AD HOC

The Symphony of Solidarity, 1988-1990

Greetings comrades!

I am so excited to welcome you all to UCIMUN's 32nd annual conference! My name is Nancie Huang-Ball and I am honored to serve as the Director for this year's AD HOC Committee. This will be my sixth consecutive year in Model UN and my second year with UCIMUN. When I first began Model UN as a high school freshman delegate, I made a goal to host a special committee surrounding a particular interest of mine: the arts, and I'm finally able to share that with you all.

Currently, I'm a second-year student at UCI majoring in Political Science and working towards attending law school after graduation. I'm very passionate about domestic and international issues, hence my involvement in Model UN, but I have a wide variety of other interests as well. In my free time, you can find me listening to music, exploring new food spots, or finding a new topic to research and hyperfixate on. Throughout my journey at UCI and UCIMUN, I've grown increasingly interested in the field of international law and politics as I learn more and more. It's my goal to spread that enthusiasm and have every one of you get something out of this experience. It's safe to say that this conference surely be unique.

Since this is an AD HOC conference, this topic synopsis covers only 1 topic: *the Reign of Communism in Eastern Europe* The catch? You are artists from various time periods, coming together to organize an artistic convention, a form of Track II Diplomacy, during the political instability of communist Poland. In short, Track II diplomacy is reconciliation done by ordinary people to bridge divides during conflict–preparing communities better for formal resolution. Ultimately, the objective is for event-goers to have a space for dialogue between one another. Since there's only 1 topic, the committee's objective regarding this topic, along with portfolio powers, will change on Day 1 and Day 2.

This AD HOC committee may be one of the most unconventional committees you participate in. I urge you to step out of your comfort zone and embrace your curiosity, creativity, and adaptability. While placed in a familiar time period, your prior knowledge isn't as useful compared to on-the-spot improvisation and innovation. Terrifying yet exhilarating…that's the beauty of AD HOC! While we want you to have fun, that can only happen if you take matters seriously. Even though this committee involves fictional elements and an artistic take on diplomacy, treat the issues and characters with respect.

All the best,
Nancie Huang-Ball
Director, AD HOC
University of Irvine, Model United Nations 2024

Здравствуйте and hello artisans!

Welcome to the AD HOC committee and to UCIMUN! I'm excited to have the opportunity to be Crisis Chair for this year's conference. This is my 3rd year doing MUN and my 2nd year here at UCI. I'm honored to be able to spend my final year helping out with Crisis. I'm currently a senior and I'm graduating in the Fall. I'm looking forward to attending UCSD in the Fall to pursue a Master's in Public Policy.

I'm very excited to have been included in the drafting process for this committee and I'm grateful to be able to be a part of Crisis Staff for the event. This committee is truly special, offering a unique experience that stands apart. I hope you all have a great time exploring your artist, the artist's perspective, and their roles during the collapse of communism.

I hope you all have an exciting time working with your wonderful Crisis Directors in the front room and I hope you have a fun time communicating with Crisis Staff in the backroom. Your directors and staff have put a lot of time and energy into creating a very inventive and unique AD HOC committee. I hope you all take this opportunity to be creative, clever with your arcs, engaged with your fellow delegates, and involved in the crisis updates. The team is enthusiastic about tailoring the committee and crisis arcs to suit your interests, and we're all looking forward to a rewarding experience.

I hope that each delegate leaves with valuable insights, new connections, and fond memories. As we move forward, I hope we carry the lessons learned and the relationships built here into the future. Thank you for coming and participating and I hope this committee will be memorable. If you have any questions, comments, or concerns, please don't hesitate to reach out.

Kia Weil, Crisis Chair
AD HOC and WHO Committees
University of Irvine, Model United Nations 2024

The *Symphony of Solidarity*

Introduction

Welcome to the glorious artisan convention–the *Symphony of Solidarity*! The year is 1988 in Eastern Europe and much of it continues to be grasped by communism amidst echoes of dissent. The *Symphony of Solidarity* will feature various arts from around the world, serving as an artistic diplomacy endeavor despite the shadows of political uncertainty. This convention is a testament to the power that creativity, art, and expression hold–transcending beyond the clashing political ideologies of the time to bring people together. Specifically, the convention serves as a *Track II diplomacy* effort, which is a citizen-organized form of diplomacy meant to foster reconciliation on a small level. You, delegates, are artisans–musicians, filmmakers, painters, writers, etc.–who have been invited from all over the world to organize this event. The catch? The artists come from various time periods and backgrounds, a test of your ability to come together despite various cultural and political differences.

Despite the name, the convention will have more art forms than simply music. This convention will showcase various arts from around the world, containing visual displays, live music performances, and the event will be broadcast worldwide. Keep in mind that while each of these aspects needs to be incorporated into the event planning, there are other important elements as well. Especially in such political instability, a strong security sector must be present to maintain peace in and out of the event building. Not only will the event showcase diverse arts and cultures from around the world, but it attempts to forge connections between event-goers by

allowing a space for dialogue–political or non-political–as they mingle. Together, let us orchestrate a diplomatic expression of the arts, bridging divides in the face of worldwide tension and adversity!

Track II Diplomacy

Track II diplomatic efforts, as previously mentioned, are reconciliation efforts done at the non-state level to work towards resolving a conflict. While diplomacy is often thought of as governmental officials getting together and coming to some form of official agreement (this is known as Track I Diplomacy), Track II Diplomacy is usually among ordinary people, or unofficial talks between official people (instead of official talks/conferences). While Track I diplomacy is important because official decisions can be made and aided with large funding, this form of diplomacy has many constraints. Not only are Track I diplomacy talks publicized, limiting what may be said or discussed, but these official talks largely fail to resolve the root causes of conflict. One consequence of a Track I diplomatic effort falling apart and failing to meet the peace attempt is a blow to peace moving forward since people or political parties may lose faith in resolving the conflict. In turn, it can perpetuate a narrative that the 'other' side isn't looking for peace. This is why Track II diplomacy is important. When unofficial people, such as ordinary citizens, get together, it can foster connections between people and start to bridge divides. Track II diplomacy helps overcome the 'other-ing' that occurs between the different parties. 'Other-ing' is a form of enemy-imaging, where the opposing party is ascribed negative

stereotypes, which is dehumanizing and destructive toward not just that party, but to peace efforts. Other-ing happens for various reasons. For instance, parties oftentimes try to gain support by painting the opposing party as evil to de-legitimize their cause. They may also victimize themselves to gain appeal from a moral standing. Even without direct intent to feed into the concept of 'othering,' however, people can become more divided over time and negatively view the opposing party. This can especially happen if they lose hope for a cause–as Track I diplomacy can risk if an agreement doesn't lead to significant social or political change. Track II diplomacy can help overcome these enemy images by bringing all sorts of people together with low stakes. It also can change political culture, making parties more open to negotiation since peace is perceived to be possible. By creating a space for dialogue between various viewpoints and perspectives, Track II diplomacy is essential in aiding Track I diplomacy and setting it up for a higher chance of success.

Historical Background - The Reign of Communism in Eastern Europe

Europe Under Communism

During the Second World War and shortly after, Joseph Stalin (the leader of the Soviet Union at the time) 'liberated' previously Nazi-occupied areas by replacing them. He would keep many of these areas after the war to incorporate into the USSR. The USSR was, in a sense, a rebuilder following WWII. This happened not only because the USSR presented itself as a liberator (though defining the USSR with this term is heavily disputed since the USSR

essentially replaced Nazi occupation) for many states, but Western powers didn't have the power to prevent such due to finding itself in economic ruin after the war. In addition, there were many illusions about what Stalin's intentions were in East Europe. Consequently, much of East Europe found itself under communist regimes following WWII that adhered to Soviet standards. Some states were turned into 'satellite states,' which were states that had heavy political and military influence from the USSR. While they had their own leader, these figures were essentially appointed by the USSR. In particular, Poland, Hungary, East Germany, Czechoslovakia, Romania, Bulgaria, and Albania were satellite states. Many other regions would arguably also have heavy USSR influence. For instance, other states in Eastern Europe and Central Asia became republics of the USSR. This meant that while the states had their own government and autonomy, power was ultimately concentrated by the communist party leadership, especially in Moscow.

One aspect that the USSR utilized in their national republics was the concept of nationality, as it could–if crafted effectively–help create a united, Soviet identity in the USSR. Some national republics include Russia, Ukraine, Lithuania, Azerbaijan, and Uzbekistan. This began all the way back to Vladimir Lenin, the leader of the Bolsheviks during the Russian Revolution who seized power from the Tsarist regime and formed the Soviet Union. Lenin sought to promote non-Russian identities through his policy *Korenizatsiia* as a way to balance Russian and non-Russian standing in society and ultimately create a class consciousness about socialist ideals. By using the national languages, folklore, history, and even clothing or food,

distinct national identities and cultures in these states could be established. Unfortunately, *Korenizatsiia* ended up systematically promoting non-Russian status while weakening ethnic Russian status. Ethnic Russians became increasingly frustrated, and eventually, when Joseph Stalin took power (after some time) he reversed Lenin's *Korenizatsiia* to uplift ethnic Russians instead. He then implemented a 'Russification' process, which involved cultural assimilation whereby states gave up their language or culture for the Russian ideal, often against their will. Ultimately, the concept of nationalities in the USSR caused many grievances (regarding forced identities, incorporation into the USSR, and the tension between ethnic Russian/non-Russian standing) among both ethnic Russians and non-Russians. These issues would continue throughout, and after, the 20th Century. Eventually, Mikhail Gorbachev took power in 1985 and introduced his reforms *perestroika* (which aimed at economic restructuring since the USSR economy was declining–this reform introduced market-like features into the economy) and *glasnost* (which allowed for more freedoms to speak up about social, economic, or political issues). In short, these policies, fueled by the nationalism developed in the republics, led to the decline of the communist regime as a wave of protests occurred.

That said, once communism collapsed in many USSR satellite states and republics, the new regimes (which were democracies, to some extent) posed their own set of problems. These countries transitioned to democracies due to a multitude of factors, including economic assistance provided by international financial institutions such as the IMF and World Bank, support from Non-Governmental Organizations (NGOs), and by 1993, the incentive to join the

European Union for massive economic benefits. Of course, these incentives would bring forth, or even pressure, Western ideals onto these countries–neoliberalism/capitalistic features, democracy, etc. While these democratic governments would provide more political freedoms, economic disparity ran rampant as a welfare state was no longer present; jobs, education, and healthcare were no longer guaranteed. Many ordinary people ended up experiencing an economic crisis while others who succeeded would become highly successful, leading at times to later becoming an oligarch in the USSR–a very rich businessperson with large political influence. In addition, these democratic regimes were often illiberal democracies, which are democracies with issues such as corruption. Unlike liberal democracies, which have independent institutions (such as an independent judiciary), a rule of law, and basic civil liberties, illiberal democracies create a facade of democracy. For instance, they may have free/fair elections, but many freedoms and rights wouldn't be present. Hungary, for example, faced issues regarding freedom of the press.

Poland Under Communism

The history of communism in Poland began during the last year of WWII, as the Soviet Union sought to incorporate the territory into its sphere of influence. This Soviet, and consequently communist, influence in Poland officially began as an offensive against Nazi Germany, which had occupied parts of Poland up until then. Replacing this occupation, the USSR 'liberated' Poland–though the use of the term 'liberated' is highly disputed, as it was

essentially just replaced by Soviet occupation. In 1945, the Yalta Conference occurred and

allowed the heads of the US, UK, and USSR to discuss postwar Europe. Here, it was decided

that Stalin would facilitate a series of elections in Poland and other Eastern European

countries–these elections became rigged in favor of USSR-backed communist parties.

Since much of Poland's infrastructure and cities were destroyed after WWII, Poland was

heavily reliant on foreign aid, especially from 'Comecon,' a Soviet economic pact that formed in

1949. Since it had to deny Western economic assistance (due to Soviet guidelines), Poland's ties

to the USSR grew stronger. Eventually, after a referendum and the 1952 election, the final

version of Polish communism formed, named the Polish People's Republic. While the Polish

People's Republic would still hold elections, they were mostly just for show (along with many

other nations in the Soviet Union). Ultimately, it led to the formation of a Soviet-friendly Eastern

Bloc and Poland became a Soviet puppet state imposed by Joseph Stalin (the current leader of

the USSR).

Only a few years later did the Polish People's Republic face protests opposing the

communist government. The first of several large-scale protests was the 1956 Poznań protests,

where workers demanded better working conditions and standards of living (higher wages,

lowering food prices, and less demanding work quotas). These protests weren't just about the

economic conditions but evolved to be in opposition to the regime, and would continue (while

also stagnating at times) into the following decades. In 1980, the Solidarity Trade Union was

formed, demanding rights for shipyard workers as well as various political rights. This

movement, in particular, grew a lot of momentum as people became increasingly more and more frustrated. No communist regimes in Europe had given way to these anti-regime movements, though. Surely, Poland won't be the first, right? It is up to you, artisans, to decide Poland's fate!

Bloc Positions - Day 1

Bloc 1: Filmmakers, Directors - Ihor Podolchak, Charlie Chaplin, Binka Zhelyazkova

Filmmakers and Directors have come together to broadcast the convention and produce news stories throughout the event in order to showcase the event and its success internationally.

Bloc 2: Musicians - Sergei Rachmaninoff, Stella Chiweshe, Frédéric Chopin, Ernst Busch, Papa Wemba

Musicians are in charge of setting up live musical performances at the event for people to listen to as they stroll around, or to watch.

Bloc 3: Visual Arts: Painters, Sculptures - Claude Monet, Rose O'Neill, Nguyen Tu Nghiem

Visual artists are collaborating together to set up various visual displays throughout the venue for people to browse.

Bloc 4: Writers, Poets - Hou Dejian, Rudyard Kipling, Nichita Stănescu

Writers and Poets have come together to spread the word of the convention throughout the world by publishing works, aiding in scripting the broadcasts, and persuading the public.

*Extra: Depending on the character, the artist may also help with other sectors of event planning as well, such as security forces, publicity, etc. Refer to character descriptions & portfolio powers.

Bloc Positions - Day 2

Day 2 will have different Bloc positions that will be revealed the day of.

Full List of Certified Artisans

Ihor Podolchak [*ee·hor po·dol·chak*] - (F) Filmmaker, USSR/ Ukrainian

Charlie Chaplin [*char·lee chap·lin*] - (F) Comedic actor & Filmmaker, UK/ Switzerland

Binka Zhelyazkova [*beenk·a zehl·ih·ahz·koh·fa*] - (F) Filmmaker, Bulgaria

Sergei Rachmaninoff [*sur·gey raak·maa·nuh·naaf*] - (M) Orchestral Composer, Russian

Stella Chiweshe [*stel·uh chee·weh·shay*] - (M) Singer & Mbira Performance, Zimbabwean

Frédéric Chopin [*fred·er·eek shoh·pan*]- (M) Pianist, Polish/French

Ernst Busch [*aer·nst boo·sh*] - (M) Singer, East Germany (Democratic Republic of Germany)

Papa Wemba [*pa·pa wem·ba*] - (M) Singer, Congo

Claude Monet [*klaad mow·nay*] - (V) Painter, French

Rose O'Neill [*rose·oh·neel*] - (V) Cartoonist, United States

Nguyen Tu Nghiem [*ngwin·tu·nyem*] - (V) Printmaker, Vietnam

Hou Dejian [*hou de·jee·an*] - (W) Poet & Song Writer, China/Taiwan

Rudyard Kipling [*ruhd·yard kip·ling*] - (W) Novelist and Poet, United Kingdom

Nichita Stănescu [*ni·kii·ta stan·es·koo*] - (W) Poet, Romania

Committee Goals

When approaching the political instability of the late 1980s in communist Poland, consider your artisan's experiences to personify and embody them in order to put forth solutions. Make sure to consider all the various parties involved and how they could be affected by your decisions. Some artisans may have political opinions while others may not. This is mostly unimportant, at least for the first day of the committee. The objective of the first day is to plan a successful artisan convention–the *Symphony of Solidarity*–a diplomatic effort to bring people together and unite them through various arts and cultures despite the political climate.

Your solutions should be creative and draw in support from other parties. How can everyone be incentivized to work together and organize a successful event? How can everyone agree on solutions if conflict occurs within the committee, or by other forces outside the convention?

Questions to Consider

1. How do the experiences of each artisan shape their beliefs, motives, and decisions?

2. What is your artisan's viewpoint on communism, if any? Has your artisan had any personal involvement related to communism, conflict, or Polish/USSR affairs?

3. How can you effectively communicate and collaborate with other artisans to create an artistic and diplomatic convention that appeases the event-goers, the international public, and each artist?

4. What are some actions the UN can take to aid in the reconciliation process during this Track II Diplomatic effort?

5. What are some diplomatic solutions that can be taken to reduce tensions between one another, and between event-goers at the convention? How can an open, welcoming environment be created so that productive political dialogue may occur to lead to resolution?

References

Applebaum, Anne. *Iron Curtain: The Crushing of Eastern Europe, 1944-1956*. Anchor, 2012.

Definition, Date &. Outcome-HISTORY Yalta Conference: "Yalta Conference: Definition, Date & Outcome." *HISTORY*, 29 Oct. 2009,

http://www.history.com/topics/world-war-ii/yalta-conference\.

"Yalta Conference: Definition, Date & Outcome." *HISTORY*, 29 Oct. 2009,

http://www.history.com/topics/world-war-ii/yalta-conference\.

"Dehumanization." *Beyond Intractability*, 10 Oct. 2016,

https://www.beyondintractability.org/essay/dehumanization.

"Enemy Images." *Beyond Intractability*, 6 July 2016,

> https://www.beyondintractability.org/essay/enemy_image.

Firth, Raymond, and Chrystia Freeland. *Sale of the Century: The Inside Story of the Second*

> *Russian Revolution*. Abacus (UK), 2005.

Klein, Christopher. "What Countries Were Part of the Soviet Union?" *HISTORY*, 8 Mar. 2022,

> https://www.history.com/news/what-countries-were-in-soviet-union.

Martin, Terry Dean. *The Affirmative Action Empire: Nations and Nationalism in the Soviet*

> *Union, 1923-1939*. Cornell University Press, 2001.

"Milestones: 1989–1992." *Office of the Historian*,

> https://history.state.gov/milestones/1989-1992/fall-of-communism.

"Reconciliation Part 1: What Is Reconciliation?" *Beyond Intractability*, 9 May 2021,

> https://beyondintractability.org/essay/reconciliation.

Szypszak, Lara. "Research Guides: Polish-American Relations, 1918 to Present: Manuscript

> Resources at the Library of Congress: A Brief Timeline of Modern Polish History."
>
> *Research Guides at Library of Congress*,
>
> http://guides.loc.gov/poland-manuscripts/timeline.

"Research Guides: Polish-American Relations, 1918 to Present: Manuscript Resources at the

> Library of Congress: A Brief Timeline of Modern Polish History." *Research Guides at*
>
> *Library of Congress*, http://guides.loc.gov/poland-manuscripts/timeline.

The Editors of Encyclopaedia Britannica. "Comecon." *Encyclopedia Britannica*, 20 July 1998,

http://www.britannica.com/topic/Comecon.

"Comecon." *Encyclopedia Britannica*, 20 July 1998, http://www.britannica.com/topic/Comecon.

"Poznań Riots." *Encyclopedia Britannica*, 20 July 1998,

https://www.britannica.com/event/Poznan-Riots.

"Track I - Track II Cooperation." *Beyond Intractability*, 12 July 2016,

https://www.beyondintractability.org/essay/track_1_2_cooperation%20.

"Track II (Citizen) Diplomacy." *Beyond Intractability*, 12 July 2016,

https://www.beyondintractability.org/essay/track2_diplomacy.

Vachudova, Milada Anna. *Europe Undivided: Democracy, Leverage, and Integration After*

Communism. Oxford University Press on Demand, 2005.