

UNESTD

Under Secretary General
Selin ESİN



KCMUN



KCMUN26

United Nations Commission on
Science and Technology Development
UNCSTD

The Damage Caused by Artificial
Intelligence to the Trade of Creative
Arts and Crafts

Under-Secretary General:
Selin Esin

Table Of Content

- 1) Letter from the Secretary General,
- 2) Letter from the Under-Secretary General,
- 4) Introduction to The Committee,
- 5) Introduction to The Agenda Item,
- 6) Trade Of Art and Crafts;
 - a) Income Dependability,
 - b) Creative Process, Advertisement, Public Relations and Ways to Sell Artwork,
- 7) Artificial Intelligence;
 - a) Artificial Image Production,
 - b) Artificial Voice Duplicator,
 - c) Non-Fungible Tokens (NFT),
- 8) Copyright Laws Around The World,
- 9) Questions To Be Addressed,
- 10) Bibliography and Further Reading.

1) Letter From The Secretary General

Firstly, it is with immense pride and enthusiasm that I extend my warmest welcomes to all participants of the Kırmızı Çizgi High Schools Model United Nations Conference 2026, taking place on July 20th-21st-22nd in Antalya.

I am Güney Deniz Ala, Secretary-General of this distinguished conference. It is both an honor and a privilege to lead this organization in this position. Model United Nations has always been far more than a simulation, it is a journey. Whether you're a more experienced delegate or a first-timer, with KCMUN'26 I promise unparalleled growth and inspiration.

Our Academic Team: Under-Secretary Generals, Academic Assistants, and Board Members, represent the finest minds in Antalya, each meticulously selected to deliver your committees of exceptional caliber. From beginner to advanced committees, every session has been crafted for the maximum impact. My deepest gratitude goes to my fellow executive team Can Kurnaz, Berkcan Şahin, Mert Sürücü, Erdem Demirci and Çağın Orkan Benzeş, whose unwavering support made this vision reality.

I extend special thanks to the KCMUN'26 participants, whose passion set the standard we strive to exceed.

As we gather, let us draw inspiration from the eternal words of Mustafa Kemal Atatürk, founder of modern Turkey: "Ey Türk gençliği! Birinci vazifen, Türk istiklâlini, Türk Cumhuriyeti'ni, ilelebet muhafaza ve müdafaa etmektir. Mevcudiyetinin ve istikbalinin yegâne temeli budur. Bu temel, senin en kıymetli hazinendir."

To delegates: embrace the challenge, defend your interests, and leave KCMUN'26 having elevated your voice on the world stage. I am eager to witness your brilliance. Sincerely,

Güney Deniz Ala

Secretary-General, KCMUN'26

2) Letter From The Under-Secretary General

Dear Delegates, Respected Academic Team, and Fellow Participants, I extend a warm welcome to all of you as the Under Secretary General of UNCSTD committee to the KCMUN'26. My sincere appreciation goes out to the excellent KCMUN'26 Secretariat. I consider it an honor to be a part of this amazing academic team.

Finally, my dear delegates, please take the time to carefully read this guide and respond to questions at the Questions To Be Addressed section. I am thrilled to have the opportunity to meet and see each of you as active members of this committee and If you have any questions or concerns, feel free to get in touch with me.

seloosesin@hotmail.com
+905301348576

I am not a Robot
Selin Esin

4) Introduction to The Committee



The United Nations Commission on Science and Technology Development, also known as UNCSTD, was established by resolution number 394 in 1976. The Commission aims to create an open space and opportunities for the development of science and technology. The Commission also regulates these activities within its concern.

Commission also focuses on implementing the points of its mission as stated such below;

Working at the national, regional, and global level, its efforts help countries to:

- Comprehend options to address macro-level development challenges
- Diversify economies to make them less dependent on commodities
- Increase access to digital technologies
- Promote entrepreneurship and innovation
- Help local firms move up value chains
- Protect consumers from abuse
- Curb regulations that stifle competition
- Adapt to climate change and use natural resources more effectively.

5) Introduction to The Agenda Item

As artificial intelligence starts to take a huge part of our current lives, with its great problem solving ability and accessibility to every individual connected to the internet, it is sure to continue to be a part of the daily life of an individual. Advertisements created by AI(Artificial Intelligence), informatives videos that are not accurate due to the lack of human regulation, AI companions, Surrealist images created by AI being advertised as high art, AI based social media personalities and socialites and other occupations which required a group of humans to be occupied in order to be administered. The use of AI in these areas has significantly eliminated the new job opportunities created by the new age of technology and the establishment of the digital age. With the help of AI, requiring only a group of AI software developers to customise a program for the job, a job requires less individuals to be occupied by the company to regulate the said activity in the long run resulting in a decrease of job openings. As this is a debate for another committee, this Committee will debate upon the decrease of artistic job opportunities caused by artificial intelligence. This document will dive into the ethics and meaning of art, the annihilation of the tradition of craftsmanship, the decrease of quality and thereby price of these products and their trades around the globe with its effects on economy.

6) Trade Of Art and Crafts

For Centuries, artists have used their art to earn their living; however, as we look at the current financial dependability of this profession, we might see the obvious decrease in income. As the world wide web has provided an open space for artists to distribute their art, inspire the youth and make statements, the amount of teenagers wishing to make their living as an artist has increased. Following the professions trends that follow surrealism, anti-art or kitsch, it has become incredibly hard to declare the price point of any piece; alas these artists overpricing their work, due to their low income, has pushed society out of art or crafts purchase. This may be the result one confronts when looking into individual art however, such group projects like; stage performances, performance art pieces, museums and concerts tend to appeal to the public afford, yet still, the artists usually get underpaid. This document will diverse these topics as; individual art and public art, to prevent confusion.

6.a) Income Dependability

Industries with the highest levels of employment in Fine Artists, Including Painters, Sculptors, and Illustrators:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Independent Artists, Writers, and Performers	2,900	4.50	\$ 31.82	\$ 66,180
Software Publishers	690	0.11	(8)	(8)
Motion Picture and Video Industries	540	0.13	\$ 43.34	\$ 90,140
Other Miscellaneous Retailers	470	0.09	\$ 23.59	\$ 49,070
Amusement Parks and Arcades	430	0.19	\$ 25.45	\$ 52,940

Industries with the highest concentration of employment in Fine Artists, Including Painters, Sculptors, and Illustrators:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Independent Artists, Writers, and Performers	2,900	4.50	\$ 31.82	\$ 66,180
Specialized Design Services	310	0.20	\$ 32.12	\$ 66,810
Amusement Parks and Arcades	430	0.19	\$ 25.45	\$ 52,940
Performing Arts Companies	210	0.16	\$ 28.16	\$ 58,570
Motion Picture and Video Industries	540	0.13	\$ 43.34	\$ 90,140

Top paying industries for Fine Artists, Including Painters, Sculptors, and Illustrators:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Employment Services	190	0.01	\$ 45.95	\$ 95,580
Motion Picture and Video Industries	540	0.13	\$ 43.34	\$ 90,140
Newspaper, Periodical, Book, and Directory Publishers	170	0.06	\$ 42.73	\$ 88,880
Aerospace Product and Parts Manufacturing	50	0.01	\$ 40.11	\$ 83,430
Federal, State, and Local Government, excluding State and Local Government Schools and Hospitals and the U.S. Postal Service (OEWS Designation)	80	(7)	\$ 39.94	\$ 83,080

Statistic boards provided by the U.S Bureau of Labour Statistics

Aforementioned statistics show the top industries employing artistic full-time workers.

The salary between a common local artist and a worldwide popular artist naturally varies, however this document will not include worldwide popular artists in itself due to data alteration.

Looking at income dependability for artists, the diversity of job description makes it hard to pinpoint an exact salary; however some of the job descriptions follow:

Metalcraft and Jewelry

Categorised as an Individual Craft, blacksmithing and Jewellery making usually depends on the sales of the craft. The statistics show an hourly pay of 10-20 US dollars.

Individual Singer

Individual singers, aside from a group, usually occupy the entertainment business aside from voice acting for some. Statistical pay is 10-90 US Dollars per hour.

Music Bands

Aside from continuous work agreements, music bands earn 100-150 US Dollar per Stage with uncertainty of booking.

Dance Groups

Nearly the same as music bands, dance groups make about an 100 US Dollar per stage performance.

Graphic Designer

Graphic Designers either work with companies for fixed salaries or freelance their work for per-job payments. Both Ways, they charge 10-40 US Dollars for an hour of their work.

Painter

As painters work for per-piece payments, a local painter's hourly salary usually does not exceed 20 US Dollars an Hour.

Actors

Actors usually receive 20-50 US Dollars per hour of their time.

6.b) Creative Process, Advertisement, Public Relations and Ways to Sell Artwork

As income dependability of said jobs follows, statistics do not usually tell us the hours of creative process that goes into creating an artwork. For every piece of creative art or craft an average of 8 hours is spent during the process of planning that follows with the corresponding average 40 hours of creative process. Despite all the work going into the creative work being sold, customers will usually undermine the authority of the artist and deny their price point.

“Throughout history, people have made art to reflect the world around them. Think of the ancient cave paintings of animals and people. Even back then, when each day was a struggle to survive, cavemen took the time to draw. To make art that told stories about their lives. This is why we do what we do. we draw, paint, sketch and illustrate. Taking a picture isn’t enough; writing on a computer doesn’t quite convey what we feel. So we pick up the sketch pad and a pen and watercolours, and we tell a story about ourselves and the world around us.

It’s never a waste of time. It’s always important. And the more you do it, the better you get at telling stories. Stories about the world around you, and your own stories.

We are all still learning, and always should be. Learning new ways to be creative is a skill that helps us move smoothly in this rapidly changing, ever-shifting world. Using visual images to communicate and connect is a talent every single one of us is born with children love to draw, and as adults, we can add to that with skills we learn and practice. We create, and we learn to think creatively.”

— The Sketchbook Skool on the Importance of Creative Progress

The beauty of many arts organisations is that more often than not, them being on a certain level, quite easy to ‘PR’. The reason for this is that most arts organisations either host or are involved with a year-round exhibition programme, providing obvious talking points to engage media and to promote on social media. It’s a dynamism that many industries can but dream of, instead spending vast amounts of marketing budgets on the conception of creative campaigns to provide meetings with their target audiences throughout the year.

There is however, a drawback. Arts organisations can easily be overshadowed by their exhibits, and those that solely focus their communication efforts on a year-round exhibition programme miss out, through lack of forward planning or inadequate resources, on the opportunity to develop and implement long term brand strategy that grows organisations and helps them achieve their missions.

Money Laundering Risk

One of the biggest risks of international art trade is money laundering and also stating the insufficiency of regulations in the field, it is a perfect fit for those who wish to launder money. A combination of cash purchases and buyer anonymity makes art an appealing commodity for those trying to move illegal gains across borders. In fact, after introducing anti-money-laundering rules in 2010, Mexico's art market fell an estimated 70%, with many suspecting that cartels were behind the previous trade. One especially high profile case involved the former head of a Brazilian bank, who was imprisoned for over 20 years for committing fraud and money laundering offences. After assets were seized, several pieces of art were identified as missing from his collection. An investigation conducted by American authorities, the Brazilian government and INTERPOL uncovered two pieces of art exported to New York from the Netherlands using false customs declarations claiming they were each worth US\$100 – the more expensive of the two was in fact valued at \$8m.

7) Artificial Intelligence

The contemporary art world is conservatively estimated to be a \$65 billion USD market that employs millions of human artists, sellers, and collectors across the world. Yet recent attention paid to art made by artificial intelligence (AI) in prestigious galleries, museums, and popular media is known to provoke heated debates around how these statistics will change in the future. Anxiety around the changing value of human art is fueled by these unanswered questions: Will art generated by AI be evaluated in the same way as art created by humans?, Should art markets treat AI-made art as “art”?, Does growing exposure to AI-made art impact evaluations of human creativity or, as is also happening, evaluations of human artists using AI as a tool?

Historical examples from other industries provide evidence that, on average, automation, in any kind, decreases the value of human goods and labour. But there are also reasons to believe that the development of AI technologies capable of automating creativity should not similarly impact perceptions of human art and creativity. Quoting American painter James Whistler, "An artist is not paid for his labour but for his vision". Whether made by experts or lay audiences, evaluations of art often depend upon both aesthetic and social dimensions that can be justified with the more tangible costs of production and labour.

An artist's use of colour and emotion, the complexity of their subject matter, and the artist's brand all impact perceptions of value and creativity assigned to a given piece of art. Unreliable factors like these make it difficult to predict whether growing exposure to

AI-made art will negatively impact the value of human creativity in artistic domains. In another way, will the value of human art increase or decrease when evaluated next to works thought to be produced by AI programs? The growing interest in questions like this are reflected in headlines across the world that detail how some human artists have recently begun to take legal action against AI companies upon discovering AI programs are being used to emulate their unique artistic styles with uncanny accuracy. Furthermore, examples like these fuel larger concerns that the value of human labour may be changing. Is it true that, as some have suggested, creative jobs are “the last bastion of humanity”, or will AI decrease the value of human labour as has happened in so many other industrial revolutions of the past? It might be safe for one to presume scientific inquiries focusing specifically on the branches of technology and creativity are needed if we are to understand the impact generative AI is beginning to have on the world.

7.a) Artificial Image Production

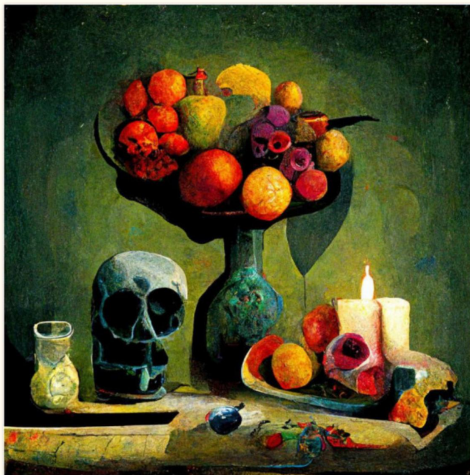


FIGURE 2

Midjourney image generated to the prompt “a still life with fruit, flowers, a vase, dead game, a candle, and a skull in an Expressionist style”.

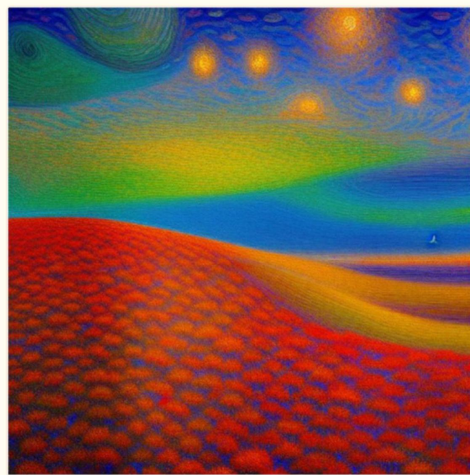


FIGURE 7

Dream Studio generated image to the prompt “a Surreal Impressionist Landscape that evokes the feeling of awe”.

AI generated Image Generation examples by the National Library of Medicine

The creation of an image from another and from different types of data including text, scene graph, and object layout, is one of the very challenging tasks in computer vision. In addition, capturing images from different views for generating an object or a product can be exhaustive and expensive to do manually. Now, using deep learning and artificial intelligence techniques, the generation of new images from different types of data has become possible. For that, a significant effort has been devoted recently to develop image generation strategies with a great achievement. Accordingly, a description of each image generation technique is performed based on the nature of the adopted algorithms, type of data used, and main objective. Also, each image generation category is discussed by presenting the proposed approaches. In addition, a presentation of existing image generation datasets is given. The

evaluation metrics that are suitable for each image generation category are discussed and a comparison of the performance of existing solutions is provided to better inform the state-of-the-art and identify their limitations and strengths.

Technology can be misused. One downside of deep learning is that biases embedded in training data sets can be altered. Systematic changes in the judicial system, in hiring practices, in procuring loans are written into AI while giving the illusion of objectivity. Also the images produced by Dall-E so far perpetuate race and gender stereotypes. People probably do not vary much if asked to identify a dog, but they certainly do in identifying great art. On the other hand, current workers of art, whether at high-end galleries, museums, and biennales, are already biased in who and what art to promote. The art market in the 21st Century extends beyond Europe and the United States. Beyond high profile displays, small galleries are digitising and advertising their holdings. As more images are incorporated into training databases, including art from Asia, Africa, and South America, and non-traditional art forms, such as street art or textile art, what people begin to regard as good or great art might become more encompassing and inclusive in the future.

7.b) Artificial Voice Duplicator

Voice cloning refers to the process of creating a synthetic voice that is almost identical to a real human voice. Unlike speech synthesis, which generates realistic speech with predefined voices, voice cloning technology is capable of replicating a person's unique voice, tone, and inflections. This technology is relevant for several reasons. First and foremost, it has the potential to revolutionise the way humans interact with technology. With voice cloning, individuals would be able to create realistic and human-like virtual assistants, chatbots, and other speech-enabled devices. This means that humanity can have more natural and engaging conversations with these devices, making them easier and more pleasant to use. However, due to the state of art requiring voice techniques, it is a threat to the economy of music as it eliminates the need for local artists for some employers.

Also, The development of voice cloning technology raises ethical concerns around issues related to both consent and identity. Obtaining consent is an important consideration, as it may not always be clear whether individuals, especially artists have given their consent for their voice to be used. Establishing clear guidelines around obtaining consent for voice cloning is necessary to ensure that individuals have the right to control how their voice is used. Additionally, a synthetic voice can be used to impersonate individuals, and cause harm, when it is indistinguishable from a real voice. Thus, to prevent the misuse of voice cloning technology, some regulations must be established. By addressing these ethical considerations, we can ensure that the potential benefits of voice cloning technology are realised while minimising the potential risks and harms.

7.c) Non-Fungible Tokens (NFT)

What is an NFT?

NFTs are proof of an asset's purchase. They are not the asset itself. These circumstances mean that you can create an NFT out of virtually anything. In addition to digital objects, you can use a digital object to represent a tangible item. Here are a few examples of things that can (and have been) turned into NFTs:

- Digital content like video clips and social media posts
- Media files such as GIFs
- Video game items like avatars and skins
- Digitised fashion, such as NFT trainers

Why do people buy NFTs?

The reasoning behind an NFT purchase is likely to vary significantly from one person to another. Since NFTs can be made from collectible items, personal preferences or brand loyalty can drive investments. Some NFT collections strive to create an exclusive community of owners, driving sales among those who want to join. Ultimately, buying an NFT is a personal choice.

Commonly associated files

NFTs have been used to exchange digital tokens that link to a digital file asset. Ownership of an NFT is often associated with a license to use such a linked digital asset but generally does not confer the copyright to the buyer. Some agreements only grant a license for personal, non-commercial use, while other licenses also allow commercial use of the underlying digital asset. This kind of decentralized intellectual copyright poses an alternative to established forms of safeguarding copyright controlled by state institutions and middlemen within the respective industry.

★ *Digital Art*

Digital art is a common use case for NFTs. High-profile auctions of NFTs linked to digital art have received considerable public attention.

Some NFT collections, including are examples of generative art, where many different images are created by assembling a selection of simple picture components in different combinations.

★ *Games*

NFTs can represent in-game assets. Some commentators describe these as being controlled "by the user" instead of the game developer if they can be traded on third-party marketplaces without permission from the game developer. Their reception from game developers, though, has been generally mixed, with some like Ubisoft embracing the technology but Valve and Microsoft formally prohibiting them.

★ *Music and Films*

NFTs have been proposed for use within the film-industry as a way to tokenize movie-scenes and sell them as collectibles in the form of NFTs. Artists involved in the entertainment-industry can seek royalties through NFTs. So far, NFTs have often been used in both the music- as well as the film-industry.

★ *Science and Medicine*

NFTs have been proposed for purposes related to scientific and medical purposes. Suggestions include turning patient data into NFTs, tracking supply chains and minting patents as NFTs.

8) Copyright Laws Around The World

A copyright is a type of intellectual property that gives the creator of an original work, or another right holder, the exclusive and legally secured right to copy, distribute, adapt, display, and perform a creative work, usually for a limited time.

Intellectual property rights include patents, copyright, industrial design rights, trademarks, plant variety rights, trade dress, geographical indications,[30] and in some jurisdictions trade secrets.

Patents

Patent is the right of the inventor to produce, use, sell or import the product subject to the invention for a certain period of time. The document showing this right is called a patent. A patent granted to an inventor for an invention gives the inventor the right to prevent others from making, using or selling the invention for a certain period of time without the inventor's permission.

Trademarks

A trademark is a recognizable sign, design or expression that distinguishes a particular trader's products or services from similar products or services of other traders.

Design Rights

Design rights protect the appearance of a product. This can be the whole or part of a product resulting from the lines, contours, colours, shape, texture or materials, or ornamentation of the product itself.

- Article 27 of the Universal Declaration of Human Rights adopted by the United Nations General Assembly in 1948:
- There are five basic reasons why the task of regulating cultural life must be undertaken by the state. These; Social Justice Cultural Development Economic Factor Spiritual Reason National Reputation Rapid development in technology.
- Protection of intellectual rights is one of the fundamental human rights.
- Registration is not required for copyright to arise. Rights over intellectual and artistic works arise with the production of the work.
- Copyrights have an abstract nature. They are intangible goods created by human thought that are protected by copyright. Copyrights have a separate and independent existence and legal value from the material in which they are embodied.
- The principle of territoriality applies to copyrights. In which country protection is requested, protection conditions are determined according to the legislation of that country.

9) Questions To Be Addressed

- 1) How can the committee interfere with the employment rates of artists and craftsmans?
- 2) How can the Artificial Intelligence blockage on employment fields be lifted in order to employ more artists and professionals?
- 3) How can we create new employment opportunities that work collaboratively with the current technology and not be replaced by it?
- 4) How can Artificial Intelligence technology be further enhanced in order to fit into the economy more naturally?
- 5) How can the enhancement in Artificial Intelligence technologies be regulated?
- 6) How can regulations of privacy and consent on AI generation be established?
- 7) How can the ethical usage of AI be considered and regulated?

10) Bibliography and Further Reading

Nature.com on AI Art and Human Creativity;

<https://www.nature.com/articles/s41598-023-45202-3>

Harvard Business Review on AI Creations and Comparisons;

<https://hbr.org/2023/04/how-generative-ai-could-disrupt-creative-work>

UNESCO on Culture and Working Conditions for Artists

<https://unesdoc.unesco.org/ark:/48223/pf0000371790>

U.S Bureau of Labour Statistics on The Employment Rates of Artistic Workers;

<https://www.bls.gov/oes/current/oes271013.htm>

Sketchbook Skool on Creativity;

<https://sketchbookskool.com/blog/importance-of-creativity/>

Sinclair Arts on the Importance of Art PR;

<https://www.sinclairarts.com/insights/the-importance-of-strategy-in-arts-pr/>

Institute of International Trade and Export on The Risks of Global Trades;

<https://www.export.org.uk/insights/features/the-global-art-trade-a-lucrative-industry-with-risk-as-well-as-beauty/>

Researchgate on AI Image Generation;

https://www.researchgate.net/publication/359177684_Image_Generation_A_Review

National Library of Medicine on Art in an Age of Artificial Intelligence;

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC9749485/>

ScienceDirect on Artificial Intelligence in Fine Art

<https://www.sciencedirect.com/science/article/pii/S294988212300004X>