



BMUN LXXII



UN EDUCATIONAL, SCIENTIFIC & CULTURAL ORGANIZATION (UNESCO)



LXXII
SEVENTY-SECOND SESSION

LETTER FROM THE CHAIR

Dear Delegates,

Hello everyone! I am so excited to welcome you to UNESCO. My name is Clara Bardeen and I am a second year student majoring in Microbial Biology. I grew up in Riverside, California and did MUN there all throughout high school. This is going to be my sixth year of participating in MUN and my second as a member of BMUN. While I am not participating in MUN related events I partake in research on campus in the Taga lab, looking into how microorganisms share nutrients and coevolve. Some other fun facts about me include that I have played volleyball for nine years and am an avid Detroit Lions fan. I also enjoy rock climbing with my fellow UNESCO Chair Zoe and picnicing on the glade. Art, pop culture, and science have all played a huge role in my life both on my educational journey and through my own personal interest in their unanticipated intersections. I hope that UNESCO can bring a little of that interest to you and show that there are complexities in conflict that cause prejudices that last for hundreds of years. UNESCO also has 4 amazing Vice Chairs who I am very honored to introduce.

Alex Edgar is a senior at UC Berkeley studying Political Behavior and Public Policy. Outside of BMUN, he is the External Affairs Vice President of the Associated Students of the University of California, Civic Engagement Director of the UC Student Association, and Civic Engagement Policy Specialist for the Youth Power Project. In his free time he loves to go on hikes, cook and bake delicious food, and explore all of the amazing activities and restaurants in the Bay Area.

Zoe is a 4th year computer science major from Fresno, CA. This is her second year doing both MUN and BMUN. In her free time she enjoys rock climbing, roller skating, snowboarding, and wake surfing. She is also learning to play guitar and likes to picnic with cheese and paint on the glade occasionally. She is so excited to chair for all of you at BMUN!

Shannon Farrell is a sophomore studying Political Economy and Legal Studies. She did Model UN for 4 years in high school, and her favorite part was being a senior TA for her freshman Intro to Model UN class. Outside of MUN, you can find her in the dance studio doing ballet, petting all of the dogs on Sproul, doing homework laying on the floor of the library, treating her friends' apartments as her own British Baking Show, and always going on late night side quests whenever she's out!

Valentine Lindarto is an international bioengineering freshman from Jakarta, Indonesia. Throughout her 3 years of high school, she enjoyed engaging in MUN conferences as a delegate, chair, and organizer so much that she decided to join UNESCO to have even more fun with you all! Aside from socio-political debates, her academic interests include bioremediation research because she gets to play with bacteria all day long by feeding them heavy metals and dyes. Beyond these mind-boggling hobbies, she also loves acrylic landscape painting, matcha and/or coffee tasting.

We look forward to seeing everyone in committee! Without further ado, let's get into the topics.

Sincerely,

A handwritten signature in black ink that reads "Clara Bardeen". The letters are cursive and fluid, with a large initial 'C' and 'B'.

Clara Bardeen

Head Chair of UNESCO

Email: cbardeen@bmun.org



TOPIC A: ART AND ENTERTAINMENT AS WEAPONS OF WAR

“The most effective way to destroy people is to deny and obliterate their own understanding of their history.”

- George Orwell

THE ROLES OF ART IN WAR

Promotion of War

In 490 BCE Chinese General Sun Tzu claimed that “the art of war is of vital importance to the state”. Since then, numerous books have been published about the strategy of war and how performing it well is an art form. While there is an art to war, art itself is a part of this conflict. Art has long been commandeered to suit political interests of the time.

This occurs in the form of propaganda. Although this term “propaganda” was originally coined during WWI (American Historical Association), it has been used as a powerful political tool since ancient Asiatic civilizations. This tool is utilized in two main forms: suggestion and stimulation (“What Are the Tools”), which aim to convince the public of an opinion without a concrete logical basis. Reasoning and potential counterarguments are sidestepped, making the minds of viewers pliable.

Pliability is meant to be taken quite literally in the context of propaganda. The creation of nationalistic pride associated with propaganda is done so through altering cultural identity which can take tens to hundreds of years. However, as cultural identity shifts, so do prejudices to surrounding territories and peoples which is what ultimately fuels bloody conflict.



1943 U.S. Propaganda

Part of what makes propaganda such a successful political technique is its potential for broad application and its lingering effects post conflict. It can take the form of movies, posters, plays, music, and more in order to invoke nationalism. Once a conflict has ended, nationalistic sentiment remains and can potentially heighten, leading to a cultural feeling of superiority to the “enemy”. As Russian revolutionary Leon Trotsky once said, “Art is not a mirror held up to society but a hammer with which to shape

it.” What makes propaganda even more difficult to control is that it is employed through cultural shifts which are difficult to associate with a form of weaponry. There is a very fine line between cultural expression and weaponized artistic expression which has led to the inability of many nations to protect their citizens from developing biases and worsening tensions [specific examples of this in “A Historical Overview of Art in Conflict”]. While propaganda is the most evident instigator of conflict, there are other creative methods of warfare that have led to the altering and destruction of many cultures.

Targeted Destruction

Destruction of art has long been used to demoralize opponents during war (Parzinger). It can dispirit opponents and invigorate support among citizens by demonstrating strength and resolve while opponents are unable to protect their cultural symbols. It is fairly easy to cover up targeted destruction of art and architecture as a routine dropping of bombs, making it difficult to hold governments accountable for deliberate art destruction.

Recent destruction includes the 2014 destruction of the Grand al-Nuri Mosque and the Baalshamin and Bel temples in Palmyra, Syria (Abdulrazaq). The destruction of the mosque struck a blow against the collective identity of many Muslims around the world as the Grand al-Nuri Mosque was constructed in 1172 by Muslim leader Sultan Nuruddin al-Zengi. Zengi played a defining role in restoring Muslim dignity and reconquered areas taken by European invaders which, in turn, marked his mosque as a symbol of Muslim independence. The Islamic State (IS) blame the United States for the destruction of the mosque and use the anger surrounding this destruction as a recruitment tool, likely claiming that Sunni identity

is once again under threat by Western invaders. Both the Iraqi government and United States blame the IS for the destruction of the mosque who have proudly filmed previous destruction of mosques. The targeted destruction of a Sunni icon and symbol will continue to worsen tensions between the Iraqi government and extremists, consequently serving as a method of recruitment in rising conflicts.

This targeted destruction of a cultural icon is one example of many in which specifically important cultural heritage sites were destroyed in attempts to either weaken that culture as a whole or shift said culture's opinion of the accused attacker. However, the destruction of art does not apply solely to buildings and paintings, it can also apply to the silencing of voices. Literature such as journalism is also a method of self expression that tends to be controlled or manipulated by countries. This altering of the consumption of daily media leads to entire populations believing something about their country or another that is not accurate. In controlling how the media reports, or does not report, countries/entities can perpetuate any desired image of themselves or another. Silencing and destroying journalistic freedom is another method of artistic control that allows for nationalistic sentiment to run rampant and perpetuate harmful stereotypes of other countries.

Looting and Reselling

Looted art in times of conflict has a long history. Romans looted art from conquered cities in order to parade it through the streets as a symbol of victory. The Hippodrome of Byzantium was decorated with looted art which consequently was looted itself during the Fourth Crusade of 1204 (Evans). Swedish troops looted libraries across Europe during the Thirty Years War in order to stock their Uppsala university library.

In the ancient world, cultural looting was an act of state which was purposefully designed to advertise the supremacy of the victor and humiliate the defeated. This action was especially observed during the French invasion of Egypt in 1798 where large quantities of antiquities were shipped by Napoleon to Africa. After Napoleon was defeated, the British claimed the antiquities as their own and put them in the British museum which included priceless artifacts such as the Rosetta stone. It was not until the 1907 Hague Convention that this "pillaging" was banned; yet, the advancements of war with heavy artillery made the "accidental" destruction and degradation of cultural heritage sites much more frequent. This explains why the Second World War saw such an immense level of plunder and looting similar to that of the Napoleonic period. Following World War II, there have been consistent occasions of purposeful destruction and looting of cultural heritage sites.

Perhaps the most prominent modern example of conflict in assistance to private gain is the Second Gulf War of 2003. During the conflict, the Baghdad archaeological museum was looted as military indifference to protecting cultural heritage was heightened. Reporter Robert Fisk noted as he walked the museum that "trudging through the looters' pits and tunnels of Sumeria, vast cities dug up, their precious remains smashed open—thousands upon thousands of magnificent clay jars, their necks as graceful as a heron's, all broken open for gold or hurled to one side as the hunters burrowed ever deeper for ever older treasures." Over 15,000 objects were looted from the Baghdad museum and reappeared in countries such as the United States and Italy. Greed in the context of conflict had become globalized through the looting of precious cultural heritage.

ISIS has made an estimated USD 150-200 million

per year in the illegal antiquities trade (“Cultural Property”). ISIS has claimed the annihilation of cultural sites as a method to combatting idolism, but have ulterior motives in the context of erasing religious and cultural heritage. These Islamist militants in Iraq and Syria attack archaeological sites with bulldozers and explosives and are best known for the seizing of Palmyra which was a thriving Roman oasis east of Damascus and a popular stop along the silk road. ISIS seized the modern town of Palmyra and executed Khaled al-Asaad, a Syrian archaeologist who oversaw excavations at the site for decades (Curry). Later, the 1,900 year old Temple of Baalshamin, dedicated to a Phoenician storm god, was looted for precious goods and then reduced to rubble. Some items sold by ISIS from the looting of Palmyra and other sites include Roman mosaics and Egyptian sarcophagi which are sold through approved individuals to art collectors (“ISIS the Art Dealer”).



The Temple of Baal Shamin being destroyed by ISIS fighters with footage released by the group.

Social Recovery

Contrasting the demoralizing nature of looting/destruction, art can also be utilized as an agent of peace and help with social recovery. Art can be used to raise funds for soldiers or provide employment post war, and it creates a sense of culture that sways the focus on war (Beete). For example, both the Trans-

forming Arms in Plowshares project and the Inside Out project heal the wounds of war by emphasizing growth and peace post-war through the creation of art (Schwartzott).

Transforming Arms in Plowshares (TAE) is a Mozambican project that uses recycled weapons to memorialize past wars. Mozambican artist Gonaalo Mabunda works with AK47's, bullets, and grenades which are collected through TAE. TAE collects and destroys decommissioned weapons from the Mozambican civil war and transforms them into art.



Art Installation Promoted by TAE.

The Inside Out Project was founded by the artist JR to help communities acknowledge their respective nations' involvement in conflict and how to promote peace in their home country (“Inside Out Project”). Over 500,000 people have participated and have collaborated with the UN peacekeepers. Part of this product includes a year-long global campaign entitled “Peace Begins with Me” to honor the two million deceased peacekeepers since 1948. The attempts of these artistic installations is to spread the message of peace on a global scale and remind those of the loss that comes with conflict. These artistic installations include one project entitled “Face of Courage”. Black and white photographs of veterans and those they

love are displayed in busy areas in efforts to promote veteran support groups and programs and highlight

the sacrifice that military members and their families make on a daily basis.



“Faces of Courage” Installation in Virginia Beach, Virginia, USA.

A HISTORICAL OVERVIEW OF ART IN CONFLICT

The Napoleonic Wars and the Politicization of Art

Napoleon conquering much of Europe required a significant amount of manpower and nationalistic pride. This dedication to continental domination led to the sponsoring of many nationalistic French paintings and marked the beginning of art as a major influence on politics (Wickham). These paintings, known as the key paintings of the 1st Empire, are some of the earliest forms of full-scale propaganda. They served to portray Napoleon as a larger-than-life emperor who

was capable of re-enlightening France (“Key Paintings”). Known as a shrewd strategist, Napoleon was a master at manipulating opinion and did so through a Classical Revival in the 1790s. Classical values such as austerity, citizenship, self-sacrifice, and duty were portrayed through newspapers, pamphlets, engravings, plays, songs, public monuments, etc... as a way to unite the masses with a new sense of patriotism. These attempts were successful in creating an empire of France who prided itself in principles of Liberty portrayed through countless Classical styles of expression.



Napoleon on the Battlefield of Eylau, 1808

As part of Napoleon's conquests, the Spanish King, Charles IV, allied with him in order to conquer Portugal. Napoleon's alliance turned out to be a trick as the French poured into Spain. Soon Napoleon's brother was the new king of Spain. On May 2, 1808, hundreds of Spaniards rebelled and on the following day, May 3, these rebels were massacred with their blood running through the streets of Madrid. In 1814, famous Spanish painter Francisco Goya completed his own bloody depiction of this massacre as shown to the left ("The 3rd"). This painting marks a difference from all other previous depictions of war in art. Before, war was treated as bloodless with little emotion as seen in the Classical depictions of Napoleon. Goya's painting is the first to show the horror and helplessness that war can yield (Arn). The viewer is unable to see the French soldiers' faces, and sees these executioners in a robotic-like stance with all forms of independence erased from view. With forgettable executioners, the viewer turns to the victims and the wide-eyed "martyr figure" with a pose similar to Christ on the cross. The Spanish government officials who thought they had commissioned a memorialization of the Spanish rebellion instead got a painting that condemned war in general, no matter who waged it. After Goya, there were many painters such as Edouard Manet and Pablo Picasso that por-

trayed political murders and conflicts in a negative light (Execution of Emperor Maximilian, Massacre in Korea, Guernica) (Zappella). However, this general trend of graphic art as a statement against war took a drastic turn in the dawn of the twentieth century.



World War I

World War I was met with an overwhelmingly positive artistic response. Some felt a patriotic duty to the war, others saw it as an adventure that would last a few months. This was the first "total war" that required all citizens of a nation to be a part of the war effort including rationing and building weaponry. The recruitment for these efforts came from the deployment of large scale propaganda (Farrel). As a result of this full scale deployment of propaganda, there arose images of racial prejudices that had been brewing in Europe for centuries. Some of these methods of propaganda included posters, pamphlets, short films, door-to-door campaigning and speeches. National level propaganda so incredibly bold was a new occurrence and drew upon individual nation's mythology. Propaganda also depicted the enemy in villainous scenarios to justify the war, recruit men, and raise war loans (Steiner). It was said that "a successful poster allowed for only one interpretation" ("War of Words").



American Propaganda by Harry Ryle Hopps, depicting the barbaric Germany militaristic complex kidnapping lady liberty. (image above) (Rudnick)

Opposing nations were supposed to be portrayed as weak, incapable, and inferior which not only boosted war morale but ingrained lasting prejudices against citizens of other nations and peoples for years to come (Lutz). Anti-German sentiment in France had been brewing since the Franco-Prussian War and led to a spread of Germanophobia by both the French government and intellectuals (Zaretsky). Sigmund Freud, an Austrian neurologist, claimed that “Anthropologists feel driven to declare [the enemy] inferior and degenerate, psychiatrists issue a diagnosis of his disease of mind or spirit.” On the other side, French intellectuals declared the Germans as a “dreadful, dreadful race” that were inferior for having a “peculiar, powerful odor which we cannot escape

from, living as we are on the front lines.” It was thus commonly decided in France that the German race “always produced very unpleasant sensations on the olfactory function of our compatriots” and were equivalent to the “half-savage tribes of central Africa and Congo.” In fact, the world renowned philosopher Henri Bergson who led the Academy of Moral and Political Sciences stated that Germany was inevitably regressing “to a state of savagery” that the Germans were originally descended from. Unfortunately, these blatantly racist attacks towards each nation through intellectual papers circulated in the public sector (i.e. propaganda) were entirely unregulated. Racial prejudices towards other nations were the main driving factor between national expansion and were necessary to exploit in order to obtain enough support from the homeland.

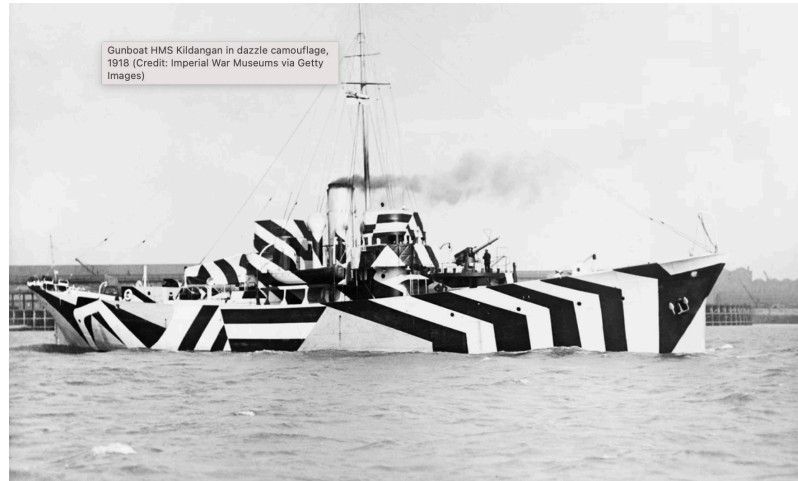
These perpetuations of racial stereotypes that had bloomed 40 years before WW1 (and likely much earlier) gave both the French and Germans enough reason to attempt to eradicate one another with around 200,000 French casualties and 465,000 German. In this sense, World War 1 was not only a war amongst countries but also a war between races. This racial hatred bled into the harsh reparation clauses of the Treaty of Versailles that were designed to humiliate Germany. These reparations in a treaty meant to end World War 1 arguably led to the economic decline of Germany and consequent rise of Adolf Hitler resulting in a second World War 30 years later.

World War II

The period of World War II is rich with examples of art in conflict that do not center around graphic art. Art in terms of conflict can also relate to the creation of camouflage and other distraction techniques. One of the most interesting examples of these deceptive

uses of art in conflict was the “Ghost Army”, who were an organized troop of U.S. Army soldiers that practiced the art of deception to misdirect Germans (Gormly). This army used illusions such as inflatable tanks, jeeps, and artillery; speakers with pre-recorded tracks of troops in action, falsified radio dispatches,

and more. These 23rd Headquarters Special Troops weaponized artistic skills to help paint camouflage and deceptive images on battlefields to distract enemy troops (Wilson). Other allied troops such as Britain and France also employed the work of artists to help camouflage heavy artillery.



Gunboat HMS Kildangan in dazzle camouflage, 1918.

Another example of the employment of art in World War II is the work of Aleksander Zhitomirsky, who made photo montages that were airdropped on German troops. These leaflets were a method of both psychological warfare and Russian propaganda that

said “Choose! Like This or Like That.” inviting Nazi soldiers to lay down their guns and spare their lives or die in the grueling Russian winter (“Humanism”). He later worked on satirizing American politics and finance during the Cold War.



1942 Zhitomirsky pamphlet.

Text reads: "Stalin is the greatness of our era, Stalin is the banner of our victories!" ("Photomontage as a Weapon")

There is also the matter of the Nazi's obsession with stealing and isolating precious art work from every place they invaded. Perhaps, it is because "failed artists were characteristic of the leadership of the Third Reich" (Gault). Nazis attempted to eliminate what they considered degenerate art and destroyed thousands of books, art works, and censored many voices. In this destruction, came the loss of an immeasurable amount of Jewish culture. These early attempts by the Nazis to "cleanse German culture" weaponized the destruction of art to silence a population that was already only 0.8% of the country ("Jewish Commu-

nities"). The Nazis first purified the arts by banning criticism, then they established a Great German Art exhibit where there were rooms dedicated to ridiculing other ethnicities, and lastly the Nazis sold their stolen and looted art to raise funds for their war effort ("Constitutional Rights").

While World War II saw the deployment of an immeasurable amount of artistic destruction, propaganda creation, and artist employment—all of these methods were unanimously fueled by racial prejudices set forth by government artistic cam-

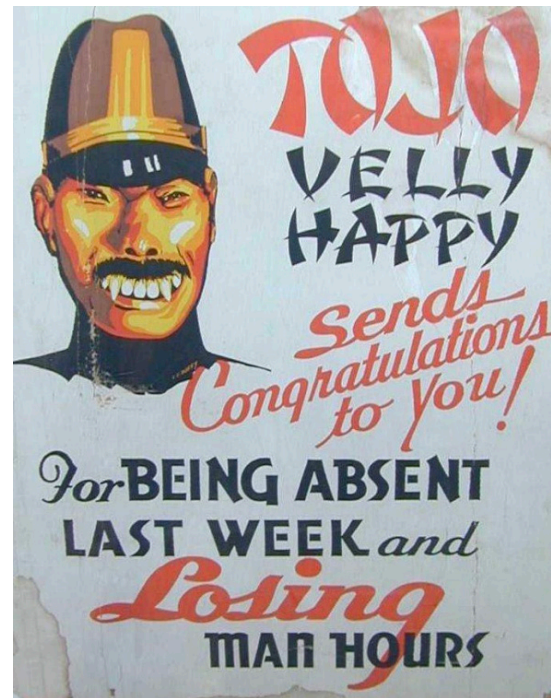
paigns. Adolf Hitler fueled the German campaign into Europe through a hatred of Jewish people, and described the Jewish presence as a “race-tuberculosis of the peoples” who needed to be removed “altogether” (“Nazi Propaganda”). Hitler spewed this hatred through multiple anti-Jewish campaigns including posters, newspapers, movies, and songs. Through the creation of these media, the German government was able to fuel a gruesome conflict on a world stage with anti-semitism.



1942 Nazi Propaganda captioned “Behind the enemy powers: the Jew”. (“Nazi Propaganda”)

However, Germany was not the only power to fuel their war efforts through racial prejudices perpetuated through propaganda (“Hampton Roads Naval Museum”). After the attack on Pearl Harbor on December 7, 1941 the United States government entered World War II and began a propaganda campaign targeting the Japanese. The ultimate goal was to evoke a sense

of cultural superiority which was done by depicting Japanese people as animalistic and ultimately led to heavy anti-Japanese sentiment on the home front. This hatred for all Japanese people, including Japanese-Americans, resulted in the development of Japanese-American concentration camps in the U.S. This included Manzanar located at the foot of Sierra Nevada Mountains that wrongfully detained 10,000 Japanese people.



American anti-Japanese propaganda mocking an “Asian” accent and depicting the Japanese with large, sharp teeth in attempts to make them seem subhuman.

In 1945, the UN was created in attempts to promote global cooperation and prevent a hate fueled World War from ever happening again. In 1950, the General Assembly passed a resolution that was a “condemnation of propaganda against peace” and was aimed at promoting a free exchange of information and ideas untainted by racial or cultural prejudices (Kearney).

Somali Civil War

Somalia had a decades-long civil war that has resulted in huge amounts of political instability. The amazing thing about Somaliland is how art is being used to counteract this instability. In 2019, the first course in arts and peacebuilding was taught in Somaliland where students were introduced to several art movements to better understand intercultural interactions around the world (Yassir). The Somali Arts Foundation (SAF) was the first contemporary art institution in Somalia and aims to help heal the scars in the country recovering from a bloody civil war. Since the end of the conflict “art and culture have been completely absent from the education system” as the government collapse led to the exploitation of the education system (Grunitzky). The SAF and its

members are hoping to use arts-based methods to promote the exploration of culture in a community that lacks a sense of belonging. The overall goal of the SAF is to promote discussion on ideas of loss, healing, and what it means to be “Soomaali”. This is done through the support of young artists with artistic training and curating exhibitions; all of which are promoted through social media channels. The priority for SAF is to put young Somalis behind the camera or easel and (Sow) and allow for them to discover how they perceive Somalia. In collaboration with the United Nations Population Fund (UNFPA) the SAF curated a digital gallery entitled “Somalia Through My Eyes” that features Somali women’s experiences in particular. Below are some selected works from the collection.



A Survivor of Gender-based Violence.
Mogadishu, Somalia 2022

MOHAMED ALISALAD



An Apprehensive Child Bride.
Mogadishu, Somalia 2021

SAFTO MOHAMED



Held by the hands of Community.
Mogadishu, Somalia 2021

NUURA ABDI



Lady in Pink. Mogadishu, Somalia 2022

HINDA HUSSEIN

Russia-Ukraine

While the UN has continuously made progress in controlling the spread of nationalistic sentiment, many nations have what are called “propaganda machines” that target numerous nations for many years in attempts to spread negative opinions about another country making them difficult to trace. The rapid rise of social media correspondence and consequen-

tial consumption of large amounts of media were unprecedented by the 1950 UN general assembly and have allowed for the cultivation of numerous propaganda machines. These machines act in the form of popular culture (media objects, entertainment, linguistic conventions, etc...) (Kidd).

About a year before Russia launched a large-scale invasion of Ukraine, Russian media was already

twisting news to sell the war (Law). This is a modern example of how television networks and media consumption can be controlled in order to create a sense of violence that does not actually exist. Disinformation was heavily prevalent in Russia's incitement of nationalistic pride that led to inherent hatred for their Ukrainian neighbors ("Disinformation"). Some of these efforts included creating false allegations that Ukraine was using U.S. funded research labs to develop bioweapons and blocking access to Western social media platforms (Bergengruen). Russia also attempted to control the Russian diaspora in Europe with tailored messages for different countries. All of these methods were delivered by high-level Russian officials, inauthentic social media accounts, and doctored documents that were ultimately designed to portray Ukraine as corrupt. Take, for example, France, where pro-Kremlin accounts amplified the claim that Ukrainian weapons were being sold on the black market which would prevent European access to Russian gas. Pro-Kremlin media has also been found in Africa and Latin America that exploit historical distrust of the West due to colonialism. In one of these reports it was claimed that "by maintaining these information operations at a global scale, Russia has successfully prevented international consensus

rallying behind Ukraine at a level that is often presumed in the West." (Bergengruen)

During the initial Russian invasion of Ukraine on February 24, 2022 systematic information manipulation of news dissemination resulted in confusion on the Ukrainian side, giving Russian troops an advantage at the time of invasion. Evidence has even suggested that Russians are stealing art from Ukraine on a level comparable to the Nazis (Salam). These efforts have been counteracted with the creation of Ukrainian propaganda, primarily graffiti murals and photography, that emphasize the strength of Ukraine ("Paintings and Propaganda"), a nation that has unknowingly been attacked for years by the Russian propaganda machine. These silent efforts by the Kremlin to sway popular opinion in a multitude of countries, ultimately had the goal of supporting a Russian invasion of Ukraine and raises concern over the true scope of propaganda on warfare in the era of social media. It is obvious that propaganda can indeed support and heighten cultural differences and conflicts, yet, it is difficult to control this spread when countries disguise the dissemination of this propaganda as a part of their cultural expression.

GEOGRAPHIC RESPONSES TO CREATIVE WARFARE

Every continent/geographic sector has been affected by propaganda, art, and destruction of art in one way or another and have taken measures to protect their own cultural heritage.

Middle East

The Taliban has famously destroyed ancient Egyptian art in the past ten years in an act of targeted destruction. In response, a coalition of Middle Eastern entities created a set of guidelines against the selling of looted art following the same principles of the UNESCO 1970 convention. However, this has been unsuccessful in stopping destruction efforts due to neglect from Middle Eastern governments in the development of educational programs. Much of the effort in supporting the UNESCO 1970 Convention is headed by academics in Middle Eastern studies, who have limited influence in Middle Eastern politics. While these academics are highly qualified, the general public is less interested in protecting their cultural identity and more concerned about protecting their families lives. As of September 1, 2022 the Taliban gained control of the Afghan National museum where they had previously destroyed precious artifacts (Rezvani). What was once a place for the display of priceless cultural artifacts throughout Asia is now a centralized museum for “non-idolatrous” artifacts. For many years prior, the Taliban has smashed ancient statues and objects in this museum that they deemed un-Islamic. In 2001, the Taliban destroyed two ancient Buddha statues on the cliffside of Bamian but were toppled later that year (Centlivres). When the Taliban returned to power in 2020 they vowed to protect Afghan cultural heritage, but with severe economic collapse many archaeological sites are being turned to sites for petroleum and mines.



Buddha Statue in Bamian, Afghanistan 1997; prior to Taliban destruction in 2001.

Middle Eastern governments have done little to control art in times of war, but the people have been doing plenty. The Middle Eastern public sphere has a tradition of protest art (mainly focusing on the Palestinian conflict). In Israel, the Jewish national identity has been shaped by a growth in Israeli art (Liebman). Unfortunately, a method of expression that counters the efforts of Middle Eastern peoples in battling propaganda are pro-jihadi songs known as nasheeds. These are a capella Arabic chants that are the background for ISIS militant actions and are created by the thousands. The most popular of these songs is “My Ummah, Dawn Has Appeared” which serves as the unofficial anthem for ISIS (Tormsen). With catchy tunes appealing to the young and nostalgic tunes appealing to the old, these nasheeds serve as a form of propaganda for ISIS military might. In fact, the business of creating a nasheed is fairly large with employees consisting of poets, musicians, and a growing number of Western artists. There are no UN or Middle Eastern resolutions on the controlling of music as there is a right to expression and as a

result propagandic anthems are allowed to be created constantly, serving as a method of recruitment for militant groups.

Africa

Africa protecting its cultural heritage in times of conflict is largely related to and encompassed in its historic fight against colonialism. European missionaries and colonizers sought to eradicate traditional forms of African expression and attempted to implement European art styles into traditional African art forms (Art). It has only been in recent years that the African continent has been able to reclaim its art from European museums. During the 1800s and transcontinental slave trade, Britain's military developed a mission to "protect" Africa from slave traders and ally with local rulers who favored British trade. In doing so, many artifacts were stolen which paid costs for Britain's wars but destroyed some of Africa's oldest empires. This massive loss of culture has led to many African nations feeling as though they are missing a form of identity as seen in the recovery efforts of the Somali civil war.

In attempts to reclaim national identity and combat racial prejudices that were ingrained during the British occupation of Africa, many African countries have taken an offensive on propaganda while others have developed their own unique methods. South Africa has launched a full-fledged war of propaganda in particular (Windrich). In 1989, South Africa was under the Pretoria regime which disseminated pro-South African propaganda into other nations' media, primarily the United States. Under this regime there was apartheid, or the creation of separate residential areas for different races. When interviewed, 17 newspaper editors condemned the apartheid but had reservations on whether the U.S. should do anything

to stop it. Only a minority supported U.S. intervention. The Pretoria regime spent a vast amount of money influencing newspaper outlets to write positive stories about South Africa, and while most of these efforts were unsuccessful, there is evidence of South African propaganda in Christian fundamentalist networks such as Reader's Digest and the National Review. What made these stories effective propaganda for misinforming the American public about the apartheid in South Africa was what the media outlets chose to not include, such as no account for the imprisonment and torture of thousands of young children (Windrich). This form of propaganda in creating what is effectively a shield around what was truly going on in South Africa at the time only bolsters the concept that propaganda not only creates conflict but can twist the way it is perceived.

Europe

The European Union (EU) has recently focused on protecting and promoting cultural heritage in order to support broader efforts for peace and security ("Building Peace"). Common Security and Defence Policy (CSDP) missions and operations are training and employing civilians to protect cultural heritage, and the EU is now officially supporting these efforts ("Common Security"). The EU is also seeking to integrate cultural heritage protection into its financial investments. But, these actions are being criticized by some as modern day colonialism, with Europe financially gaining control of other countries' cultural resources. Lastly, The EU is funding the restoration and reconstruction of historic urban landscapes in Iraq and Yemen in places that they had previously destroyed. These actions show the European obligation to address their own past mistakes in the destruction of art.

In the context of battling propaganda machines, the EU is also taking on large-scale disinformation campaigns. These campaigns include the creation of guidelines for accountability on online platforms and the hiring of independent fact checkers/academic researchers to combat the spread of incorrect journalist driven media. These large-scale campaigns are quite difficult to manage as it requires a coordinated response from most of the European continent, but if executed well could lead to the destruction of many prejudices and racial disagreements. Sadly, this fight against racism is an uphill battle as there is a considerable amount of white power hip-hop in Europe, but primarily Russia, Germany, and France. The German neo-Nazi community adopted hip-hop and began to create groups such as N'Socialist Soundsystem, Sprachgesang zum Untergang, and others. Many of these artists deny being hip-hop artists and claim that they “turn black music into white music—like Elvis did back in the day” (Tormsen). As this hip-hop disseminates through Europe, hatred towards people of color as well as those who are Jewish remains ingrained into the culture and will not be eradicated until this type of harmful music portrayed as “cool” is censored.

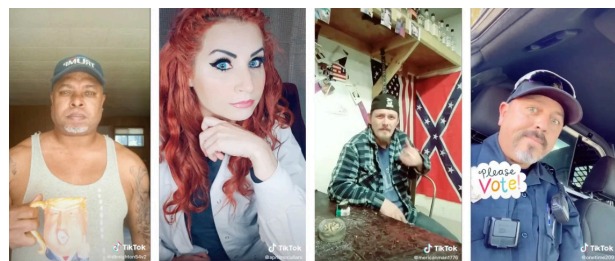
North America

In North America, the U.S. especially is deeply affected by propaganda. It struggles with controlling the dissemination of media pitting Democrats and Republicans against each other. As a result, the country’s political state is turbulent and polarized, hindering progress. For example, it is alleged that Russia interfered with the 2016 U.S. presidential election by using malicious bots and misinformation networks (“Russian Interference”). Media on Facebook, Tiktok, and X were all vessels for Russia’s own interests. This interference in free speech and journalism served as

a form of propaganda for the Russian state which the U.S. did little to control and instead put the responsibility on X. As a result of these disagreements between the American people and media, a group of 2,000 rioters stormed the capitol building on January 6, 2021 claiming that Donald Trump won the election and that Joe Biden was lying. These rioters, and many more, truly believed that the United States government was lying to them about election results. Misinformation on social media ultimately led to the death of 5 people and the injuring of 138 more. The spread of this violent propaganda includes a conservative hub on TikTok under the hashtag “conservative civil war” in which in the aftermath of the 2020 election, many conservatives were claiming that the second civil war was inevitable.



Rioters storming the U.S. capitol on January 6, 2021.



TikTok users under the #conservativecivilwar audio.

In 2023 the FBI and US Justice Department launched an investigation of TikTok, including

allegations that the company spied on American journalists (Maheshwari). Many prominent American lawmakers claimed that TikTok was a security risk as it acted as a form of Chinese propaganda on the American youth. While unconventional, TikTok is an outlet of expression for creators and can be seen as an artform that unites individuals in isolating times (Cheema). Attempts from the U.S. and other countries to limit access to this method of expression are justified through attempts to limit the spread of propaganda, but have been met with little success.

South America

Latin America has long been attacked by a slew of Western propaganda, making it incredibly vulnerable to the loss of cultural heritage (Phillips). It has been assaulted by “Ameri-can democracy” as well as Russian state media in a way that serves Western interests over its own. Nothing notable has been done by South American countries, but they are arguably the most affected by attacks on art.

Asia

Conflict can also be caused and/or prolonged by disputes over art and claims to cultural heritage.

Indonesia and Malaysia are regional neighbors and share common historical roots/heritage as their relationship entwines centuries. Due to this overlapping of historical cultural development, there comes a dispute over which country has claim to cultural icons. These quarrels over seemingly petty claims to cultural ownership underscore a larger conflict between the political entities involved. A quick glance into a minor dispute caused by art ownership conflict is in August 2009 where the Discovery Channel had a series of documentaries entitled “Enigmatic Malaysia”. One of these episodes featured a sacred Balinese temple dance called *pendet* which sparked uproar in Indonesia. Indonesians saw this documentary as an attempt by Malaysia to steal elements of Indonesian culture. This dispute ended with the Malaysian Minister of Culture and Tourism issuing an apology to the Indonesian Culture and Tourism Minister which was ignored by most media outlets (Chong).

The alleged appropriation of art by both Indonesia and Malaysia have prevented the two countries from improving their relationship and have installed a rivalry that will likely last for centuries to come.

PAST UN RESOLUTIONS AND POLICIES

Starting in 1954 in the aftermath of World War II, the UN convened the 1954 Hague Convention that protected cultural property (architecture, art, history, archeological sites, books, manuscripts, etc...) from targeted destruction (“1954 Convention”). The

convention helped set up a framework that would determine the importance of specific pieces of art and adopt preventative measures in their protection. One of, if not the most, important policies on looting is the 1970 UNESCO convention on the Means

of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownerships of Cultural Property (“1970 UNESCO”). This framework sets the precedent for how to prohibit looting in times of conflict and helps establish methods of education for cultures especially vulnerable to cultural loss. Individual governments are supplied a means to implement stricter laws regarding looting and have access to material (such as cultural education) to looted countries to lessen the loss of cultural heritage. The UN General Assembly also adopted the resolution on returning or restitution of cultural property to the countries of origin in 2021 which is a method to counteract the effects of stolen and looted art (Dubois).

In the context of propaganda, the UN refers to it as “disinformation” and has called for responses to combat the spread of disinformation. In 2022, the UNHRC adopted a resolution on disinformation led by Ukraine called Article 19 which highlights the key aspects of protecting the freedom of expression. It also provides resolutions to countering disinformation and suggests the implementation of comprehensive right to information laws (“UN Human Rights Council”). In particular, these resolutions call on States to adopt “national Internet-related public policies that have at their core the objective of universal access”. This context also includes the concept

of net neutrality or ensuring that there is no priority on a given platform for one form of media compared to another. It is this concept of net neutrality that has the potential to eradicate the influence of propaganda and false news on social media platforms. In holding governments accountable for countering the spread of false media promoted by companies or even other countries, there is potential to eradicate bias towards certain groups and lessen conflicts.



One of the most universal solutions the UN poses for art is in the context of peacekeeping events. A/RES/217(III) in the Universal Declaration of Human rights states that “everyone has the right to freely participate in the cultural life of the community, to enjoy the arts” (“Universal Declaration”). The UN has continuously attempted to protect the right to expression for all people in a context that is not tainted by violence of war.

CASE STUDIES

Abstract Expressionism During the Cold War

During the Cold War, the government sponsored modern art in an anti-Soviet effort, Advancing

American Art (Levine). This plan was implemented to fight the Soviet assertion that the U.S. was a “culturally barren capitalist wasteland” by displaying U.S. cultural dynamism. Although the plan worked, it succeeded in an unexpected way.



Convergence, 1952, by Jackson Pollock

Modern art was deeply unpopular in public opinion, yet this unpopularity made this sponsorship all the more emphatic. The fact that such unorthodox artists and art could be sponsored by the government itself portrayed America as much freer than Russia. Creators could do what they pleased, in spite of public and governmental opinion.

At the tail end of *Advancing American Art*, the Museum of Modern Art (MoMA) took over the task of exhibiting American art abroad. Its purpose was to demonstrate America's thriving cultural life and its importance to the public to the rest of the world. The CIA funded MoMA and discretely spread Western values through the propagation of Western art to the rest of the world (Levine). It created the Congress for Cultural Freedom (CCF), which appeared to the public as an autonomous association of artists decoupled from the government, but in reality was funded by the CIA. The CCF's purpose was to convince Europe that the U.S. was a pillar of Western culture and would protect and nurture it in a continent weakened

by war. Thus, American art became a symbol of the fight for freedom against tyranny, but all along it contained a purely militaristic intent.

China's Media Propaganda in Africa

China has invested in African media outlets in order to spread propaganda favoring China over the United States. Chinese influenced coverage especially emphasizes legitimizing Chinese territorial claims over Taiwan, the South China Seas, and other contested territories (Eisenman). Favorable international coverage in Africa is offered for free or cheap in order to further propagate pro-China opinion, all of which is disguised under the guise of grassroots journalism. In addition, China is creating content on social media sites and streaming apps that shed positive light on China. These efforts by China in Africa are part of a bigger propaganda machine that has effectively shifted Africa against the U.S. dollar and for a preference to eastern powers.

Tensions between China and the U.S. have been rising for both economic and defense differences and have led to many discussions on how to censor both countries' methods of expression ("U.S. - China"). While the U.S. has been focused on controlling Chinese propaganda in the form of social media such as TikTok, China has effectively created a positive image of their leadership compared to the U.S. in Africa. In sum, the U.S. and China are locked in a propaganda war as the U.S. attempts to control the spread of foreign propaganda and China continues to create more.



Left: Chinese newspaper being read in Africa. Right: Chinese propaganda showing Chinese people befriending Africans.

CONCLUSION

Propaganda has long been used as a method of worsening cultural disagreements and stereotypes leading to racially fueled conflicts. The spread of disinformation and misinformation can lead to disagreements both internally and externally which pose a major threat to democracy. For centuries, artistic expression has either been suppressed or manipulated in the form of journalism, television, graphic art, etc... in order to promote the goals of an individual country. However, it was not until the 21st century that the pure scope of these conflicts was realized thanks to the dissemination of information and images through

social media. A rise of “fake news” was witnessed on platforms such as X and TikTok that were consumed as pieces of pop culture yet traced to individual countries with ulterior motives. This sudden realization of countless propaganda machines functioning on a global scale has led to recent UN efforts on net neutrality and data protection but has also created many more problems. Issues of national sovereignty and cultural identity blur with propaganda and have led to a disagreement on what exactly is culture and at what point does it become weaponized artistic expression.

QUESTIONS TO CONSIDER

1. Art and cultural sectors of nations are huge contributors to GDP. In times of war, this economic importance can be exploited either through looting or re-selling. How reliant is your country's economy on its artistic sector? In times of conflict has its art been used for economic support and if so, where does this money go?
2. How have the various forms of artistic expression (photography, painting, music, literature, news networks, etc...) contributed to installing nationalistic pride in your country? What prejudices have resulted from this pride and how have they contributed to worsening tensions either internally or externally?
3. Both the suppression and manipulation of art can be used by individual countries to alter the government agenda of another. Are there any instances in your country in which an alleged other country has attempted to sway public opinion? If so, why?
4. It has been said that there is an "art to war". How intertwined are these two entities? Has there ever been a time of conflict where art has not played a big role, if so, how has that conflict ended? If not, why is it that art is so crucial for times of conflict?

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TOPIC B: BIOLOGICAL TERRORISM IN THE ERA OF CLIMATE CHANGE

COMMITTEE GUIDANCE AND CONTENT WARNING

As you read this background guide, you will find very limited examples of bioterrorist use of the mentioned pathogens. What there will be plenty of, is possible pathogens that could be used for biological weaponry. The purpose of this committee is to identify the most prominent threats to biosecurity in the modern era and eradicate them before they cause economic or human harm. These threats will be intensified due to the worsening of climate change and will pose a severe threat to international relations. It is up to you, as a delegate, to decide what pathogens are most prominent and how to best eradicate them. Whether this be through focusing on targeting bioterrorist groups as a whole, combating climate change, improving the healthcare sector, etc... the opportunities are limitless. Before you begin reading, I would also like to issue a content warning as there will be a discussion of past terrorist attacks and uncomfortable discussions of infection. Please read this topic synopsis at a pace and manner in which you are most comfortable.

Sincerely,
Clara Bardeen

A HISTORY OF BIOLOGICAL CONFLICT AND TERRORISM

As early as 600 BC, people used biological agents in conflict to spread plagues through cities and waterways to win battles (Frischknecht). Perhaps the most commonly taught scenario is the catapulting of black plague-infested corpses by Tartar forces into Caffa, Crimean Peninsula. While unconventional, these instances of attack were some of the earliest examples of biological terrorism. Biological terrorism remained a fairly niche form of violence until World War II, when many countries began ambitious biological warfare research programs that proliferated biological weapons to terrorist groups.

Examples of biological warfare during the past millennium

Year	Event
1155	Emperor Barbarossa poisons water wells with human bodies, Tortona, Italy
1346	Mongols catapult bodies of plague victims over the city walls of Caffa, Crimean Peninsula
1495	Spanish mix wine with blood of leprosy patients to sell to their French foes, Naples, Italy
1650	Polish fire saliva from rabid dogs towards their enemies
1675	First deal between German and French forces not to use 'poison bullets'
1763	British distribute blankets from smallpox patients to native Americans
1797	Napoleon floods the plains around Mantua, Italy, to enhance the spread of malaria
1863	Confederates sell clothing from yellow fever and smallpox patients to Union troops, USA

Broad overview of biological conflict before the 20th century. (Frischknecht)

WWII and the Cold War

Throughout World War II, military units existed in most of the allied countries as well as Japan and Germany to research and develop biological weapons of mass destruction. Abruptly after the end of World War II, the Cold War began what was characterized as a never-ending arms race between the United States and the Soviet Union. The United States de-

veloped and deployed multiple biological agents such as Agent Orange and Rinderpest to kill livestock. These agricultural methods of attack destroyed both the economic and patriotic spirit of “communist” territories. Meanwhile, the Soviet Union had one of the most efficient biological weapons programs in the world (Alibek). It focused on developing new genetically modified agents such as antibiotic resistant strains of plague, anthrax, and glanders. Eventually, the Soviet Union collapsed leading to a proliferation of knowledge and technology that the USSR was previously pumping millions of dollars into. Client states of the USSR were now free of the constraints placed upon them by the Soviet Union and had access to an enormous reserve of biological resources for the development of weaponry.



Soviet Researchers working on developing a biological weapon.

Even with the immense proliferation of biological weaponry, technology, and knowledge, it was still scientifically difficult for terrorist groups to develop their own weapons of mass destruction. If anything, biological weapons were considered a minute fraction of all terrorist acts on individuals and/or groups

due to the fact that the effects of releasing biological weapons could not be controlled. There is no control for the spread of a virus that an entire country of individuals is susceptible to. Due to this ferocity of infection, terrorists were scared of infecting themselves. There was also a moral aspect as biological terrorism would mostly kill the already ill, old, and young (5 and below) before targeting the more healthy individuals of a population. All of these factors equate to the idea that biological weapons are complex, confusing, and time consuming—whereas the acquisition of nuclear or chemical weapons for terror is more of a monetary issue. However, these were the beliefs associated with biological terrorism from the end of the Cold War until the 2000s, during which the potential and frequency of bioterrorism increased dramatically (Kelle).

In fact, bioterrorism has been increasing in frequency since the 1990s. In 1995, the Japanese terrorist group, Aum Shinrikyo, used sarin gas in the Tokyo subway system, killing 12 and injuring 5,500. After the September 11 attacks in 2001, an unidentified terrorist group sent anthrax-laced letters through the mail to prominent senators and media outlets which killed five and injured 17 [more on this in case study 1]. What made these new cases of bioterrorism so concerning, was that there was virtually no way to trace the attack to an individual group unless they specifically took the blame. As scientific advancements improved into the 20th and 21st century, it became increasingly easier for terrorist groups to control and spread biological agents of harm. In response to this sudden increase in international bioterrorism, the UN held a review conference of the Biological Weapons Convention (BWC) in 2001, but it was adjourned before alteration due to the United States rejecting the text on the grounds that the protocol would impose undue burdens on the U.S. biotech-

nology and pharmaceutical industries (Tucker). This marked the end of global attempts to minimize the threat of bioterrorism, and since then, the main piece of legislation for biological terrorism is the original BWC written in 1972.



Members of Aum Shinrikyo in worship.

Biological Warfare and Its Intersections with the Environment

Environmental changes caused by humans (auto-bioterrorism) and disease/bioterrorism are impacted by urbanization, agricultural intensification, de- and reforestation, water projects, and climate changes. Certain bioterrorist pathogens have their origin in environmental changes themselves (not created in a lab), and thus, the worsening of climate change increases the scope of bioterrorism. In fact, 75% of all emerging diseases stem from animal zoonoses and many reemerging diseases are due to landscape influence on disease ecology (Bursztynsky). The increase in climate irregularity makes it much easier for new pathogens to emerge and infect populations that have never been exposed to them before. These diseases are an act of auto-bioterrorism as humans themselves have brought upon the environmental changes; this poses a serious question: is there a second method of bioterrorism that can harness these new found diseases? In short, the climate change brought upon

by humans is causing the potential for infection to increase. This auto-bioterrorism allows for other methods of bioterrorism to increase in an equal proportion, as terrorist groups have an increasingly easier access to deadly pathogens.



U.S. Marines of the Chemical-Biological Incident Response Force cleaning up Anthrax.

COVID-19 and its Implications

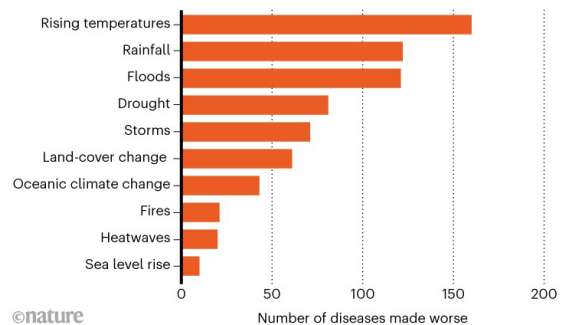
The surprising rapidness in which the coronavirus swept the globe left many governments scrambling to protect their citizens and find a cure. While these attempts were ongoing, many terrorist organizations started to increase the level of conversation concerning biological weapons. In a brief covering from February 17 to the 24th of 2020 by the Federal Protective Service, they revealed that white supremacists “continue to make bioterrorism a popular topic among themselves” and claimed that “White Racially Motivated Violent Extremists have recently commented on the coronavirus stating that it is an ‘OBLIGATION’ to spread it should any of them contract the virus.” (Sheth). Some of the methods of spreading the virus by these white supremacists included leaving “saliva on door handles” at FBI offices, spitting on elevator buttons, spreading the virus in “nonwhite neighborhoods”, and coughing on their perceived enemies. All of these methods were communicated

through a known neo-Nazi platform Telegram.

The surprising thing about all of these methods of pathogenic spread is that they do not require any weaponry. Simply the obtainment or personal infection of a virus was required for the terrorists to execute their plan. In the 1990s and even early 2000s, there were many technical challenges in creating a sophisticated, large-scale bioterrorist attack. A bacterium or virus needs to be isolated and then disseminated which requires advanced education in biology or chemistry and has to be done so in a way that it does not spread within the terrorist group itself. The agent itself also must be contagious enough to yield a large amount of initial infections. Overall, it is almost impossible to create the perfect biological weapon without killing the terrorist group interested in creating it. That is, until COVID-19 opened a wave of new possibilities. It started conversation amongst terrorists that they themselves could start a pandemic. It was thought that technologically advanced societies were immune to epidemics, yet a natural epidemic did indeed happen and implied that the world was increasing in susceptibility to methods of infection. The reason for this increase in susceptibility can be attributed to global warming.

CLIMATE HAZARDS EXACERBATE DISEASES

Rising temperatures pose the greatest threat to disease outbreaks. For instance, warmer temperatures increased mosquito survival and biting rates, thereby increasing the spread of West Nile virus.



As the climate warms, humans get infected more frequently because pathogens grow at a quicker rate in increased heat. As humans contract sickness more often, they get treated more often. This leads to their immune systems being overworked and dependent upon antibiotics. Eventually, there comes a point where antibiotics no longer work as diseases mutate to become drug resistant. This never ending cycle of treatment and infection makes individuals walking bioterrorist targets. Temperature resistance is a defining characteristic of bacteria exposed to the changing and warming environment. Methods of resistance such as biofilm formation prevent these bacteria from dying; in fact, temperature and antibiotic stress caused by climate change on bacteria can make them increasingly resistant to treatment (Hauser).

Fungi

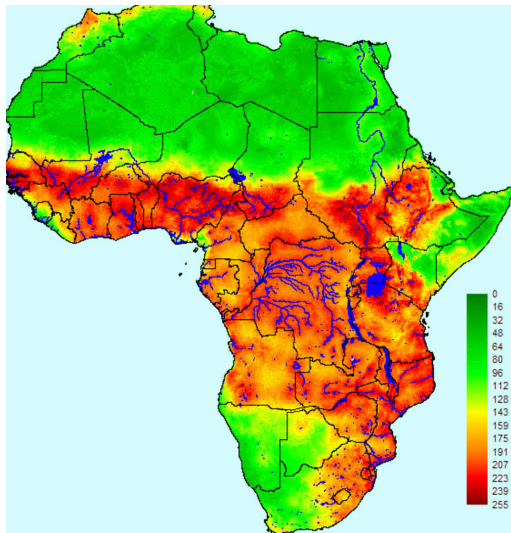
While many biological threats come from pathogens, the most direct threat due to climate change comes from spores. Immune dampening drugs used to treat pathogens disable innate defenses and kill gut bacteria that kill microbes. When patients are treated for disease, their vulnerability increases to every other disease in the vicinity. About 300 million people are infected with fungi every year and 1.6 million die (Maryn). This is more than malaria and equivalent to the effects of tuberculosis. This spike in interior fungal infections (exterior are common such as athlete's foot and yeast) is due to the decline of immune systems as medical treatments have advanced and infection rate has increased due to climate change. The spores of fungi themselves can also move more rapidly due to an increase in range.

Fungi can be used to target more than the human immune system: it can also target plants. Some (older) examples of the destructive effects of fungi on

the agricultural sector include *Phytophthora infestans* which caused the Irish potato famine of 1840, decimating the potato crops as well as *Hemileia vastatrix* which destroyed the coffee plant in all of South Asia in the 1870s. Currently, many bioterrorist groups are attempting to destroy the food yields of susceptible populations through the introduction of blights (Casagrande). No special process goes into developing a biological weapon that can decimate plants. Pathogenic fungi of plants can be spread through the air as simply as throwing spores out of a window. Cattle can be infected by FMDv (commonly known as foot and mouth disease virus) by coming in contact with the clothes of a contaminated herdsman. In recent years, there has been a general trend in terrorist attacks to limit the harm of innocent bystanders and focus on economic destruction instead. In the 1990s, the provisional IRA (PIRA) attempted to keep civilian casualties to a minimum in bombing campaigns in London's central business districts by turning to destroying commercially important roads. In 1979, Palestinian terrorists poisoned Israeli oranges to sabotage the Israeli economy. Acquisition of pathogenic fungi is the easiest way to completely eradicate a country's economic center and thus has led to the dedication of over USD 1 billion into annual biodefense funding in the U.S. alone (Long).

Some mammalian threatening fungi include Rift Valley fever virus (RVFV) and *Candida auris*. RVFV is an arthropod-borne disease which was first identified in Kenya in 1930. The geographical range of RVFV was largely constrained to the African continent but has recently spread to new regions and is identified as a priority disease with potential for geographic emergence (Rolin). Over the past 50 years, RVFV has spread out of its traditional endemic region and has been identified in over 30 countries. Concerns over the potential for further transmission have been

heightened due to the significant spread of vector-borne diseases worldwide such as West Nile Virus or Crimean-Congo hemorrhagic fever.

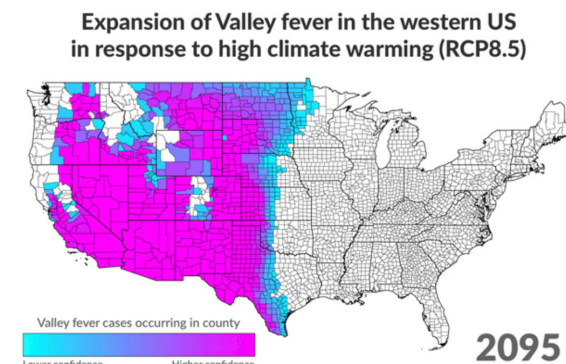
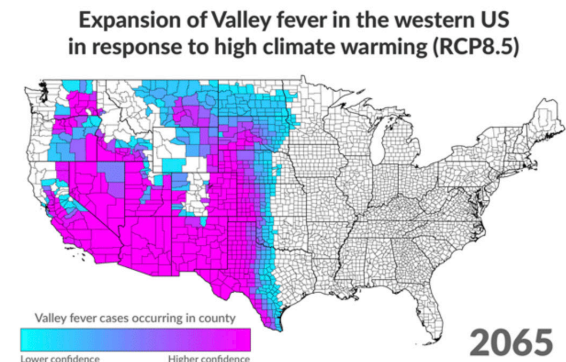
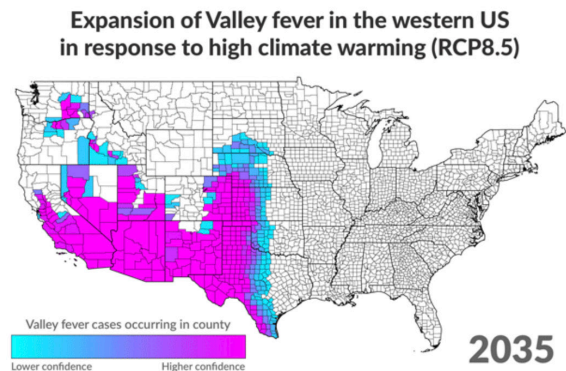


Endemic suitability map for RVFV in Africa compiled by researcher Archie Clements. 0 is completely unsuitable while 255 is completely suitable.

RVFV is incredibly mobile and has the ability to survive in a range of climatic regions making it difficult to eradicate. For human infection, spores are inhaled and migrate through the blood to the skull and spine. From there, the body creates scar tissue that blocks the lungs, causing collapse and death. RVFV is most likely to do economic damage through the deliberate infection of livestock and can easily be accessed through cultivation. In a joint seminar between the U.S. Department of Health and Human Services, U.S. Public Health Service (PHS), and the Office of Emergency Preparedness (OEP) in July 1995, it was stated that “If [an individual] wanted to disrupt the Mideast peace process between Israel and the PLO, [they] would infect one small, young lamb with Rift Valley fever virus... disseminate that as a line source, perpendicular to the wind, 2 milliliters per meter, and walk along for 2,950 meters, [they] will infect

50% of the population 0.4 of a kilometer downwind; 30% of the population at 1.5 kilometers downwind; and 10% of the population 3 kilometers downwind.”(Dar).

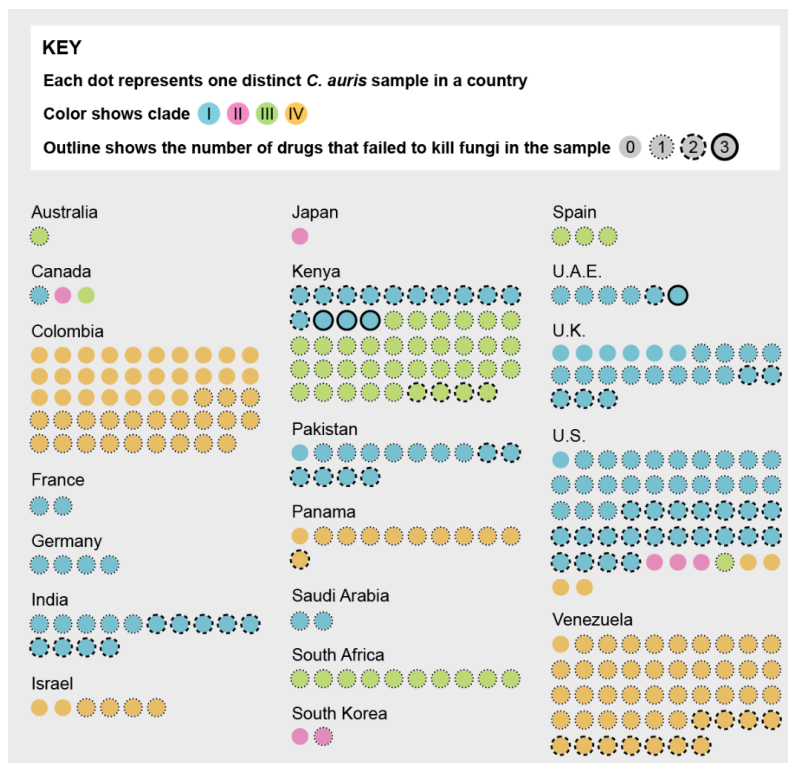
This ease of spread will only continue to worsen and is projected to expand globally, including into the western United States, as shown in the graphs below created by the University of California, Irvine.



Candida auris (*C. auris*) is another form of spore that lives in metal, plastic, fabric, paper, and virtually any surface associated with daily life. This spore acts as an inflammatory and respiratory disease that easily grows in hospital ventilation systems and is difficult to remove. Approximately 50% of isolates resist both disinfection and antibiotics and have incredibly high mortality rates. *C. auris* infection rate has risen by 95% (as of 2023) (“Drug-Resistant”) due to poor general infection prevention and control (IPC) practices in healthcare facilities and likely worsened due to a strain on healthcare systems during the COVID-19 pandemic (“CDC Newsroom”). More than one in three patients with invasive *C. auris* infection (such as infection of the blood, heart, or brain) die (“Candida Auris”).

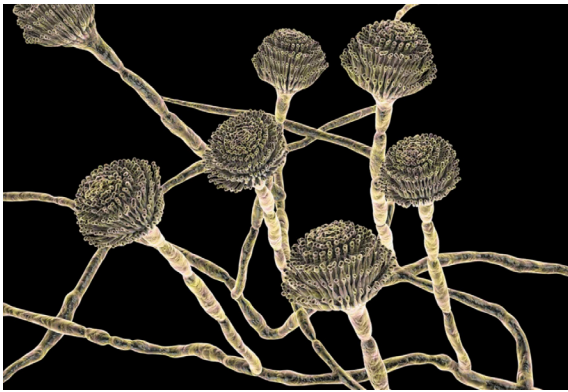
With such immune dampening fungal pathogens on the rise, there comes the question of what governments have done to combat this rise. The unfortunate answer is that it is not much. The infection of Can-

didia auris is seen as a “hospital problem” (Ahmad) as both this pathogen is most threatening to already vulnerable patients. What health care professionals are doing, however, to prevent infection is to practice thorough cleaning and decontamination of the hospital environment to prevent transmission. There are also efforts being made to develop better antifungals to more effectively kill this fungus. The United States Department of Agriculture (“Disease Response”) and other governments have detailed disease response strategies for rift valley fever. This is likely due to the fact that RRVF has been on the rise since the 1990s while *C. auris* rose to prominence in 2009 (Sikora). The U.S. strategy is 25 pages that include a study of how the disease is transmitted, clinical signs, laboratory diagnosis, and treatment. The U.S. and any other nation affected by RRVF have taken the defensive approach in combating RRVF and have poured most of their resources into diagnosis instead of prevention.



EMERGING FUNGAL PATHOGENS AND THEIR POTENTIAL FOR BIOTERRORISM

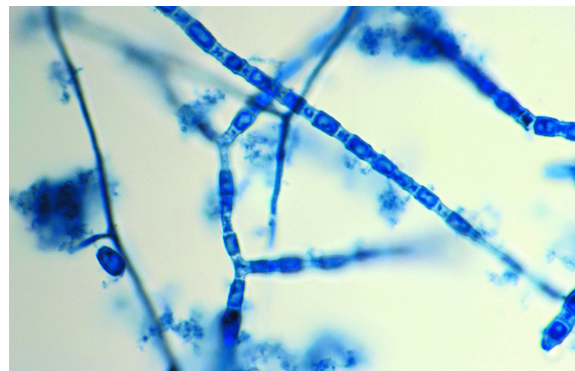
Climate change is associated with milder winters, warmer summers, and fewer frost days (“What We Do”). This change in climate makes it easier for many animals (such as mosquitoes and ticks) to spread infectious diseases into new geographic areas. It also expands the range in which fungi and other spore producing plants can grow and pose a threat to human immune systems (Casadevall). One of the reasons that fungi pose a potential threat to national security is their superiority as agents of warfare. They have an ease of handling, dissemination, resistance to damage by explosives, and can infect areas for decades. In fact, early U.S. biological warfare programs carried out experiments exposing unsuspecting populations to *Aspergillus fumigatus* spores, which were considered innocuous at the time. These spores appear very commonly and can be lethal to people suffering from the flu or other respiratory diseases such as COVID.



Aspergillus fumigatus spores (Maryn)

Out of 1.5 million fungal species, only 150 are associated with human diseases and about a dozen are

regularly encountered in the clinical arena (Hussain). The criteria for identifying microbes that have the potential for bioterrorism depend on four major criteria: public health import, dissemination potential, public perception, and the need for special preparation. These four criteria focus on the total social influence a pathogen can have and thus create different levels of danger for unique pathogens. Pathogenic fungi are everywhere you can imagine, and many are recovered from soils by individuals with basic microbiologic knowledge. A routine culture condition for these spores can produce an innumerable amount of infectious particles that are easily spread through the air, just by dumping them in front of a fan or out of a window. The stability of fungal spores is another reason for their severity. Fungal spores can survive a wide variety of temperatures and humidity and can remain viable when stored in dry and arid conditions. It is for these reasons that an increase in the severity of climate change corresponds with an increase in fungal infection (both interior and exterior).



Coccidioides immitis causes Valley Fever and is spreading away from the American Southwest where it was first found. (Maryn)

COMMON BIOLOGICAL AGENTS USED IN TERRORISM

Some biological agents are commonly used in terrorism because of their ease of use. Between 1970 and 2019, three terrorist attacks used ricin, a highly toxic protein, but none of these attacks succeeded in causing any injuries or death (Williams). During the same time period, anthrax was used 20 times against the government, private citizens, and journalists, resulting in 25 injuries and seven deaths. In addition, the Rajneeshee cult, a religious intentional community in Oregon, caused 751 documented salmonella cases by infecting the salad bars of ten restaurants with the purpose of impacting county elections (Oh).

These biological agents are far too easy to use because the materials needed for their development are fairly cheap, and sometimes they do not even need to be developed in a lab. Additionally, the equipment for their development is similar to that for pre-existing medical or defense research, further reducing the cost barrier. Lastly, biological weapons can be made to appear as a natural accident, offering plausible deniability for the perpetrator (Charlet).

The table below includes some of the most commonly used biological agents in conflict that tend to be proliferated to terrorist/nationalistic groups after said conflict ends.

Crucial biological agents (Centers for Disease Control, Atlanta, Georgia, USA)		
Disease	Pathogen	Abused [†]
<i>Category A (major public health hazards)</i>		
Anthrax	<i>Bacillus anthracis</i> (B)	First World War Second World War Soviet Union, 1979 Japan, 1995 USA, 2001
Botulism	<i>Clostridium botulinum</i> (T)	–
Haemorrhagic fever	Marburg virus (V)	Soviet bioweapons programme
	Ebola virus (V)	–
	Arenaviruses (V)	–
Plague	<i>Yersinia pestis</i> (B)	Fourteenth-century Europe Second World War
		Smallpox
Tularemia	<i>Francisella tularensis</i> (B)	Second World War
<i>Category B (public health hazards)</i>		
Brucellosis	<i>Brucella</i> (B)	–
Cholera	<i>Vibrio cholerae</i> (B)	Second World War
Encephalitis	Alphaviruses (V)	Second World War
Food poisoning	<i>Salmonella, Shigella</i> (B)	Second World War USA, 1990s
		Glanders
Psittacosis	<i>Chlamydia psittaci</i> (B)	–
Q fever	<i>Coxiella burnetii</i> (B)	–
Typhus	<i>Rickettsia prowazekii</i> (B)	Second World War
Various toxic syndromes	Various bacteria	Second World War

Accredited to (Frischknecht)

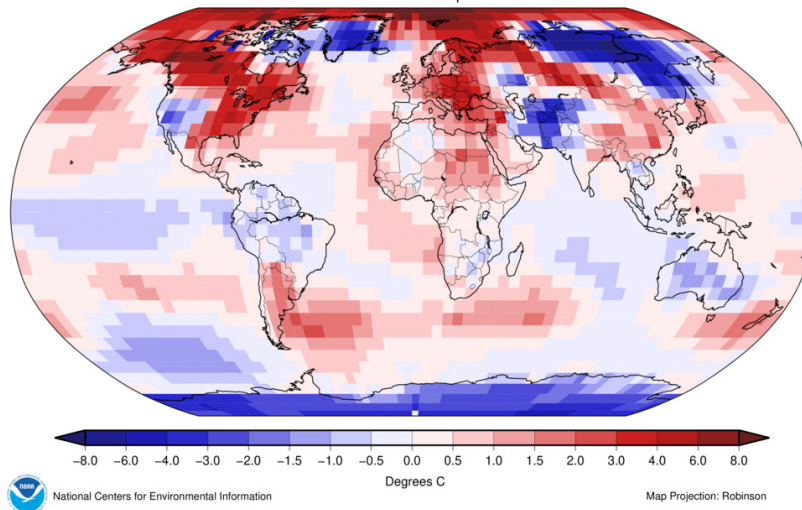
THE EFFECTS OF CLIMATE CHANGE ON BIOLOGICAL TERRORISM

After the rapid rise of the COVID-19 pandemic, the strategic dissemination of pathogens was discussed on an international level in the context of national security. It seems, these days, that one catastrophic event follows another and from each arises the threat of natural biological attack. The unpredictability of biological attack arises from a “huge number of potential black swan events” which could stem from doomsday cults to criminal groups (“Infections”). Just as unpredictable, if not more, is the severity in which climate change will spread these biological threats.

The deliberate introduction of newfound and emerging pathogens to new habitats further north is a known terrorist idea. Not to mention, the thawing of permafrost reveals ancient pathogens that the human immune system has long evolved from dealing with

(Radosavijevic). Natural disasters caused by climate change, such as fire or drought, are also followed by infectious disease outbreaks and epidemics. As populations become displaced, sanitation and availability of health care services decreases which allows for insects and vectors to be used as bioweapons in the attack of plants, animals, and humans. Climate change and its impact on disease cannot be traced to one specific natural disaster; instead, climate change continuously causes an accumulation of displaced peoples and animals which increases the mutation rate for pathogens both fungal and bacterial. As these mutation rates rise, there will come a time when the mutated disease is drug resistant, causing an epidemic and high mortality rates. The most prominent example of an epidemic caused and supported by climate change being the COVID-19 pandemic.

Land & Ocean Temperature Departure from Average Jan 2023
(with respect to a 1991–2020 base period)
Data Source: NOAA GlobalTemp v5.1.0–20230208



January 2023 Global Climate Report by the National Centers for Environmental Information.

SCIENTIFIC DEVELOPMENTS IN RELATION TO BIOTERRORISM

The 2001 anthrax attacks in the United States made the United States and other countries around the globe realize how ill-prepared they were for bioterrorism. As a result, many countries increased their investment in biodefense. For example, total U.S. biodefense funding rocketed from an estimated USD 700 million in 2001 to a peak of around USD 8 billion in 2005 (“Infections”).

As biodefense technology progresses so does bioterrorism-enabling technology. D.I.Y. gene editing is growing in popularity, and fairly accessible considering all the potential for harm it invites. Ordinary citizens can order DNA fragments online and easily stitch them together to create a virus. This has already been done with an extinct smallpox relative, horsepox. With the development of CRISPR, citizens can make even more precise gene edits, and the risk for an ordinary citizen concocting a super-virus becomes more possible. All of these practices are not well regulated, generating concerns over a dangerous bio-weapon that could be dropped on the public at any moment (Baumgaertner).

Contemporarily, there is a “do-it-yourself” genetics revolution in which amateur scientists have access to major gene editing techniques. This includes the ability to genetically modify animals and develop vaccines. A research team at the University of Alberta has already recreated an extinct relative of smallpox by stitching together fragments of DNA ordered online in the span of six months for a mere 100,000 USD (Baumgaertner). This rebirth of an extinct strain of deadly smallpox was unnoticed by law enforcement. There exists a site called “Science Exchange” where anyone can buy cloned DNA fragments. Access to these fragments allows for biohackers to edit DNA fragments and attempt to create infectious pathogens for the cheap price of USD 159 (Baumgaertner). Josiah Zayner, a NASA scientist turned celebrity biohacker who streams experiments from his garage, said “I have no doubt that someone is going to get hurt. People are trying to one-up each other, and it’s moving faster than any one of us could have ever imagined.” (Baumgaertner) The growing business of D.I.Y. CRISPR kits and other methods of genetic engineering have made the ease to create a bio-weapon extensively lower than the times of the Cold War.



Josiah Zayner in Oakland, CA streaming an experiment of trying to make his muscles bigger.

PAST UN ACTIONS

In the aftermath of the Cold War and the onslaught of unregulated biological conflict, the UN convened the Biological Weapons Convention in 1975 (“Biological Weapons Convention”). During this convention, the UN agreed to prohibit the development, production, acquisition, transfer, stockpiling and use of biological and toxin weapons. This was the first multilateral disarmament treaty banning an entire category of weapons of mass destruction and established a norm against biological weapons. This treaty has almost universal membership with 185 states parties and four signatory states. However, since then, there has been virtually no UN legislature regulating the current increase in biological terrorism. Many countries have been wary of signing any amendments to the convention as international relations have changed since 1975. An increase in the severity of climate change has led to extremist views on how to tackle the proliferation of climate related conflict and the development of technologies. This diversity of political opinion has made it virtually impossible for any UN resolutions regulating bioterrorism and climate change to be passed in the past 40 years.

In 2004, the United Nations Security Council passed a resolution known as Resolution 1540 that is a “vital component in non-proliferation architecture” (“Resolution 1540”). This resolution encouraged member states to refrain from supporting any non-state actors in developing biological weapons and their means of delivery. The reason for the creation of this treaty was due to holes in the BWC. Many states had been signing onto the BWC but were supporting bioterrorist groups that were on their home soil as a means of passive warfare. In attempts to prevent states from

sponsoring sects of biological weapons that were not associated with the government, the UN proposed the 1540 resolution; however, the full implementation of this resolution remains a “long-term task” and has yet to be fulfilled.

Another UN attempt at preventing biological terrorism was the UN Counter-Terrorism Center’s (UN-CCT) Programme on Preventing and Responding to WMD (Weapons of Mass Destruction)/CBRN (Chemical, Biological, Radiological, and Nuclear) Terrorism in 2018 (“NATO”). This agreement implements member states to have enhanced policies, practices, procedures for the prevention, preparedness and response to WMD/CBRN terrorism. In doing so, international organizations and UN entities support member states in their prevention of illicit supply of weapons to terrorists in a more informed and coordinated manner that reflects an “All of UN” approach.

The Human Rights Council has numerous and continuously updated resolutions on human rights and climate change (“Resolutions on”). These resolutions are focused on providing human rights through the lessening of climate change and have led to the adoption of a series of resolutions to lessen the effects of climate change. In approaching the lessening of climate change as a “human right”, there is a broader context in which climate solutions can be applied. This broad context means that the combating of bioterrorism can be applied through an international standpoint with a legislature that seeks to lessen climate change. That is, in lessening the effects of climate change, bioterrorism will have less of an impact as well.

PAST INTERNATIONAL ACTIONS & RESPONSES

It is interesting to note that when looking at past international actions and responses, individual countries tend to focus their attention on either climate change or bioterrorism. There are limited examples of countries that acknowledge that bioterrorism could be lessened through attempting to slow climate change itself. However, there are great examples of climate and bioterrorism solutions from every continent.

Many countries excel at climate policy and have bold goals to reduce their own emissions by the end of the decade. Both Denmark and Sweden are global leaders in tackling climate change. In 2020, Denmark passed the Climate Act in 2020 which is set to reduce Denmark's emissions by 70% in 2030 and to reach climate neutrality in 2050 ("The Climate Act"). Sweden introduced a climate policy framework in 2017 called "Climate Act for Sweden" ("Swedish Climate") in which every four years, the government must present a climate policy action plan describing how the country can achieve climate goals adopted by the Swedish parliament (Norstrom).

One of the most successful countries in countering climate change is Chile. The nation relies on negative emissions by its sprawling forests to reach its own net zero target. For instance, Law 21,455 established a legal framework to face the challenges presented by climate change in order to achieve and maintain neutrality of GHG by 2050 (Carrasco).

The Democratic Republic of the Congo, Mozambique, Niger, and Tunisia have all recently committed to ambitious climate action ("Four African"). All four countries have acted harshly against deforestation

efforts in their borders and have made moves to sustainable agriculture through the practices of rainwater harvesting and methane recovery to reduce greenhouse gas emissions.



UN Climate Change Secretariat team during the technical analysis week in Bonn, Germany. ("Four African")

Countries that have a heavier focus on bioterrorism may also have climate policy but with less funds dedicated to these efforts. Russia has a history with biological weapons and, similarly to the United States, they have opposed proposals to reform confidence building measures for bioterrorism in the BWC on the basis that participation in the existing mechanisms are poor. Russia was the primary cause behind bio-terrorism being dropped from the list of agenda items in the sixth review conference for the BWC and has consistently accused U.S. and Ukrainian labs of developing biological weapons (Selvage).

Japan has struggled with combatting biological terrorism performed by cults but has continuously worked towards strengthening their countries adoption of the BWC. Japan constantly holds training courses on prevention and crisis management on biological terrorism to share knowledge with other Asian countries. Japan has taken a leadership role on

combating biological terrorism and aims to inform as many high ranking officials as possible (“Chemical Weapons Convention”). Meanwhile, Iraq signed the BWC in 1972 but began building BW facilities in 1985. In 1995, Iraqi officials were producing *Bacillus anthracis*. These officials used *Bacillus subtilis*, botulinum toxin, aflatoxin, and ricin to aid Iraqi forces in the Gulf War (“Iraq”). Iraq refused to cooperate with UNSCOM, and inspectors of whether or not the BWC was violated had to evacuate. In 2003, Iraq engaged in an effort to revive its WMD program which included the development of BW (biological weapons). However, after the collapse of the Hussein regime in 2009, the BW capabilities of Iraq were greatly reduced. These reduced capabilities do not include ISIS which is one of the best known active terrorist groups in the world. ISIS is known to conduct experiments on prisoners concerning biological and chemical agents.

Similarly to Japan, the United States has a complicated history with bioterrorist response measures. After the September 11th attacks, the United States took a strict individualist approach to the issue of terrorism in general. With total national upheaval, terrorist groups exploited this vulnerability and began to spread anthrax through the mailing system. In the years following 2001, there were also indiscriminate attacks in Bali, Madrid, Beslan, and London, indicating that terrorists were striving for mass casualties. The general U.S. policy on bioterrorism is that it will also devastate sectors of the economy as it can target agriculture (Wilkening); yet, in July 2001, the United States rejected a draft of the BWC as it would

hurt U.S. commercial interests (Kimball). However, the U.S. has many branches of the military focusing on mitigating the effects of a bioterrorist attack if one were to happen and has created rapid detection techniques in the technological sector (Juling). With a heavy focus on national defense, the United States is not a global leader when it comes to countering climate change.

One of the sole countries to have both a prominent climate and bioterrorism policy is Germany. Germany is a leader in combating climate change with a dark history in biological terrorism. The German army was the first to use weapons of biological mass destruction during the first World War and continued to use biological experiments in the second (Davenport). In post-WWII Germany, officials began to prioritize biosecurity for global partnership (Davenport). Since then, Germany has focused on transparency and does not deny access to hazardous biological materials (stressing that they are used solely for research). The German biosecurity programme was launched in 2013 to implement sustainable biosafety and biosecurity projects in various countries and is committed to strengthening the BWC (Amt). This program helps partner countries such as those in Africa and Central Asia tackle biological threats by supporting the development of surveillance, detection, and diagnostics with a budget of 45 million euros. This sustainable attempt at eradicating the threat of biological conflict is a great example of how the combination of climate and biological terrorism solutions can merge to solve both problems.

CASE STUDIES

The Assassination of Georgi Markov

Georgi Markov, a Bulgarian exile living in London, was assassinated in 1978 by the communist Bulgarian secret service. The secret service used a weapon disguised as an umbrella to shoot a pellet into the subcutaneous tissue of Markov's leg. He fell ill the next day, dying three days later. When another Bulgarian exile, Vladimir Kostoc, had a doctor's appointment two weeks later, they removed a pellet from his own leg made of iridium, platinum, and the toxic biological agent ricin ("Usamriid's Medical"). The Bulgarian government, at the time, was attempting to discreetly eradicate those who spoke against their communist regime, even outside of country borders.

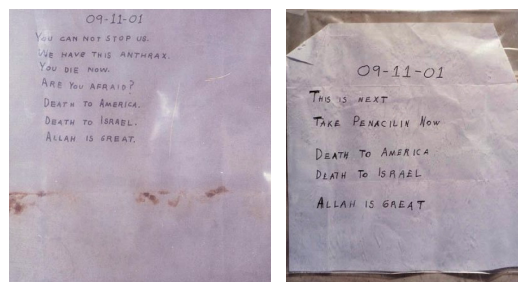
This communist attack on free speech is part of a bigger movement sparked by the proliferation of biological weapons after the collapse of the Soviet Union. Weaponry that was previously unavailable and too complicated for terrorist groups or governments to use suddenly became available on a commercial scale and gave way to a rapid interest in biological weaponry.



Gun used to shoot Georgi Markov with ricin.

Anthrax Attacks Post September eleventh (Tin)

After the terrorist attacks of 9/11, letters laced with anthrax began to appear in the U.S. mail. Five Americans were killed and 17 were sickened. The perpetrators were never found, and the Amerithrax Task Force (consisting of 30 FBI agents) expended energy into 10,000 witness interviews on six different continents. This exhaustion of energy and resources for little gain marked the dawning of a new age of bioterrorism: one in which the perpetrators could not be traced. In previous bioterrorist instances, the energy going into obtaining the pathogen was so high that it was fairly simple for a government to find the involved group. However, as scientific advancements and the rise of the internet occurred, the simplicity in obtaining or creating biological pathogens was one click away. Since the vulnerability of the United States in these attacks, the U.S. has become incredibly prepared for bioterrorist attacks. The CDC has a very intense protocol in the case of a bioterrorist attack with the use of diseases such as anthrax, Ebola, Glanders, Melioidosis, and Smallpox ("Preparation and Planning"). Other government agencies such as the CIA and FBI have their own protocols pertaining to different levels of bioterrorist attacks in the instance that one does happen.



Anthrax laced letters sent by unknown terrorist group.

QUESTIONS TO CONSIDER

1. How does your country approach bioterrorism and climate change? Do they prioritize one issue over the other? Is there any legislature that treats these two issues as cause and effect?
2. What effects has climate change had on the vulnerability of your country's population to infection? Has there been a noticeable increase in pathogen related deaths of any kind since an increase in climate severity? If your country has strict climate regulation policies, has this decreased the rate of infection?
3. After the September 11th attacks in 2001, terrorism became a concern on a global scale. How has your country attempted to counter terrorism of all kinds? How important of a factor is biological weaponry in this conversation? Is countering one form of terrorism more of a priority compared to others (i.e. does your country prioritize nuclear weaponry over chemical and biological)?
4. As the world advances from a technological standpoint, it becomes easier for all and any individual to have access to technology that allows for the altering of genomes and the development of infectious diseases. What contemporary inventions related to public health do you see posing as much of a threat as much as they have the potential to heal? What restrictions should be put upon these technologies?

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