171</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024.

<sup>172</sup> Ibid. pp. 5-7.

<sup>173</sup> Ibid. pp. 7-8.

<sup>174</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. p. 7.

<sup>175</sup> United Nations Educational, Scientific and Cultural Organization. *Constitution of the United Nations Educational, Scientific and Cultural Organization*. 1945; United Nations Educational, Scientific and Cultural Organization. *Enquiry on music and the visual arts in general education*. 1947.

<sup>176</sup> United Nations Educational, Scientific and Cultural Organization. *Medium-term Strategy 2022-2029*. 2022. p. 21.

<sup>177</sup> Ibid.

One of UNESCO's primary responsibilities is as a coordinator for the public and private actors that are involved in the educational sphere.<sup>178</sup> The suite of activities that form the Incheon Declaration's operational roadmap, collectively referred to as the Education 2030 Agenda is led and coordinated by UNESCO, including through its role in chairing the Education 2030 Steering Committee.<sup>179</sup> In this role, it utilizes the expertise of a range of collaborators, including representatives from regional commissions such as the African Union and the Southeast Asian Ministers of Education Organization, as well as private partners such as Education International, a global federation of teachers unions.<sup>180</sup> The Collective Consultation of NGOs on Education 2030 also sits on the steering committee; it is a vehicle for non-governmental organizations (NGOs) and civil society organizations (CSOs) to provide advice and be involved with the United Nations' work on the Education 2030 Agenda.<sup>181</sup>

Similarly, UNESCO is also charged with coordinating the implementation of the *UNESCO Framework for Culture and Arts Education*.<sup>182</sup> It is responsible for developing a monitoring mechanism for the framework, as part of which signatories will be required to submit progress reports every four years from 2025 on its implementation at a national level.<sup>183</sup> Through its field offices, UNESCO is able to incorporate localized perspectives into its work on achieving the framework.<sup>184</sup> For example, during the development of the framework, its Latin American field office held consultations with education ministries from across the region, which in turn highlighted a particular local emphasis on the need for relevant teacher training in cultural education.<sup>185</sup> Collaboration with local actors also allows for the development of focused, localized policy initiatives.<sup>186</sup> An example of this includes a programme between UNESCO and the Chilean Ministry for Education in which educators from indigenous communities were provided with immersive language and cultural courses.<sup>187</sup> Recognizing that educators are essential means through which at-risk indigenous cultures will be passed onto future generations, the courses aim to equip teachers with effective tools and skills to incorporate indigenous culture and language into their lessons.<sup>188</sup>

In its role as the leading global advocate for health policy, the World Health Organization continues to release research that argues that arts and health should no longer be viewed as "separate endeavors."<sup>189</sup> Its research states that the arts can alleviate the onset of mental illness, neurological conditions, and noncommunicable diseases.<sup>190</sup> This is alongside the 2023 launch of the Jameel Arts & Health Lab, which aims to amplify scientific research on the interlinkages of arts and health, particularly in underserved

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<sup>178</sup> United Nations Educational, Scientific and Cultural Organization et al. *Incheon Declaration and Framework for Action*. 2015; United Nations Educational, Scientific and Cultural Organization. *The SDG-Education 2030 Steering Committee*. 2017.

<sup>179</sup> United Nations Educational, Scientific and Cultural Organization et al. *Incheon Declaration and Framework for Action*. 2015. p. 10; United Nations Educational, Scientific and Cultural Organization. *The SDG-Education 2030 Steering Committee*. 2017. p. 2.

<sup>180</sup> United Nations Educational, Scientific and Cultural Organization. *High-level steering committee members*. 2023.

<sup>181</sup> United Nations Educational, Scientific and Cultural Organization. *Collective Consultation of NGOs on Education 2030*. n.d.

<sup>182</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024.

<sup>183</sup> Ibid. p. 9.

<sup>184</sup> United Nations Educational, Scientific and Cultural Organization. *Regional consultations*. n.d.

<sup>185</sup> Ibid.

<sup>186</sup> Ibid.

<sup>187</sup> United Nations Educational, Scientific and Cultural Organization. *Language, cultural, and pedagogical immersion experiences for traditional educators in Chile*. 2024.

<sup>188</sup> Ibid.

<sup>189</sup> World Health Organization. *Ground-breaking research series on health benefits of the arts*. 2023.

<sup>190</sup> World Health Organization. *What is the evidence on the role of the arts in improving health and well-being?*. 2019. pp. 13, 57.



communities, to drive policy programming amongst Member States.<sup>191</sup> This perspective of encouraging overall well-being via the arts is shared in UNESCO's Happy Schools framework.<sup>192</sup> It calls for educational approaches that stimulate happiness through learning, thereby improving both educational attainment and individual well-being; it notes that to achieve this, schools must develop a balanced curriculum that includes collaborative, experiential or 'non-academic' subjects, including the arts.<sup>193</sup>

### ***Improving access to culture and arts education***

In its broadest sense, being able to access education is dependent on several, often interlocking factors.<sup>194</sup> Barriers to accessing education can include material factors, such as the availability of an educational institution, the supply of qualified teachers, adequate resources, and a safe environment.<sup>195</sup> They may also include systemic barriers, such as poverty preventing a student from attending school, or demographic exclusionary barriers based on gender, disability, social grouping, and more.<sup>196</sup> As noted by the United Nations, although global rates of access to education as a whole have improved in recent decades, this progress has slowed to a relative standstill since 2019, with approximately 13% of the population not having completed primary education and even less having completed secondary.<sup>197</sup> Limitations on access to culture and arts education can intersect with these foundational obstacles - if someone cannot access any education, by extension this would include culture and arts education - but there are also specific factors that can mean learning about culture and arts is disproportionately limited.<sup>198</sup>

UNESCO has noted that, when compared with other academic fields, arts and cultural education is often seen as a lesser priority in educational planning.<sup>199</sup> Educators feel pressure to centralize those subjects that are perceived to result in higher employability, or focus on transmission-oriented, non-collaborative models of teaching; this generally lends itself more easily to science, mathematics or business related fields.<sup>200</sup> Additionally, when culture and arts are viewed narrowly as a discipline to learn rather than as a tool to be incorporated throughout many subject areas, it can be seen as catering to too limited an audience.<sup>201</sup> Resultantly, its place on the curriculum is often minimized or eliminated entirely.<sup>202</sup> Research

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<sup>191</sup> World Health Organization. *Ground-breaking research series on health benefits of the arts*. 2023.

<sup>192</sup> United Nations Educational, Scientific and Cultural Organization. *Why the world needs happy schools*. 2024.

<sup>193</sup> Ibid.

<sup>194</sup> Lewin. *Fundamentals of Education Planning. Educational access, equity, and development: Planning to make rights realities*. 2015. pp. 151-154.

<sup>195</sup> Ibid.

<sup>196</sup> Ibid.

<sup>197</sup> United Nations, Department of Economic and Social Affairs. *Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all: progress and info*. n.d.

<sup>198</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024; United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023.

<sup>199</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. p. 18.

<sup>200</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. pp. 18-20; United Nations Educational, Scientific and Cultural Organization et al. *Reimagining our Futures Together: A new social contract for education*. 2021; United Nations Educational, Scientific and Cultural Organization. *Future pedagogies: reconciling multifaceted realities and shared visions*. 2020. pp. 5-6.

<sup>201</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. pp. 18-20.

<sup>202</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. pp. 18-20; Pasikowska-Schnass. European Parliamentary Research Service. *Arts, culture, and cultural awareness in education*. 2017. pp. 5-6.

undertaken in 2017 found that instruction time worldwide in arts subjects for primary school children varied between 20% of the curriculum to as low as 5%.<sup>203</sup>

Two primary ways that UNESCO is able to improve how arts and culture is integrated into curricula is via research and policy guidance.<sup>204</sup> It has noted a need to rectify its “relative paucity” of research on the relationship between arts education and overall attainment.<sup>205</sup> Filling this research gap would enable national governments to more fully understand the benefits of arts and culture education, and dispel notions that it is a “luxury” subject when designing curricula.<sup>206</sup> From there, UNESCO is able to provide guidance materials to teachers on how to effectively implement arts education in an interdisciplinary way.<sup>207</sup> For example, it published the *Arts for Transformative Education: A guide for teachers from the UNESCO Associated Schools network* (2024), providing practical, actionable ways that teachers can modify their curriculum to incorporate learning both through and about culture and the arts.<sup>208</sup> The current report is, however, limited to the UNESCO Associated Schools Network, a collection of over 12,000 schools that, amongst other objectives, are committed to providing education that promotes cultural learning.<sup>209</sup>

Even where culture and arts education appears on curricula, schools may face difficulties in providing appropriate and well-equipped facilities to support it.<sup>210</sup> The United Nations notes that education financing - the vast majority of which is provided by national governments - is insufficient to meet current SDG commitments.<sup>211</sup> Budget cuts often result in schools prioritizing resources on ‘core’ subjects, limiting equipment for culture and arts education.<sup>212</sup> One avenue to rectify this, as recommended by the *Futures of Education Report*, is through building stronger relationships with non-traditional learning environments which, as well as being specifically equipped in their area of focus, are also less tied to prescriptive structures of age, ability, gender, and background.<sup>213</sup> The *UNESCO Framework for Culture and Arts Education* calls for more sustained cooperation with venues such as museums, galleries, theaters, community spaces, and others.<sup>214</sup> “Creative ways to incorporate arts education” may include involvement from local artists and arts spaces which, as well providing a venue for teaching, has a byproduct of engaging students in the culture of their local area.<sup>215</sup>

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<sup>203</sup> Pasikowska-Schnass. European Parliamentary Research Service. *Arts, culture, and cultural awareness in education*. 2017.

<sup>204</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023.

<sup>205</sup> Ibid. p. 18.

<sup>206</sup> Ibid.

<sup>207</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023; United Nations Educational, Scientific and Cultural Organization. *Arts for Transformative Education: A guide for teachers from the UNESCO Associated Schools network*. 2024.

<sup>208</sup> United Nations Educational, Scientific and Cultural Organization. *Arts for Transformative Education: A guide for teachers from the UNESCO Associated Schools network*. 2024.

<sup>209</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024. pp. 9-10; United Nations Educational, Scientific and Cultural Organization. *UNESCO Associated Schools Network*. n.d.

<sup>210</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. p. 20.

<sup>211</sup> United Nations, Transforming Education Summit. *Thematic Action Track 5: Financing of education*. 2022. pp. 3-4.

<sup>212</sup> Thomson et al. *Towards an Arts Education for Cultural Citizenship*. 2019.

<sup>213</sup> United Nations Educational, Scientific and Cultural Organization et al. *Reimagining our Futures Together: A new social contract for education*. 2021. pp. 98-99.

<sup>214</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024. p. 4.

<sup>215</sup> United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning*. 2023. p. 20.

Implementing this kind of partnership at scale requires collaboration with regional and city governments, something which UNESCO's Creative Cities Network serves as an example.<sup>216</sup> A network of cities that prioritize the creative industries in their development plans, the 350 locations are generally regarded as hubs of creativity and cultural education.<sup>217</sup> For example, the Chilean city of Valparaíso has centralized the music industry as part of its urban planning and through its *Valparaíso Creativo* regional strategy.<sup>218</sup> Its Escuelas de Rock y Música Popular programme seeks to introduce music to young people, performing outreach activities to students at schools with low rates of access to creative education.<sup>219</sup>

### ***The role of digital technology in culture and arts education***

With advances in digital technology, the internet, and streaming platforms, children arguably have greater access to cultural and artistic content than ever.<sup>220</sup> Where internet access is available, it has removed barriers that previously required people to travel to a performance or purchase a physical recording to enjoy music, cinema, theater, and more.<sup>221</sup> As articulated in detail in UNESCO's most recent *Global Education Monitoring Report* (2023), digital advances have also significantly altered the educational landscape.<sup>222</sup> Over 220 million students are enrolled in online education programmes, educational materials are increasingly available in the digital domain, and learners are expected to gain a broad array of digital skills in their education.<sup>223</sup>

The *UNESCO Framework for Culture and Arts Education* places a central importance on leveraging the opportunities of digital technology and, in particular, advances in artificial intelligence (AI) technology to empower education on culture and the arts.<sup>224</sup> Moreover, it has been suggested that in a world increasingly proliferated by AI, the role of the arts will be more important than ever in reinforcing learners' humanity, empathy, moral compass, and creativity.<sup>225</sup> The proliferation of open educational resources (OER) allows teachers to integrate culture and artistic content more easily into lessons of all subjects, without the material cost that would have previously prohibited it.<sup>226</sup> However, as identified by the Gateways to Digital Public Learning project, a collaborative venture between UNESCO and the United Nations Children's Fund (UNICEF), although there is an immense amount of educational content now available to learners, it is impeded by a lack of organization.<sup>227</sup> Public platforms can be unreliable, require paid subscriptions, and lack linguistic and cultural diversity.<sup>228</sup> Contrary to the ambitions of the international frameworks on cultural expression, of particular alarm is the fact that most educational software is designed in English, thereby impacting how effectively it can be used as a vehicle to teach

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<sup>216</sup> United Nations Educational, Scientific and Cultural Organization. *Creative Cities Network*. n.d.

<sup>217</sup> Ibid.

<sup>218</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Global Network of Learning Cities*. n.d.; United Nations Educational, Scientific and Cultural Organization. *Valparaíso*. n.d.

<sup>219</sup> United Nations Educational, Scientific and Cultural Organization. *Valparaíso*. n.d.

<sup>220</sup> United Nations Educational, Scientific and Cultural Organization. *Reshaping policies for creativity: Addressing culture as a global public good*. 2022. p. 94.

<sup>221</sup> Misek et al. *Digital Access to Arts and Culture*. 2022.

<sup>222</sup> United Nations Educational, Scientific and Cultural Organization. *Global Education Monitoring Report 2023*. 2023. p. 7.

<sup>223</sup> Ibid.

<sup>224</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024. p. 4.

<sup>225</sup> United Nations Educational, Scientific and Cultural Organization. *Global Education Monitoring Report 2023*. 2023. pp. 12-13.

<sup>226</sup> Ibid. pp. 50-52.

<sup>227</sup> United Nations Educational, Scientific and Cultural Organization et al. *Gateways to Digital Public Learning: Building and improving public platforms for public education*. 2022.

<sup>228</sup> Ibid.

culture and arts with a local context.<sup>229</sup> This echoes a trend seen across education; 92% of the content in the OER open commons library is in English, with the vast majority originating from North America and Europe.<sup>230</sup> The project aims to assist Member States in making online digital learning platforms more consistent, standardized, and available for all, in the process creating a “public commons” online.<sup>231</sup>

However, although technology in education has the opportunity to improve overall access to cultural content, research has suggested that a global shift to technology in education without resolving more fundamental disparities has the potential to replicate and exacerbate exclusionary patterns rather than resolve them.<sup>232</sup> Most clearly, whilst technology may improve educational outcomes to those who are already well-resourced, those benefits will not be received by those with no access to the technology, thereby only widening the educational attainment gap between developed and developing states.<sup>233</sup> For example, only 30% of rural African communities have access to basic electricity.<sup>234</sup> Even in settings that are regularly powered, access to computer equipment is unequal.<sup>235</sup> Although when viewed globally, 47% of primary schools now have access to computers, there are many Member States in developing countries where computer access in schools is nearly nonexistent.<sup>236</sup> Therefore, the potential benefits of utilizing technology in increasing access to and engagement with the culture and arts are inextricably tied to broader socio-economic factors that, without resolution themselves, will limit that technology’s ability to alleviate educational gaps.<sup>237</sup>

### **Conclusion**

As stated by UNESCO, the diffusion of culture and the arts is integral to the achievement of sustainable development through its ability to foster shared values, ethics, critical thinking, and a sense of citizenship.<sup>238</sup> When made accessible and integrated effectively in education, it has been shown to improve overall learning outcomes, improve individual well-being, and nurture creativity and self-exploration.<sup>239</sup> Whilst the adoption of the *UNESCO Framework for Culture and Arts Education* marks a significant step in mainstreaming culture and arts education, there remains obstacles to achieving the goals it has set.<sup>240</sup> Culture and arts education remains relatively inaccessible to a large proportion of the global population and, in a context of diminishing educational funding, faces challenges in asserting itself as a primary part of curricula planning without pedagogical reform.<sup>241</sup> Advances in digital technology have

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<sup>229</sup> Esfijani et al. *Research in Learning Technology. Factors influencing teachers’ utilisation of ICT: The role of in-service training courses and access.* 2020.

<sup>230</sup> United Nations Educational, Scientific and Cultural Organization. *Global Education Monitoring Report 2023.* 2023. p. 4.

<sup>231</sup> United Nations Educational, Scientific and Cultural Organization et al. *Gateways to Digital Public Learning: Building and improving public platforms for public education.* 2022.

<sup>232</sup> Facer et al. *Digital technology and the futures of education –towards ‘non-stupid’ optimism.* 2021. p. 7.

<sup>233</sup> Ibid.

<sup>234</sup> United Nations Educational, Scientific and Cultural Organization. *Global Education Monitoring Report 2023.* 2023. p. 127.

<sup>235</sup> Ibid.

<sup>236</sup> Ibid.

<sup>237</sup> United Nations Educational, Scientific and Cultural Organization. *Global Education Monitoring Report 2023.* 2023.

<sup>238</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education.* 2024. p. 1; Thomson et al. *Towards an Arts Education for Cultural Citizenship.* 2019.

<sup>239</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education.* 2024. pp. 1-2; United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning.* 2023.

<sup>240</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education.* 2024.

<sup>241</sup> United Nations Educational, Scientific and Cultural Organization et al. *Reimagining our Futures Together: A new social contract for education.* 2021; United Nations Educational, Scientific and Cultural Organization. *Arts Education: an investment in quality learning.* 2023.

made the proliferation of cultural content greater than ever, but in an educational context, there remains the challenge of bringing that content to its audience in a standardized, inclusive way.<sup>242</sup> Nonetheless, if leveraged effectively, the United Nations acknowledges that fostering a care and engagement with culture and the arts is essential to achieve sustainable development and protect our shared humanity.<sup>243</sup>

### ***Further Research***

As delegates conduct further research and consider how to address this topic, they should consider: What structures and policies need to be considered in order to achieve the goals set out by the *UNESCO Framework for Culture and Arts Education*? How can the perspective that culture and arts education is non-essential be overcome, particularly considering the pressures of standardized attainment metrics in many educational institutions? How can non-formal institutions and cultural centers contribute to teaching culture and arts education, particularly in areas where the resources for education is limited? What opportunities and challenges does the proliferation of AI mean to the cultural industries and how it may be taught? How can we ensure that digital educational materials are broadened to ensure that local cultures and languages are included?

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<sup>242</sup> Facer et al. *Digital technology and the futures of education –towards ‘non-stupid’ optimism*. 2021; United Nations Educational, Scientific and Cultural Organization et al. *Gateways to Digital Public Learning: Building and improving public platforms for public education*. 2022.

<sup>243</sup> United Nations Educational, Scientific and Cultural Organization. *UNESCO Framework for Culture and Arts Education*. 2024.

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