

PERTEVMUN'26



UNESCO Study Guide

Agenda Item I:
Artistic Value of Urban Arts

Agenda Item II:
Equality and Accessibility in Arts Education

Co-Under Secretaries General:

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&

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Letter From Secretary General

ESTEEMED DELEGATES AND DISTINGUISHED GUESTS,

ON BEHALF OF THE WHOLE PERTEVMUN FAMILY, AS THE SECRETARY GENERAL, IT IS MY GREAT HONOR AND PLEASURE TO WELCOME YOU TO THE THIRD ANNUAL SESSION OF PERTEVMUN.

I WOULD LIKE TO EXPRESS MY APPRECIATION TO OUR AMAZING ORGANIZATION TEAM AND ASTONISHING ACADEMIC TEAM FOR THEIR HARD WORK AND GREAT EFFORT. THANKS TO EVERYONE'S DETERMINATION AND COMMITMENT, WE PREPARED YOU 12 COMMITTEES FOR YOU, WHICH INCLUDE TWO GENERAL ASSEMBLY COMMITTEES, SEVEN SPECIAL COMMITTEES, AND THREE CRISIS COMMITTEES. THE COMMON GROUND OF ALL OF THESE COMMITTEES IS TO ENCOURAGE YOU TO DEBATE OR ACT UPON EITHER HISTORICAL, CURRENT, OR FUTURISTIC ISSUES AND GLOBAL TOPICS TO BROADEN YOUR PERSPECTIVES.

I HOPE FOR THE DURATION OF PERTEVMUN'26, ALL THE PARTICIPANTS HAVE ONE OF THE MOST SPECTACULAR EXPERIENCES OF THEIR LIVES FILLED WITH TEAMWORK, NEW FRIENDSHIPS AND UNFORGETTABLE MEMORIES.

#LIVEFORTHEAPPLAUSE

SINCERELY,

ELA KARABATI

SECRETARY-GENERAL OF PERTEVMUN'26

Letter From the Under Secretary Generals

Dear Delegates,

Welcome to the conference! As the Co-Under Secretary Generals, we are really happy to have all of you here. You're part of a group full of different ideas, backgrounds, and perspectives, and that's exactly what makes this conference so special.

First of all, we worked together on this process, and we're both really excited to see what you'll bring to the table. We didn't just prepare this conference for you, but also with the hope that you'll actively shape it with your own ideas and energy.

This Conference isn't just about formal speeches or writing resolutions. It's about speaking up, sometimes making mistakes, learning from each other, and actually enjoying the debates. Don't stress too much about being perfect, what matters is that you participate, think critically, and stay open to different perspectives.

As your CO-USGs, we're here to support you whenever you need it. So don't hesitate to ask questions, share your thoughts, or take initiative during sessions. The more you put into this experience, the more you'll get out of it.

At the end of the day, this isn't just about awards or outcomes, it's about the experience, the memories, and the people you meet along the way. So make the most of it, challenge yourself a little, and most importantly, enjoy it.

Looking forward to seeing all of you in committee.

Best Wishes,

Can Körpe, Umran Büyükbayram

Introduction to the Committee

UNESCO, the United Nations Educational, Scientific and Cultural Organization, is a specialized agency dedicated to strengthening our shared humanity through the promotion of education, science, culture, and communication. UNESCO sets standards, produces tools and develops knowledge to create solutions to some of the greatest challenges of our time, and foster a world of greater equality and peace. Protecting biodiversity, responding to artificial intelligence, advancing quality education, safeguarding heritage, and ensuring access to reliable information are some examples of the work that UNESCO does with its 194 Member States across the globe. UNESCO is led by three key bodies: the General Conference, the Secretariat and the Executive Board. The General Conference, with representatives from all Member States, determines UNESCO's main lines of work. The Secretariat executes the Organization's programme under the authority of the Director-General. The Executive Board monitors the implementation of the Organization's programme. Together, these bodies drive UNESCO's efforts in education, science, culture, and communication. In this PerteVMUN conference, delegates will be simulating **The General Conference**.

Introduction to Agenda Item A: “Considering the artistic value of Urban Arts”

Urban Arts

Urban Art is the umbrella term for street art, graffiti, murals and other art forms as city decorations as well as performing arts originating from urban communities such as hip-hop music and dance. The debate of the recognition of Urban Arts has been a debate for a long time. To further discuss this recognition, it is crucial to recognize the history and significance of these mediums.

Graffiti



Graffiti is writing or drawings made on a wall or other surface, usually without permission and within public view. Graffiti ranges from simple written “monikers” or “tags” to elaborate wall paintings, and has existed since ancient times, with examples dating back to ancient Egypt, ancient Greece, and the Roman Empire. Modern graffiti has emerged from Hip-Hop culture as one of the “Four Pillars of Hip-Hop” (MCing

(rapping), DJing (turntablism), breakdancing (b-boying/b-girling), and graffiti art.) Graffiti is also tied to alternative cultures and anarchist political movements; with political messaging and symbols related to punk and goth movements. One of the biggest

examples to this is ACAB or

1312; an abbreviation standing for “All Cops Are Bastards”, an anarchist political message. Due to its connection to African-American and Latin-American Culture as well as alternative subcultures, graffiti creates a grand debate.

The commonly spread form of graffiti is a technique called “tagging”. Artists create “tags” which are works of calligraphy

or small drawings representing their identity as graffiti artists. These tags are created using specific fonts, colors, motifs and other visual elements. Although to a certain eye these tags can be seen as a declaration of presence and holding cultural value; a large group views them as filth, eye-strains or signs of unintellectualism.



Murals

Murals are large scale paintings typically painted on large buildings and floors of open public areas. These murals can be political or cultural as well as solely for aesthetics. Murals can be sponsored by municipalities, corporations or other organizations as well as being completely voluntary by artists. Murals can also be a collection of other graffiti works and tags in a single space.



Hip-Hop Performance

Hip-Hop is a subculture native to African and Latino-American communities; emerging from Black, Latin-American and women's civil rights movements and later spreading to LGBTQIA+ and Muslim movements with music, dance and graffiti. Hip-Hop culture is classified in Four Pillars with three being performance arts, DJing—the artistic handling of beats and music, MCing, aka rapping—putting spoken-word poetry to a beat, Breaking—hip hop's dance form

1. MCing (Rapping)

A Master of Ceremonies is the official host of a staged event or similar performance. An MC usually presents performers, speaks to the audience, entertains people, and generally keeps the event moving. An MC may also tell jokes or anecdotes. In hip-hop music, an MC, or rapper, is a music artist and/or performer who usually creates and performs vocals for his/her own original material. An MC uses rhyming verses, pre-written or ad lib (“freestyled”), to introduce the DJ with whom they work, to keep the crowd entertained or to glorify themselves. As hip-hop progressed, the title MC acquired backronyms such as ‘mike chanter’, ‘microphone controller,’ ‘microphone checker,’ ‘music commentator,’ and one who ‘moves the crowd’. Some use this word interchangeably with the term rapper or emcee, while for others the term denotes a conception and demonstration of the role indicative of skill and of connection to the wider culture. MC can often be used as a term of distinction, referring to an artist with good performance skills. As Kool G Rap notes, “masters of ceremony, where the word M.C. comes from, means just keeping the party alive.” Many people in hip-hop including DJ Premier and KRS-One feel that James Brown was the first MC. James Brown had the lyrics, moves, and soul that greatly influenced a lot of rappers in hip-hop and arguably even started the first MC rhyme.

2. DJing (turntableism)

DJs are the soul behind the beat that pleases, surprises, and puts people on the dance floor. The best DJs have an almost mystical sense of mood at a party or club. They sense the right moment to cue the right

song using the right technique to take the party where it's ready to go. It is that insight, a passionate knowledge of music, and technical know-how that make DJing one of the pillars of hip hop culture. A DJ's sound system is a laboratory for making music magic. Twin turntables are standard, allowing the DJ to switch easily between songs, or spin and manipulate records in tandem to create effects or unique musical combinations. The turntables are wired to a receiver, amplifier, and earthquake-causing speakers. The DJ may use headphones to cue up the next song or song segment as the current music plays. Then he or she uses a mixer, or fader, to make transitions from one turntable to the other—hopefully without missing a beat. Today's DJs often incorporate digitized and computerized components, as well. But most hip hop purists frown on DJs who button-push preprogrammed playlists. Hip hop culture saves its greatest praise for inspired improvisation. Before the rise of hip hop, the DJ's basic role was relatively simple—spin records at a party, club, or on the radio. DJ Kool Herc's keen observations changed that game. He noticed the energy on the dance floor went off the charts during the “breaks” of songs. Breaks are the instrumental sections in many pop and rhythm & blues numbers that highlight percussion and rhythm.

3. Breakdancing (B-boy and B-girling)

As hip hop culture rose from the streets of the Bronx, breaking spun up and stepped out from the concrete itself. Early b(reaker)-girls and b-boys like Crazy Legs and his Rock Steady Crew earned their skills on that hard ground, admiring each other's cuts, bruises, and “battle scars” as they pushed one another to evermore audacious displays of style and guts. In keeping with hip hop's ethic of improvisation, breaking is often a create-on-the-fly dance style. It mixes super-quick footwork with body-torquing twists. Robotic movements flow into smooth whole-body waves before dropping into acrobatic leg flares that suddenly halt in mid-spin freezes that seem to defy gravity. Breaking is the ultimate 3-D dance—flipping high, spinning low, and putting a premium on physical imagination and bravado. Breaking has copied from many dance styles to generate this uniqueness. These styles include the Charleston from 100 years ago that loaned its characteristic leg kick and arm swing as a top-rocking move. The ad-libbing of the Lindy Hop, popular from the 1920s on, also lives in breaking's style. For individual inspiration, though, no one can best soul singer James Brown. His high-energy dance moves in the 1960s and 70s have inspired b-boys and b-girls ever since, and his song “Get on the Good Foot” is one of breaking's early anthems. Tap, steppin', ballet, disco, and modern all continue to contribute. Breaking has rummaged beyond the dance floor and stage to find many of its most dramatic moves. The whirling torsos and legs of gymnasts on the pommel horse are seen in leg flares, for example. Down-rocking reflects techniques from gymnastic floor routines. The world of hand-to-hand combat has also provided inspiration for b-boys and b-girls. Hip hop scholars often link breaking with capoeira, a martial arts dance with roots in Angola and Brazil that displays acrobatics, grace, and power. A full-blown showdown makes it clear why breaking contests are referred to as “battles” as dancers mix dance moves with shadow kicks, leg sweeps, and fake attacks in the faces of the competition. Breaking is much more than a sum of moves from various dances and disciplines, though. It is a living, breathing art form unique every time dancers take their turn in a cypher (see sidebar). Through the years the Rock Steady Crew, the Mighty Zulu Kings, the Lockers, the Electric Boogaloos, and thousands of other individuals and crews have continuously renewed and refreshed the style with original spins, fresh freezes, and new twists on power moves—often laced with body-bending humor. Competition and innovation in breaking—as with all things hip hop—is essential and inspired, and today its style inspires wherever people dance.

Key Terms

Urbanization - Population shift from urban to rural areas

Writer - An artist that participates in graffiti

Historical Background

The Urban Arts have emerged within societies due to urbanization as a method of expression of identity and political ideology.

Modern Graffiti and street art, having roots to ancient times, were birthed in the 1960's and 1970's. Tagging began in the streets in Philadelphia USA, with an artist, Cornbread. Cornbread tagged a youth detention center during his time there and when he was released, continued his tagging on the streets by tagging throughout bus lines. This spread to other artists and other places in the USA and Europe. In 1968, with the escalation of civil rights protests, university students used graffiti to write political slogans and symbols to signify their resistance. Students from the Sorbonne University in Paris and New York's Columbia University are the first to adopt the visual language of graffiti for their slogans. In the 70's graffiti gained its signature style and recognition. French artist Daniel Buren goes around flyposting in the Paris, New York and Tokyo metro – a site-specific project that becomes known as 'Affichages Sauvages', arguably the first series of poster art. Artist SJK 171 introduced squiggly lines. These radiant energy lines were later popularized by iconic artist Keith Haring. In 1971, Super Kool 223 painted the first masterpiece on a subway train. The idea of pieces - the larger-sized graffiti works - gave writers more creative opportunities to separate themselves from their competition through the use of (amongst other things) color, connections between letters, shadows, highlights, backgrounds and figurative elements such as arrows and stars. Quality - or having style - starts to gain importance, which helps people from outside the subculture recognize the artistic potential of the movement. In 1971, the first graffiti crew Writers Corner 188 was founded. The corner of Audubon and 188th Street became a popular meeting point for graffiti writers to exchange stories.

In 1972 New York, The City College, although not an art gallery but an educational institute, hosted the first graffiti exhibition; it features works by the collective 'United Graffiti Artists'. This happened after sociologist Hugo Martinez brought together some of the top graffiti writers of the early '70s and convinced them to create graffiti art on canvas. This eventually led to the first art gallery graffiti exhibition. Graffiti became a political issue and the 'Anti-Graffiti Bill' gained council approval, making it illegal to carry aerosol cans into public facilities. Meanwhile, many citizens lined up against what is widely regarded as vandalism and helped clean up the city. In 1973 New York, writers started painting whole train cars. By painting every inch of the subway wagons, writers eventually focused on more than



just their names, as we start to see portraits, characters, background scenery, sociopolitical messages, abstract graffiti and more appear on the trains.

In 1975 New York, The Transit Police Graffiti Squad was constituted and all the subway trains were cleaned, only to be painted again shortly thereafter. Two years later in Europe, punk graffiti was born in the UK and the Netherlands. Punks wrote political slogans, band names and their nicknames on walls. Even though multiple European countries were familiar with sociopolitical graffiti slogans, this marked the start of a more ego-oriented graffiti writing. Most writers had no clue something similar was taking place in the US.

These advancements tied themselves to political identities and cultures. Be it hip-hop culture in the United States or alternative subcultures in Europe, graffiti became an essential part of identity and culture.

Meanwhile in the 1970s; in the borough Bronx in New York, a culture from impoverishment is born. DJ Kool Herc is credited with throwing the switch at an August 1973 dance bash. He spun the same record on twin turntables, toggling between them to isolate and extend percussion breaks—the most danceable sections of a song. It was a technique that filled the floor with dancers who had spent days and weeks polishing their moves. This method of music making spread throughout New York as other art forms got incorporated to the community, dance, poetry and graffiti. These events of singing, dancing and making music became a sign of resistance towards the systemic oppression in the United States towards Black Americans. In a way, hip-hop became a way to say “You can hurt me, but you cannot stop me and my people from having fun.” Today, hip-hop music is a multi-billion dollar industry with participants globally.

Significant Works of Urban Arts

Urban arts have been highly influential on the modern world since the 1980s. To this day, this influence led to the creation of globally praised and embraced significant art works.

Significant Murals

Ethnicities by Eduardo Kobra

Eduardo Kobra is a Brazilian street artist who started his career at 11 years old. He was influenced by modern and contemporary artists such as Banksy. His main goal is to provide full accessibility of artworks to the public. He believed that the public should not have to go to museums and pay to enjoy art. This work by him which was done in 2016, celebrated the 2016 Olympics. It was then the largest mural ever painted and it is still celebrated all around the globe. It portrays faces from different indigenous groups across continents which indicates the unity that Olympics aim for. This artwork celebrates cultural identity while promoting a message of coexistence which also shows the art view of the artist himself.



Girl with Balloon

Girl with Balloon is a stencil mural by the England-based artist Banksy. The artist never confirmed their identity and they have been active since the 1990s. They are also a political activist which can be clearly seen in their work. They have painted numerous murals which depict the world's and United Kingdom's sociopolitical issues. This mural specifically has gained a great amount of recognition from the world. It is actually a series of murals rather than a single work. Created in 2002, The mural depicts a young girl reaching toward a red, heart-shaped balloon drifting away, symbolizing themes of hope, loss, and innocence. However, with the recognition it got, the work took on broader political meanings. This was also



supported by the artist itself who adapted the work to comment on issues such as refugee issues. Murals like this transfer a powerful message to the public as they are painted on visible public spaces and Banksy has numerous political and emotional works just like Girl with Balloon.

The Bushwick Collective

The Bushwick Collective, located in Brooklyn, was started in 2012 with a neighbourhood resident donating his wall and getting in contact with other local building owners to provide more empty walls for street artists.

This work turns an entire community into an open-air gallery filled with pieces from artists around the world. Instead of one mural, it's a series of pieces from street artists that represent the cultural identity of the community, while at the same time illustrating the international exchange of artistic ideas. It shows how art in urban areas has the potential to provide everyone with access to culture without restrictions like the cost of entering a museum. Additionally, significant street artists such as Buff Monster, ND'A, Phlegm, Reka, Blek le Rat, and Olek contributed in this work



Rue Denoyez Street

Rue Denoyez is one example of streets that have been fully taken over by graffiti and murals, thus forming an ever-evolving piece of art. It is located in Paris. Whereas most pieces of art are



permanent in nature, the street art in this case is ephemeral in nature, always changing for newer ones. This highlights the ever-evolving and participatory nature of street art where artists are always creating or adding to the artwork through reinterpretations and rejections of the previous art forms.

Influential Artists of Hip-Hop

DJ Kool Herc

DJ Kool Herc whose real name is Clive Campbell is known as the founding father of hip-hop. He was born in Jamaica in 1955 and later immigrated to the Bronx in the late 1960s. He grew up in a period with a great economic decline, gang violence and social marginalization in the Bronx but he used the power of music to unite the community and transformed community gatherings into creative spaces through music. In 1973, he hosted a block party which would gain its fame later in the future, where he introduced the technique of extending the “break” section of funk records using two turntables, a method that became known as breakbeat DJing. This was a crucial mark in the history of hip-hop since it laid the foundation for all elements of hip-hop, including rap, DJing, and breakdancing. Starting with this event, Herc’s gatherings brought together diverse youth communities, effectively replacing gang conflict with artistic competition and expression. The important take away from this is that hip-hop emerged not just as a musical style but as a public response to urban life.



Afrika Bambaataa

A key figure in the evolution of hip-hop from a localized phenomenon into an international movement is Afrika Bambaataa. Afrika Bambaataa, originally Lance Taylor, and was born in the Bronx area. He used to be part of the Black Spades, a local gang; however, he shifted his focus towards music and organizing his community to establish the Universal Zulu Nation, which would encourage peace, unity, and culture. Through his efforts, especially through his song, Planet Rock, which was released in the early eighties, hip-hop became integrated with electronic music, which further developed the genre. Additionally, he organized the first international hip-hop tours that also helped spread hip-hop’s influence.



Afrika Bambaataa with DJ Yutaka

Grandmaster Flash

Grandmaster Flash, also known as Joseph Saddler, who was born in Barbados and brought up in the Bronx, is seen as one of the most innovative figures in the history of hip hop. Coming from a background that was affected by urban poverty, Grandmaster Flash became interested in electronics and sound systems, leading him to play around with turntables. Through the use of turntables, he mastered DJ skills such as scratching, back spinning, and cueing, ultimately using them to convert the turntable into an instrument. Together with his group, Grandmaster Flash and the Furious Five, he introduced elements of early rap performances and MCing, thus helping to professionalize hip hop.



It is not only these people who shaped hip-hop history; rather, it was the collective efforts of various artists in different generations, regions, and even styles that helped shape hip-hop history. While pioneering DJs, MCs, and other artists played an important role in the development of hip-hop culture at an early stage, the culture soon developed beyond these pioneering figures into a global phenomenon thanks to the contributions of many DJs, MCs, dancers, and graffiti artists. From the Bronx phenomenon to a global culture, hip-hop culture continued to evolve due to the continuous contributions of various artists who shaped the culture in various ways. Historical records indicate that hip-hop culture emerged because of the four basic elements of itself, including DJs, MCs, breakdancing, and graffiti art. These four elements were not shaped by any one particular artist, but many artists contributed to these elements in hip-hop culture.

Works of the Breakdancing Culture



Rock Steady Crew, which was formed in 1977, is considered to be one of the most significant breakdancing crews of all time. The group is associated with the street culture of New York City, and, being part of it, had an important contribution to making breakdancing popular all over the world. Rock Steady Crew contributed to spreading breakdancing across the globe through its various performances and competitions, where such elements of breakdancing as freezes, spins, and power moves could be observed. It should be noted that while making this genre famous,

they kept its hip-hop culture spirit. Just like many other breakdancing artists their work carried the traces of poverty, social inequality and more. The dancing battles that breakdancing revolves around offers a creative artistic skill competition which enables development and resolution of conflicts between individuals. Since it is also closely connected with DJing and MCing it also enables it to showcase different art forms which express a full cultural identity.

Urban arts are among the most powerful cultural phenomena in modern times because of the numerous types of artworks created for expressing thoughts, demonstrating resistance, making art available to everybody from every societal state and creating a sense of community through them. Through visual works such as "Girl with Balloon" by Banksy and "Ethnicities" by Eduardo Kobra, musical works such as "The Message" by Grandmaster Flash and the Furious Five and global breakdancing contests like Battle of the Year, urban arts create a platform for communication in which various forms of art become means of transmitting the message to the audience. All these examples convey the experience of the marginalized population through themes of inequality, identity and political struggle. The biggest difference between urban arts and conventional art is the availability of the art to all people, rather than limited presence within certain institutions of elite society. Furthermore, urban arts emphasize non-violence in expressions through the example of breakdance, when competitions replace violent confrontations with creative efforts of participants. Therefore, all these works prove the idea that urban arts are an essential educational and empowering tool for global culture.

Relevant States

United States

The United States has a close relationship with urban arts as it is considered the birthplace of it. New York city in particular is where hip-hop, graffiti and breakdancing culture rose. All of these forms of urban arts later spread across the world and the United States itself. To this day cities in California, Philadelphia, New York and more still influence urban arts in a global perspective.

United Kingdom

Even though the birthplace of urban arts is not the United Kingdom, the artists it harbours make the UK a prominent place for urban arts. Artists like Banksy enabled the UK to become one of the centers for political and contemporary street art. Additionally, these artists influenced street art which focuses on societal issues such as inequality, war, and consumerism. Also cities like London and Bristol have become global hubs for street art, showing how urban arts can evolve into recognized cultural content.

Brazil

Brazil is also one of the most influential states for urban arts. It is known for the large-scale murals particularly in São Paulo and Rio de Janeiro. Artists, such as Eduardo Kobra, use urban art to portray the theme of diversity and inequality in society. Brazilian urban arts are strongly linked to the sense of community identity, particularly in the favelas.

Questions to be Answered

- ★ To what extent is graffiti art and where does it become vandalism?
- ★ Are the consequences and punishments of vandalism appropriate?
- ★ Is the recognition of hip-hop culture adequate?
- ★ To what extent is a person a part of hip-hop culture?
- ★ What measures can be taken to eradicate the false sexualization of hip-hop dance?

Introduction to Agenda Item B: “Ensuring equality and accessibility in arts education”

Why is Arts Education Essential?

Arts are humanity’s declaration of its existence. It’s one of the several things that make human civilization itself. Therefore humanity can not be considered without arts.

Research consistently shows that people who engage in arts education of any kind builds creativity, vital socio-emotional skills, intelligence, academic performance and more. Whatever the art form education people receive, all of the people have shown to improve on these essential human competencies. Students learn different cultures, different perspectives, different experiences and stumble upon how to do these arts which forces them to create their own ways and original ideas. Additionally, arts develop self expression and confidence which many people suffer from their absence. These are just some of the personal benefits that arts education has. It also forms a bridge between cultures. Arts education connects local with global, it bridges the interaction between communities in the world. It teaches how to exist peacefully and live harmoniously with every single human being which humanity requires urgently.

Equality in Arts Education

According to the studies, at least more than 5 billion people consume some kind of art in their daily life. While there are billions of people that follow arts, there are relatively far less people who are artists that create their own work. According to the studies, this number is 150-200 million people around the world. Only around %30 to %50 of people out of this number had proper arts education. Knowing that, this agenda item tackles the fundamental cause for these numbers, accessibility to arts education around the world. The goal is to dive deep down to the roots of this issue and come up with reasonable, feasible recommendations to solve it.

Accessibility in Arts Education

The ongoing arts education around the world has troubles inside that is harming the education of future, promising artists. Among these prominent issues the one that most stands out is without a doubt, inequality. Many talented artists are not able to have a proper education in their fields because of inequalities like fundings, biases, gender, geographical status and more. Most of the people around the world do not have adequate opportunities for arts education, hence an art career. The goal of this part is to determine these inequalities, comprehend the roots of their causes and to come up with feasible recommendations to eliminate them.

We must recognize the severity of both these issues and act upon them accordingly.

Key Terms and Definitions

Accessibility - The status of arts students' access to arts education in their personal state, region, opportunities etc.

Equality - Providing the same opportunity for arts education to students regardless of their identity, background

Representation - The presence of diverse artists, cultures, and perspectives within the curriculum

Bias - Following certain aspects of arts over others. Possibly having negative consequences

Funding Disparity - Unequal financial support for arts programs across regions, states.

Gatekeeping - Policies or practices that limit entry into advanced arts programs

Socioeconomic Status - A measure of an individual's or family's economic and social position, often influencing access to arts opportunities. Abbreviated as "SES".

Arts Advocacy - Efforts to promote and protect arts education funding, access, and policy support.

Diversity - The presence of different arts identities, cultures, backgrounds, and perspectives within a learning environment.

Arts Integration - The integration of arts into different curriculums and subjects.

Visual Arts - An art form that is made to be consumed visually.

Historical Background, Relevance of the Issue and Statistics

Historical Background

History of Arts Education

Arts had not been primarily taught in educational programmes until the 16th century. Some exceptions did exist however, they were not significant enough to standardize “arts education”. Before Renaissance artists mostly learned the art they sought through apprenticeships under the masters. During the Renaissance period, the first kinds of formal art academies started to appear in Europe. In order to comprehend how these academies started, we must look into the Renaissance period. However, the arts education in the Americas, Africa and Asia did not get institutionalized. Depending on the culture, arts education was primarily based on the master centered apprenticeships, oral tradition and community participation. It is also crucial to understand that art was embedded in daily life and was not formally separated. This led to less documented information on arts education. Nevertheless; the matter of arts education should be taken globally.

Renaissance Period

Renaissance was a huge cultural movement in Europe starting from Italy. Renaissance means “rebirth” and this was the primary ideal of this movement. It started from the late 14th century to the 17th century. The “rebirth” was the movement of “Classical Antiquity”’s revival, which is the ancient Greek and Roman ideas, which centered human experience, realism and observation unlike the Medieval period where religion was the center of culture and art. Before this period, as mentioned, most of the artworks were created by the master craftspeople. These people’s work followed a strict Medieval mindset and therefore it damaged a part of the creativity of the artists. With the Renaissance, this strict mindset got weakened and opened up a path for many artists. That is the reason why art got affected from so many angles that art itself changed along with how art was taught.

One of the most important changes that directly affected the development of arts education is that with Renaissance artists status changed dramatically. In the Medieval era artists were considered skilled craftsmen. They built structures, statues, figures and so on that artists were considered the same as carpenters or blacksmiths. However, in the Renaissance era artists' roles shifted over time to creative, intellectual thinkers. This shift directly required the education of arts to be more solid, stable, standardized and most importantly studied. Art was no longer about copying from masters, it was about combining skill, creativity and theory. A great example showing the factor of creativity in the Renaissance compared to Medieval times is given below between a Medieval mosaic of the Christ Pantocrator and a Renaissance painting from Leonarda da Vinci.



The mosaic of Christ Pantocrator, a medieval artwork.



The baptism of Christ. A Renaissance painting by Leonardo da Vinci

Even though both artworks have a religious theme, there is a clear difference in creativity, perspective and emotion. This is a clear demonstration of Renaissance's differences from the Medieval era. In the early Renaissance, workshops called "bottegas" developed as an alternative to the old apprenticeships in an attempt to satisfy the new requirements of the changing art. These structures were both a studio and a classroom. Bottegas centered the learning with "doing" and "sharing". They were led by a master artist.. These masters had assistants and every student collaborated in these studies. Big projects like church choirs were often worked on by groups with the master artist leading. Students studied paintings from drawing collections and sketches that were available and these works helped students learn proportion, design and other fundamentals of painting. Lastly, artists traveled around the world to learn about new arts and cultures and therefore; this travels expanded the Renaissance's effects to different regions.

However, these workshops were not quite enough to satisfy the requirements that the changing art had. There were specific things that workshops could not provide to the students. These were primarily the change in perspective and the development of art theories. Renaissance artists developed a new perspective for three-dimensional space on a flat, two dimensional surface which required precise geometry and mathematical knowledge. Changes like this pushed art education to include education from different subjects. Treatises like "De pictura" by Leon Battista Alberti, and theory books such as "Harmonice Musices Odhecaton A" published by Ottaviano Petrucci. Finally, by the late 1500s "first art



"Saint Luke Painting the Virgin" by Vasari in Accademia del Disegno

academies” started to emerge. The first formal art academy, Accademia del Disegno was opened in 1563 in Florence. This academy was founded under the patronage of Cosimo I de’ Medici and under the influence of Giorgio Vasari. This academy was not just a workshop, it offered teachings of anatomy, theoretical classes, mathematical studies and more. Following this academy, art academies started opening one by one and eventually mattered a lot more than workshops for artists. This way, artists started learning the theoretical work of the art with the combination of workshop teachings. In the end, arts education took its first steps to a greater, more sophisticated art education and therefore practice. This paved the way for the modern art academies.



Lion-head Goose, a painting from Ming Dynasty (1368-1644)

At the same time, non-European arts education was still developing. Especially Asian civilizations such as China, Japan, India, Persia, and the Ottoman Empire had important artistic works done at that time. There were not academies like Europe, instead there were apprenticeships and cultural learnings. The Ming Dynasty China had paintings, buildings, music of their own which were all connected to religion, philosophy, tradition, poetry and so on. The education was exclusive to the elite class which was named scholar-officials. It continued as master-student relationships in private studios. Their methods included directly copying classical masters, personal mentorship and studying manuals. India and the Islamic world had similar attributes too. In India there were master-disciple apprenticeships called Guru–Shishya which offered long term education for music, dance and painting. The Islamic world had Royal Workshops sponsored by rulers. These workshops were organized but still did not have a clear academic distinction. Here, students learned miniature painting, calligraphy, book illustration and more. Similarly, India also had organized workshops called the Mughal ateliers where students learned

portraiture, miniature painting, and the raga musical system. African and American civilizations also had similar arts education for their culture. African and American art education systems were also highly developed, although they followed different structures than Europe. In Africa, there were no formal academies, but instead strong apprenticeship systems embedded in daily life and community traditions. Education was based on hands-on learning, where skills such as sculpture, metalwork, textiles, and performance were passed down from elders to younger generations through observation and participation. This system emphasized practical knowledge and social values, and learning was directly connected to survival, culture, and communal identity. Similarly, in the Americas, especially among pre-Columbian civilizations such as the Aztec, Maya, and Inca, art education took place in temple schools, workshops, and family-based systems. Students were trained in areas like codex painting, architecture, and sculpture, often under religious or state institutions. After the arrival of Europeans in the 16th century, these systems began to change, and indigenous artists were sometimes incorporated into workshop systems influenced by European models, where they continued learning through apprenticeships and later even opened their own workshops. Despite these changes, both African and American art education remained deeply connected to cultural traditions, rituals, and community life rather than formal academic structures.

Arts Education in 17th-18th Centuries

The status change of the artists and institutionalization of artistic education along with the other significant artistic changes that happened in the Renaissance, directly changed the arts education of all the major arts. By this time, Europe had developed a highly institutionalized system of art education which included curriculums. These institutions replaced nearly all medieval guilds and became the main centers for arts education. They had significant support from monarchies, elite patrons and the state itself. While the technique of copying was still present, the curriculum included both the practice and the theory of the art. These academies had strict rules and aimed to systematize arts education. By time, these institutions gained a great influence on society. They controlled artistic standards and influenced the public taste directly. While visual arts were organized through academies, music education was developing through the conservatories. Renaissance laid the foundation of conservatories, however the musical training was mostly under the churches and religious institutions. By the 17th and 18th centuries these institutions shifted to professional music schools (conservatories). These schools professionalized in training composers and performers. Major conservatories were centered in Naples such as Santa Maria di Loreto, Sant'Onofrio a Porta Capuana, Pietà dei Turchini and Poveri di Gesù Cristo. These were the prominent Neapolitan conservatories and they trained major composers such as Leonardo Leo and Nicolo Porpora who gave compositions in the Baroque era of music.

As for the non-european arts education, the education technique and institutions mostly remained the same. However, the expansion of European colonial influence from the 18th century onward affected the indigenous arts education. New colonial workshop systems which were based on European models were forced by the colonialists. Starting with the Americas, this completely changed the arts education for the cultures that suffered from colonialism. Indigenous people were forced to learn Christian religious paintings such as the drawing of churches with European techniques such as realism. Despite this rapid replacement, indigenous systems continued to some extent and preserved the tradition.

Arts Education in the Modern Era

As years passed, the art academies grew more and more. By the early 19th century there were more than 80-90 academies established across Europe. Slowly, this influential increase directed people who aimed to become artists mainly to academies. This growth also increased the number of professionally trained artists which indicated the status change of artists from craftsmen to intellectual professionals. At the same time, colonialism started to spread across Africa. Europeans introduced European centered mission schools, art workshops and formal schools in Africa. Therefore, the traditional systems that carried the art of African culture weakened significantly. Since the Americas were introduced to colonialism earlier, the colonial changes were a lot more dominant. Local artists trained European styles and drift apart from the original tradition. Indigenous traditions of art were continued but almost entirely marginalized. Asian arts education was undergoing similar changes as well. European styled art academies were established in cities like Calcutta in the British ruled India which resulted in similar results as the Americas and Africa. Japan and China were not fully colonized however, significantly influenced. This influence resulted in gradual adoption of Western art applications.

By the 20th century the arts education in the Americas and Africa got almost completely institutionalized. Education became school and university based with the strong European influence increasing. A dual system was existent in Africa but most of the schools followed Eurocentric models and the Indigenous traditions were often underrepresented. By the late 20th century, efforts to decolonize arts education and changing Eurocentric narratives were made globally. Non-European civilizations made appreciable reforms in arts education curriculums by adding local history, traditional arts and their techniques such as African performance arts. Nevertheless, to this day many modern systems still struggle with lack of diversity and non-European perspectives.

As for Europe, the academies became the main path for arts education. Nearly all professional artists attended them in different regions. The increased number of artists inevitably criticized academies because of their rigid and conservative structure. This criticism evolved into different artistic movements such as Impressionism and Modernism resulting with a more experimental arts education. This led to new types of institutions and more flexible educational models which included interdisciplinary studies and applied arts. The Staatliches Bauhaus was a great example for these types of institutions. With the new artistic movements, in the following decades the strict academic control was fully declined and new art fields like digital arts, media arts expanded. In today's world, the current arts education is mostly institutionalized and has mixed institutions (European style and traditional style). Some institutions offer both classical European art and indigenous arts teachings. The important thing we need to note is that these mixed institutions are still heavily European centered which opposes some major problems. Full traditional education is still existent in some parts of the world with Asia in the lead. The development of technology also enabled arts education to spread to the digital world but professional education is still sought in universities and conservatories.

Relevance of the Issue

The issue of equality and accessibility in arts education is intertwined with the history of arts education. The historical development of art education from apprenticeships, community based systems to elite academies directly shaped this issue. Arts education was never equally accessible for every person around the world and the historical systems that are mentioned created long lasting inequalities. Especially separation of arts education for the elite class of the civilizations created socioeconomic inequalities. As mentioned, arts education was open for people who had connections, social background and income. This created a tremendous socioeconomic inequality that is still existent today. Many people are deprived of the arts education they desire because of their socioeconomic status. Even though these people are deeply in desire of being artists, even some of them being naturally talented, they are not able to access a proper arts education. Additionally, the effect of colonialism created social distinctions like "primary" and "secondary" arts in the society. This effect is critical for the arts education which starts early in life. Because these distinctions are embedded in society which results with some young people not being able to have education in that art field. Another inequality caused by this historical development is institutional inequality. Since modern systems are based on European models, accessibility depends on funding and schools that prepare for a higher university education. The funding

criteria is especially troubled because not every school and institution is able to get proper funding. This results in reduced opportunities and less developed facilities while wealthier institutions do not have the same issue. This inherited issue creates a system where arts education becomes a privilege and not a right. Especially the regions that are underdeveloped because of historical and political factors experience this inequality at the highest. The curricula in some countries still heavily contain Western art perspectives which limits the artistic creativity and diversity. People who want to be artists head towards different educations based on the fields they desire. Another effect caused by colonialism is the global inequality between regions around the world. While Europe and North America have significantly better funding, connections and support, other parts of the world do not have these opportunities which limit accessibility a lot.

Arts education has always been shaped by power, money and social structures. Today's inequalities and accessibility problems are not random and accidental; they are directly linked to the historical development of arts education. Especially colonialism's effects on arts education are still highly effective on today's issues.

Statistics

Inequality and accessibility issues are backed up by extensive research both globally and regionally. It is important to review the statistics of these researches in order to conceive the severity of these issues. A study run by BMC Global and Public Health that investigated the Global inequalities in arts, music or educational organizations by analyzing 73,825 adults from 51 countries in 2025 found that there is a "universal social gradient" in arts participation. Research showed a huge arts participation gap around the world. In some countries less than %3 of people participate in arts organizations while in others countries there is more than %50 participation. This indicates a tremendous global inequality in accessing arts education. The study explains that people with higher education and income are significantly more likely to join arts organizations and participate in arts activities. Other than that participation is also highly correlated with education level and age. All of these statistics indicate that arts education and participation are not evenly accessible but they increase with socioeconomic status.

Another significant study on investigating this matter is by UNESCO's Global education monitoring report 2026: access and equity. The first and foremost statistic is the global enrollment in general education. Study shows that 1.4 billion students enrolled in primary & secondary education worldwide however, 273 million children and youth are still out of school. This directly affects arts education too because If basic education is unequal, arts education is even more unequal. There are also statistics on early exposure to art that indicates a very uneven global distribution. While Europe has %90 pre-primary art exposure, Sub-Saharan Africa has less than %25. The research also indicates that 75% of all out-of-school youth are in Sub-Saharan Africa and Central-Southern Asia. These regions have the least amount of access to structured arts education systems.

As mentioned earlier, funding is crucial for arts education in schools which is a historically inherited situation. Therefore, private schools have a lot more opportunities and stronger arts education

compared to state schools. Studies showed that 83% of countries had extreme wealth inequality in pre-primary education. Rich students are 10 times more likely to attend private schools. These statistics indicate a vast socioeconomic inequality in accessing arts education. We can confidently say that wealth directly affects access to arts education. Another crucial factor is the access differences between urban and rural areas. Studies showed that Arts education participation is dominated by urban areas. This is because rural areas have fewer institutions and limited infrastructure. This is also a great accessibility problem that is affecting millions of people everyday. Rural areas also lack cultural institutions, have high transportation costs and limited teachers. When all of these combined, it results in lower enrollment and participation in arts education. Another huge accessibility problem is for the disabled and marginalized groups. These groups of people are still facing accessibility problems because of the lack of their integration to the current arts education. There are also statistics of the efforts to combat these issues. Studies show that the global inclusive education rate increased from %75 to %82 from 2020 to 2025 which ultimately increased the amount of people that can access equal arts education. However, the inequality still remains high. Another effort is the increment on the recognition of arts education as essential learning. It is noted that the arts education recognition has increased over the course of a few years but still not enough to combat the equal access problem.

Questions to be Answered

1. How can the gap in arts education access between urban and rural areas be combatted?
2. What strategies can be used to fight the inequalities caused by socioeconomic status?
3. How can governments ensure the place of arts education in the current education curriculum?
4. What can local communities do in order to expand arts education in both urban and rural areas?
5. How can governments and institutions make arts education accessible to students from low-income backgrounds?
6. What policies can be promulgated to reduce the major wealth inequality in accessing arts education?
7. How can international organizations help expand arts education on a global scale?
8. What can the countries with strongly funded and well resourced arts education do in order to support those with fewer opportunities?
9. How can international organizations reduce the historical gatekeeping factors?
10. What can be done regionally and globally to combat funding disparity?
11. What kind of collaborations can governments do with community-based art institutions in order to improve the accessibility issues?
12. What kind of educational reforms can be done to increase arts advocacy?