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Palestine

State of Palestine

Ministry of Culture

Culture and Heritage Sector Strategy

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Statement of Dr. Atef Abu Seif, Minister of Culture

The Ministry of Culture strives for achieving the key objectives and desired goals that answer the big question on the role and function of culture in societies in general and in a society under occupation which is fighting for taking its country back and restituting its rights in particular. In this plan, the Ministry suggests its vision on the nature of its tasks, objectives, programs and partners as well as the projects it is endeavoring to achieve. Certainly, the primary role of culture is to preserve the historical narrative of our people, protect its memory and national identity, safeguard its national heritage and motivate creative people in the sectors of writing, art and knowledge to continue innovation and creativity so that Palestine remains present and will never be absent.

This plan addresses the new challenges that faced the achievement of cultural mission, part of which was – i.e. these challenges - the emergence of the Corona pandemic and the digital trends it imposed which opened the door for a different form of creativity, in addition to the financial blockade that the Palestinian Authority faced and its implications on the possibilities of revolutionizing the cultural sector, which in turn is exposed to a new dilemma, represented by the new conditions imposed by the donors on the aid agreements. In addition to these conditions, a major part of the crisis lies in many non-governmental cultural sector institutions dependency on external funding and their inability over three decades to develop themselves and build capacities that lead to self-sufficiency and sustainability. Major part of the cultural action dilemma is the imprecise relationship between the sector components.

Therefore, the plan has redefined the partners in the cultural sector so that importance was given to the Palestine Liberation Organization (PLO) grassroots unions as they represent an incubator that brings together creative Palestinians everywhere. The plan has also focused on presenting the distinctive role that municipalities, universities and popular bodies should play in the refugee camps, as these are the most productive and interactive spaces with culture. This was important in order to correct the internal relations in the cultural work, because an essential part of the daily work in the cultural scene is based on taking initiatives and popular community-based action, and correcting the status quo requires redefining the role of partners in performing their tasks.

The plan has identified the challenges facing the cultural sector and highlighted the absence of a legal framework that protects and nurtures cultural action. The lack of law on culture will remain one of the most prominent of these challenges as well as the multiplicity of legal and legislative references that regulate the cultural work, the Judaization policies that the country undergo in terms of, annexation, heritage theft, weak coordination between the cultural sector stakeholders and weakness of the infrastructure incubating cultural work. All these challenges determine the new tasks added to the existing ones.

Based on the aforesaid, the Ministry has held, over the past months, workshops and consultation sessions with all partners, including government partners in the ministry and government agencies whose work crosscuts the work of the ministry or affects the cultural outcomes in the country as well as with the grassroots unions affiliated with the PLO, municipalities, universities, colleges, popular committees, refugee camp clubs, non-governmental organizations, cultural and trade

union bodies related to the work of the Ministry, and independent not-for-profit cultural institutions; In order to create a plan that reflects the cultural work concepts and cultural goals that are based on protecting the narrative, memory and identity and encouraging creativity.

The new trends, in large part, should be based on developing the contribution of culture to the economy so that it becomes an effective component in the development process. This, in turn, requires highlighting the components of cultural industries, their development, improvement and integration within the economic wheel. The basis for such trends is that culture becomes an active part in all wakes of life, and its role will be redefined to focus on its basic mission that makes it an indispensable necessity.

Introduction:

The process of updating the National Strategy for Culture and Heritage Sector 2020-2022 aims at developing such a strategy as a response to the new challenges that hinder the achievement of the previous plan's objectives, which required reconsideration of some of its constituting components. These challenges have resulted from a set of transformations and changes in the general national context as well as in the regional and international situation.

The response of culture, as an existential condition and a constituting component in the national identity, to these challenges as well as addressing the new tasks and adapting the cultural action to its requirements reflect the permanent need for culture, not as an emergency, accidental or recreational act, but rather as a foundational and vital one in life and in the struggle of our people.

There are challenges that require stopping and seeking to create cultural interventions to protect the identity, citizen and cultural institution.

At the national level, the annexation policies announced by the occupation in pursuit of its colonial project to steal the country and displace its indigenous owners threaten to wipe out the national presence in a large part of the West Bank. Confiscating many other areas in various districts also creates a need to think of promoting the cultural action more intensively and effectively in remote, peripheral and threatened areas, transfer the financial resources allocated to culture in such areas, broaden the base of public participation in cultural events there, and ensure that it continues as an incubator for a glowing national cultural action in order to protect the national personality and safeguard the intangible heritage there as a face of the national identity and the natural heritage of the land of parents and grandparents.

This is associated to what the Palestinian National Authority is exposed to as the nucleus of the state that our people seek to establish on whatever part available in the dreamland against dangers, blockades, piracy of its funds and theft of its resources in order to undermine it and impede its development. This is only part of an attempt to distort the national struggle through deducting the prisoners' money and other parts to criminalize the struggle of our people. This has resulted in a decrease of financial resources allocated to the cultural sector due to the adjustments and reduction of the public budget. This also requires efforts to highlight the literature and culture of prisoner movement locally and internationally.

Furthermore, the trends of the European Union and some European countries to impose conditions on funding directed to institutions are consistent with the attempts to criminalize the national struggle, which significantly restricted the cultural life in Palestine in light of the inability of many institutions to implement their programs and activities due to the lack of resources. This requires thinking about the way to enhance and empower these institutions and reconsider the necessities to look for an institutional sustainable cultural act that neither subjects to external preconditions, nor is totally and completely dependent on external sources.

Certainly, there is a need for an integrative view in all of these interventions based on the necessary direct and indirect interaction with other sectors in order to achieve comprehensive and sustainable development in the culture, heritage and other sectors. It is also necessary that the plan development methodology, its vision and objectives be consistent with the general clauses and

trends of the 2030 Sustainable Development Indicators and the UNESCO Conventions to which the State of Palestine acceded in 2012, which reinforce the importance of the participatory role and adopting the good governance principles in developing national cultural policies, foremost of which is the 2005 Convention (Convention on the Protection and Promotion of the Diversity of Cultural Expressions), which directly addresses the importance of cultural policies role in advancing the artistic cultural sector as well as the importance of the role of culture as a primary driver of development. The plan also deals specifically with the 2003 Convention on Safeguarding the Intangible Cultural Heritage, which constitutes the technical and legal framework for many of the strategy policies and objectives.

On the other hand, the emergence of the Corona virus and the precautionary measures that have been taken for public safety necessitated a number of adaptations and transformations in the cultural act in order to ensure its continuity in a way that does not threaten the lives of actors, participants and recipients. With the changes made by the Ministry on its daily work and the way its programs are implemented, there is much that must be learned and utilized even after the end of the pandemic. The new approach requires developing the technological infrastructure and capacity building of workers in this field. On one hand, the virtual activities do not have to end by the end of the pandemic, but it is necessary to consider their continuous integration into the official and civil cultural action, especially in a situation like the Palestinian one, where travel and movement are restricted by the occupation's policies and barriers, and there are broader questions related to quality, rights and efficacy that need to be harmonized.

It was necessary, on the other hand, to intensify the measures through strengthening communication with intellectuals and creative people to consolidate their role in facing the repercussions of the pandemic by providing platforms to disseminate their various creative ideas and productions, and to create, stimulate and nurture new creative works. This has paved the way for joint action and creating opportunities for effective initiatives. The Palestinian Ministry of Culture took the initiative to activate its role at multiple levels, and implemented cultural activities that helped to enrich the cultural and spiritual situation through cultural programs to reduce the repercussions of home quarantine and to present it to the followers as an assistive measure upon which can be relied in difficult times.

The occupation’s endeavor to exploit the pandemic and the world's preoccupation with fighting it and the continued theft of our heritage, threatening institutions operating in Jerusalem and fighting any sign of the Arab culture presence in the city did not stop, but rather increased and accelerated.

Accordingly, the cultural action must be intrinsically confront these policies on the ground and at the level of exposing them worldwide.

Locally, the continuation of the split and the failure to complete the national reconciliation efforts, following the recent hopes, means that we need to ensure that cultural activities are implemented in Gaza Strip in order to safeguard the national identity and cultural communication with the citizens and institutions there.

Planning Methodology:

The strategic planning process for culture and heritage sector began at the beginning of October, 2019 through developing the progress report on the implementation of the National Policy Agenda, the mid-term report on Culture and Heritage Sector Strategy 2017-2022, in which the achievements and gaps in the three main strategic axes were identified: Policies, indicators, and budget programs. The strategic review process constituted a framework and general pillars for the update and development process.

The cultural sector strategic planning process was based on the Sectoral and Cross-sectoral Strategy Update Manual issued by the Prime Minister's office, relying on the Matrix of Priorities and Policy Interventions Document for the years 2020-2022 as a planning process reference framework for the sectors constituting the Palestinian Development Plan 2021-2023 as a top policy document outlining the Palestinian national vision, priorities and policies. The Matrix of Priorities and Policy Interventions Document for the years 2021-2023 includes the national priorities in three axes: the first axis is ending the occupation; the second is reform and improving public services quality; and the third is sustainable development. The plan development methodology also relied on a group of circulars and correspondence related to the process time and financial aspects deadlines, especially those related to reviewing the Culture and Heritage Sector Strategy 2017-2019, program policy statement and the main findings of the Strategic Review Report.

A set of consultation meetings inside and outside the ministry were held to identify the priorities and the most important policy interventions that the ministry, relevant government institutions and bodies, private sector and civil society organizations will carry out, and the process was particularly carried out through the following:

Forming the planning and budget management group team led by the minister, deputy minister, and the membership of the three program managers at the Ministry of Culture in order to review and develop the ministry's programs, develop the mid-term budget and follow up on their subsequent implementation. The team held a set of meetings to develop work methodology and accomplish the task of program policy statement development.

Within the Ministry of Culture's work framework to develop the report of the State of Palestine on the terms of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, a national team was formed with the participation of the relevant governmental and non-governmental institutions in the teamwork. This formed team was also useful in the process of updating the Strategic Plan of Culture and Heritage Sector for which the team held several meetings.

An expanded workshop was held for actors in the cultural sector in all West Bank governorates, through advisory councils representing the culture and heritage sector in each governorate, in order to present and discuss the obstacles in the strategy axes and agree on priority policy interventions in each axis and discuss the vision, strategic objectives and (Policy) interventions for each program.

Participation in several meetings and workshops related to sectoral and cross-sectoral plan update process to be included in the National Strategic Plan of Culture and Heritage Sector, and in the Cross-sectoral Strategy.

Cultural Reality Analysis:

This item provides an overview on the most important institutions working in the cultural field in terms of their classification, trends and programs, organizational needs, relationship with the Ministry of Culture and the degree of their influence in the cultural field. The culture sector is inspired by the vision that culture develops by the development of social life and it acquires tasks and issues happening in social life. Culture is organic, living and not static and it constantly enriched by the life realities at local, regional and international levels. Our national missions are positively and negatively affected by the events in local, regional and international life. The cultural sector in Palestine is organized through a work environment that affects and is affected by many of the concerned parties, which currently does not have a systematic and strategic relationship framework that defines their detailed roles in developing the cultural sector in Palestine, despite the availability of three national strategies for culture, but each party still works separately:

First) Governmental and Semi-governmental Institutions:

The Palestinian Ministry of Culture is the main government influential body, in addition to other governmental institutions that play important and influential roles on the cultural sector in terms of implementing cultural activities either directly as part of their interest or indirectly within broader and comprehensive policies and activities. Integration in governmental and semi-governmental work is key for developing cultural policies that fulfill the aspirations of the national struggle and the trends of the State of Palestine.

With regard to semi-governmental institutions, the most important of which are the National Committee for Education, Culture and Science, the Higher Council for Education and Culture which belongs to the Palestine Liberation Organization. In 2006, the Council together with the Ministry of Culture, issued the "National Plan for Palestinian Culture" as well as a volume on writers and it organized seminars and various projects such as Education Project in Lebanon's Refugee Camps in cooperation with the UNESCO. As for the National Committee for Education, Culture and Science, it is the coordinator between the Palestinian government and Arab, regional and international institutions, and its role includes participation in relevant training courses and conferences. The Committee also acts as an active and key mediator between international, Islamic and Arab organizations and national institutions, whether governmental or non-governmental, through agreed cooperation mechanisms to ensure the continuity of funding flow for projects and programs approved by the organizations to achieve the maximum benefit.

Cultural Action Strategy depends on deepening this partnership on the basis of integration in achieving the desired general objectives.

Second) Popular Unions and Organizations:

The Palestinian popular unions and organizations are deemed as one of the Palestine Liberation Organization pillars since its establishment as a protective umbrella for the Palestinian national struggle project to liberate Palestine and establish its independent state with Jerusalem its capital. The popular unions and organizations have adopted struggle functions when founded, such as the Palestinian Writers Union, Journalists Syndicate, and Union of Expressionist, Plastic and Theater Artists as well as other unions that are considered as one of the cultural entity components that brings together Palestinian intellectuals in the homeland and diaspora and sponsors their interests. These popular unions and organizations played a vanguard role in the life of our Palestinian people at cultural awareness and struggle levels as they founded cultural magazines, broadcasting bodies, theatrical groups and creative publications that played a key role in our people's history and framing. Accordingly, this plan seeks to strengthen real and effective coordination between the Ministry of Culture and the popular unions and organizations working in the cultural field in order to restore their vanguard and genuine role. This can be done through ensuring the integrity of their role which reinforces the values of their internal regulations based on professional and specialized bases that ensure the activation of democratic life within such organizations. As a result, the safe integrity of roles will be ensured in order to achieve a distinctive role for the Palestinian culture and its national mission. Popular unions and organizations can contribute to achieving the objectives of this strategy at home and further in the diaspora through their representative bodies and branches, which requires deepening joint consultations with these organizations for deeper cooperation to achieve this goal.

Third) Local Authorities:

Over the course of the Palestinian people's struggle, municipal and local councils have played distinctive roles in the formation of the national character. Since more than a century of colonialism, the major cities of Jerusalem, Jaffa, Haifa, Akko, Nazareth, Gaza, Beersheba, Safad and Nablus have strengthened the steadfastness of citizens and protected their national narrative and struggle to preserve Palestine. After the Nakba and theft of Palestine, local authorities work was developed in the West Bank and the Gaza Strip, their struggle roles were also developed on the ground, they were exposed to harassment by the occupation authorities and their mayors were exiled and many of these authorities were disbanded. During all these periods, there was an active cultural dimension in the local authorities' work that sought to protect the national identity against the colonial antithesis and its policies.

By the establishment of the Palestinian Authority, the role of major municipalities has increased, specifically in the cultural and artistic action, and cultural activities became a basic part and component of their work. Furthermore, some major cities acquired a cultural identity that

contributed to consolidating their external interaction and external image and they began allocating part of their budget for cultural activities and organizing major cultural events and sponsoring various activities. This was not limited to major municipalities, as various local councils and authorities have expanded their cultural activities, and cultural centers were established directly or indirectly affiliated with them through support, sponsorship and space provision. The work of many of these bodies has focus on public libraries and children's centers.

The Ministry has endeavored to establish cultural palaces in the governorates; however, only the Cultural Palace in the city of Ramallah was established until now, and it was handed over to the municipality. The cultural Palace of Tubas governorate is also about to be finished and a utilization agreement was signed with the municipality in this regard. Completing the projects of cultural palaces seems vital in order to provide the basic infrastructure for cultural activities in all governorates, and this endeavor must be at the core of the Ministry's and local authorities' interventions in the upcoming times.

The strategy is based on deepening the relationship with local authorities in cities, towns, villages, and refugee camp committees in order to generalize cultural activities and achieve cultural justice, with high emphasis on working with peripheral and remote places in order to strengthen their resilience and empower them culturally, especially in the Jordan valley.

Fourth) Universities and Colleges:

Palestinian universities play an important role in the specialized cultural and artistic sector in terms of organizing academic programs and courses related to the cultural /artistic /creative field in arts, music, cinema and television as well as cultural activities and the museum building. However, the increased number of universities and higher education institutes has not left a parallel impact on cultural life due to the lecturing method and the alienation of the curriculum from society problems and concerns, in addition to the lack of cultural media specialization in the faculties of journalism and the absence of cultural or research centers concerned with culture in universities or heritage and its safeguarding.

The endeavor to bring university life back to its cultural dimension requires activating the relationship with universities, engaging them in cultural planning and motivating them to include it within their perceptions. It is also necessity to implement joint programs with student councils because students form a broad community incubator for community activity.

Fifth) Embassies of the State of Palestine and PLO Offices:

The important and prominent role played by the embassies of the State of Palestine and PLO offices in displaying the Palestinian culture through celebrating national cultural events or using and employing national culture in the organized celebrations or through ensuring the participation of Palestine in international cultural activities and events in different countries. This was

simultaneous with cultural and artistic activities in the different countries in which Palestinian communities sought to form Dabka/folkloric dance bands, associations to display the Palestinian dress and cultural networks making the link between actors in the cultural sector. The eternal mission that was defined in "confrontational diplomacy" was the basis for facing the narrative of the antithesis abroad, exposing it and revealing its falsehood and reflecting our people's preservation of their land, inheritance and heritage.

This requires developing the work of the cultural attaché in embassies, creating unified work systems and developing joint cultural activities agenda to work in all embassies in a way that ensures unified vision and message and the diverse activities, with the need to focus on cultural diplomacy in the external political action.

Sixth) Palestinian Non-Governmental Organizations (NGOs) working in the Cultural Field:

Currently, a large number of Palestinian NGOs operate in the cultural field. (There are 240 registered cultural centers with the Ministry, in addition to 80 others registered as non-profit companies operating in the culture sector). Throughout their contemporary and modern history, these organizations have played remarkable roles in the national struggle framework and in strengthening the principles of the Palestinian identity, preserving culture and heritage, reaffirming their role in confronting colonial policies that tried to erase the national identity and entity. They started with the first civil work formations during the Ottoman period, the British and Zionist colonialism, as well as the period of Jordanian and Egyptian rule in the West Bank and Gaza Strip, and ending with the Israeli occupation of the rest of Palestine in 1967. By the establishment of the Palestinian National Authority in 1994, the number of these organizations has increased, and a large part of the external funding was channeled to this sector. These organizations have, with the rest of the partners, contributed to the development of the cultural sector in Palestine. Many initiatives of artists and actors in the field of art and cultural heritage, creative writers and publishers have turned into groups of specialized cultural / artistic centers that cover most cultural and artistic fields (the field of safeguarding the cultural, historical and oral heritage, developing and promoting performance and visual arts as well as the field of literature and developing literary and artistic curriculum as well as building artistic capacities). Palestinian cultural NGOs depend almost entirely on foreign support, which affects their freedom to independently plan their projects and affects their nature, specifically in the period that some Arab countries were exposed to tensions, which prompted international organizations to shed light on Arab countries other than Palestine. With the conditional funding crisis that emerged with the European Union Document, the crisis exacerbated and required search for protectionist and developmental policies in order to ensure the sustainability of these NGOs' activities and ending their reliance on external funding and achieving self-sustainability.

The relationship with NGOs must be based on partnership, achieving the national vision and strategy and providing legislative climates and infrastructure, so that the achievement of voluntary goals of each organization for which it was founded becomes easier.

Seventh) Cultural Events inside Palestine and in the Diaspora:

The cultural action inside Palestine is carried out by a group of institutions, unions and bodies that work to strengthen the national character against the attempts to erase the Palestinian identity inside Palestine and they seek to safeguard the national narrative and convey it across generations. Palestinian life has highly flourished inside Palestine, especially in the various fields of literature, such as poetry, novel, story and theater. The visual production has also grown, especially in the sectors of cinema, plastic art and sculpture.

In the diaspora, especially in the neighboring countries, where the forced-refugee camps, culture was the bulwark for preserving the memory and identity and passing them across generations. Institutions, centers, communities, and creative individuals have worked continuously to achieve these outcomes.

Keenness to create interactive relationships with these actors inside Palestine and in the diaspora achieves the vision of this strategy which intends to achieve a single and unified consolidated national culture the core of which is the Palestinian citizen everywhere. It also aims to strengthen joint efforts to protect the national and historical narrative restoring the full national rights and fulfilling the dream of return, freedom and independence.

Eighth) Cultural Formations, Links and Coalitions:

As the number of non-governmental organizations and non-profit companies operating in the cultural sector is on the rise, need for formations that incubate these organizations and represent them has emerged. Some of these formations began to form unions such as the Federation of Cultural Centers in the Gaza Strip, which was established since the establishment of the Palestinian Authority, which does not have an equivalent one in the northern governorates. The Union of Cultural Centers has provided an important space for cultural centers in the Strip for joint work and representation of their interests. In the West Bank, some trends have recently emerged to form specific coalitions of different groups working in different cultural sectors. Perhaps the most prominent need was to form a coalition of Jerusalem institutions in 2015 in order to unify the joint effort to ensure cultural action continuity in the Capital under the name "Shafak", which includes only four institutions and needs to expand or create other formations that represent the different cultural sectors in the Capital. In addition, a new association was recently registered under the name of Federation of Cultural Associations and Institutions that seeks to represent the various institutions operating in the cultural sector in all places in order to ensure that their efforts and activities will be communicated and to secure an integrative relationship with other partners in the cultural action.

Ninth) Private Sector Institutions working in the Cultural Field:

There are a few private companies operating in creative industries, film production, and publishing. Many initiatives, who specifically work in the field of cultural industries, are currently establishing profitable companies that do not differ substantially from NGOs and are affiliated with the Ministry of Economy and not the Ministry of Culture as a competent ministry. Unfortunately, the role of the Palestinian private sector (companies and banks) in investing in the culture sector or in supporting institutions operating thereof in terms of financing cultural festivals and activities is weak and almost limited. However, its engagement in the field of cultural production and capacity building is still not common today in the Palestinian arena. This requires encouraging the private sector to invest in cultural production, especially in cultural industries as well as in the artistic production sector. This would bring about a real revolution in cultural life in Palestine, as culture turns into an actual production tool in the national economy, which will be achieve high revenues to the government spending sources on culture as well as to the generalization of cultural life and more materialization of the saying “culture for all”.

Tenth) Local and Foreign Institutions funding Creative Cultural Action:

The Palestinian capital has invested in establishing a few institutions that provide services in the cultural field. In 1983, Taawon “Cooperation” institution was established, and in 1984, a number of Palestinian businessmen and intellectuals met in London to develop what was later known as Social Security Charter, which defines the goals and strategies of the institution. From the beginning, bridging the gap between Palestinian capital and Palestinian culture was one of the foundation's primary goals. During the same period, the Shoman Foundation specialized in culture was established. In 1993, the Abdul Mohsen Al-Qattan Foundation was established and registered in the United Kingdom, and began its work in 1998. In Gaza, the Al-Meshal Foundation was registered in 1996, the headquarters and theater of which were the most important buildings in the Gaza Strip for cultural events until its destruction by the occupation aircrafts in 2018.

In addition, there are foreign institutions working in the cultural field. Those are cultural centers aim at promoting cultural exchange and dialogue, specifically between Palestinian and foreigners speaking foreign languages who are residing in Palestine and abroad. In addition, these institutions introduce and promote Palestinian heritage and cultural production and they carry out their own cultural activities, and support other local institutions activities. As for the donor countries and international institutions who are interested and supportive of the field of culture. However, the lack of coordination between these donors and the Ministry and lack of their knowledge of the ministry's strategic plan resulted in a funding process that proceeds most of the time according to their own plans and thus emptied many of the funded projects from their efficacy, effectiveness and ability to influence the cultural context. This has also contributed to making the non-governmental institutions receiving funds passively dependent on these donors, which reduced much of their ability to influence as well.

Eleventh) Official and Semi-official International Organizations:

UNESCO, ALECSO and ISESCO play an important role in influencing the cultural sector, in terms of supporting governmental and non-governmental institutions, and supporting cultural policy-making. Working with these institutions to register and safeguard the Palestinian heritage internationally, conduct joint cultural planning and implement effective programs further enhances the cultural image of Palestine. In 2009, Jerusalem was the capital of Arab culture, and the activities that were carried out had a positive impact in presenting the image of Palestine and Jerusalem as a cultural metropolis, as a result of which Jerusalem was adopted as a permanent capital of Arab culture by ALECSO. In 2019, Jerusalem was celebrated as the capital of Islamic culture, and activities were carried out in several Islamic capitals in cooperation with ISESCO. Bethlehem was also chosen as the capital of Arab culture for the year 2020, but celebrations and events have been postponed to 2021 due to the pandemic.

In addition, the partnership with the UNESCO was important in registering elements of the Palestinian heritage and in supporting some cultural projects aimed at protecting cultural expressions and safeguarding the heritage. In all of this work, there was a prominent role for the National Commission for Education, Science and Culture as an active partner in making cultural policies.

Current challenges: Major Issues and Obstacles facing the Cultural Reality addressed by the Sectoral Plan:

Current challenges, Major issues and obstacles facing the cultural reality that are addressed by the sectoral plan:

- The absence of the right to culture as one of the basic Palestinian citizen rights from the Palestinian Basic Law, and the resulting absence of important subsidiary legislations that would enhance the state's cultural trends. In addition, other substantial basic legislations on cultural action are also absent, including the Intellectual Property Protection Law and the Intangible Heritage Law.
- The consequences of the Israeli annexation policy and the absence of cultural institutions and centers in the areas to be annexed, poor infrastructure in those areas, which weakens the organization of central cultural events, in addition to the need to encourage handicraft and traditional industries and protect heritage in those areas as a confrontation tool to confront the colonial replacement project.
- The growth of Judaization policies in the capital, Jerusalem, and the attack on cultural institutions there in order to undermine every Palestinian cultural action there, and what it requires in terms of national interventions to ensure the failure of all of these policies, in addition to what is happening in the Old City of Hebron and in the confiscated areas behind the Wall.
- The absence of practical implementation mechanisms of the strategic framework that unifies the cultural vision, and constitutes a reference for the effort of the cultural institution in its

various official, private and individual initiatives. It should be noted here that the strategic plans that were completed on the theoretical level in 2006, 2009 and 2013 still lack practical, executive and evaluation mechanisms.

- Lack of coordination among partners working in cultural affairs, which dispersed the effort and created an incomplete cultural reality focused only in the center of the Palestinian territories but almost absent from the peripheries.
- Financial crises of various forms. First, low allocations in the public budget to cultural affairs, which equals 0.003%. Second, absence of adequate local public financing as well as absence of investment in the culture sector and weak economic interventions in cultural projects. In addition, the dependence of institutions and bodies on external financing and the lack of coherence of the donors' programs with the national strategy has resulted in creating a pattern of activities that are not at the heart of the local cultural need. Furthermore, imposing new conditions that criminalize the national struggle by the European Union has put the institutions under unaffordable hammer.
- The multiplicity of culture-related legislative references and laws in force, low number of legislations and laws related to culture, lack of consideration of the cultural dimension in other laws, inability of these cultural policies and legislations to protect the cultural identity and national unity and to safeguard pluralism and strengthen social fabric, and the weak community awareness on the role of laws and legislations and the role of Culture in the development process.
- The absence of integration and coordination between the educational and pedagogical institution, in all its stages, and the contemporary Palestinian cultural achievement as well as the lack of a distinctive role for Palestinian universities in cultural, artistic and research production and promotion. The study on education directorate's plan for extracurricular activities of 2010-2011 academic year shows this gap, as it aims to organize activities that are not necessarily related to the Palestinian cultural achievement.
- The weak interconnected infrastructure reflected in the limited number of influential cultural centers in most areas in Palestine, and their weak equipment (theaters, cinemas, publishers, training centers and exhibition venues).
- The narrow public base for specialized cultural and artistic activities and their concentration in urban centers and in the central West Bank.
- The absence of specialized studies and in-depth readings on the Palestinian cultural reality at home and in the diaspora, and the lack of an accurate database through which needs and trend suggestions can be identified.
- The extreme shortage of specialized, qualified and trained human cadres to work in cultural fields and manage their various activities and services, especially those that require advanced, modern and creative skills, knowledge and techniques in film production and film-making, lighting, sound and image technologies, script writing and theater, television and cinema production, cultural curriculum and academic program development, policy development and strategic planning for the cultural sector, and management of cultural and artistic institutions or institutions operating in cultural industries.

- The state of general frustration and political impasse, which is confusing the social life in Palestine. This dysfunctional situation would weaken public interest in social issues and serious culture.
- The modest women status and contribution to culture- making and their participation pattern in terms of crafts and heritage.

Vision

In light of the above, and based on the 2017-2022 Culture Sector Strategy and National Policy Agenda revision, the future vision for Palestinian culture is reflected in the following:

Towards a Single, Unified and Inspiring National Culture, with Arab Roots and Human Dimension, based on Heritage, protects and maintains it and seeks renewal, creativity and development.

It enables the citizen to steadfast, preserve the national narrative, continue existential struggle for his/her rights and confront the policies of erasure and abolition practiced by the colonial project in the country, and it supports the social fabric foundations and develops citizenship based on the values of equality, freedom, social justice and human dignity.

What we hope to achieve is a cultural action that aims at advancing national consciousness that preserves the national memory and historical narrative and seeks to localize culture within the struggle system. The goal is to achieve this through focusing on the individual citizen as well as on institutional work by increasing role-integration between all bodies of public and private sectors.

Providing culture to the citizen requires its availability in all places and not being limited to the center with neglecting the peripheries, especially those threatened with confiscation, annexation and Judaization. In addition, there is a need to achieve the strategic vision of a single unified culture through the dissemination and activation of culture in the diaspora, which helps the national narrative unity and the goals of cultural action as a struggle tool. This depends on the cultural diversity, vitality, and possession of accumulation and renewal components through our ability to end internal division and continue national efforts for liberation and building an independent Palestinian state with Jerusalem as its capital; Culture also plays a decisive role in the production and development of the Palestinian identity in its pluralistic, national, humanitarian and progressive concept. In this sense, the concept of culture converges with the concept of civilization. Therefore, we pay special importance to consolidating the historical narrative of the Palestinian people, which affirms its absolute right to its homeland as it is the heir of those who have built Palestine over thousands of years and did not leave their homeland, and their creativity has not been interrupted on their land through different eras.

It is the responsibility of culture to develop historical awareness, diversify the forms of narrating this history in order to keep it in the collective consciousness, and to refute the distortions it faced by the racist settler colonialism, and the ethnic cleansing that the Palestinian people were exposed to and the deportation and displacement they are still suffering from and the negation of human, civil and national rights.

The vision also includes the importance of strengthening the national memory and strengthening the bonds of communication between generations and between the various components of the Palestinian people in the homeland and diaspora, while providing the widest opportunities for new generations to create, research, learn and influence, and to create the necessary climate to activate independent creative work, given the importance it entails in the advancement of the cultural sector locally, regionally and globally, in a rapidly changing world that is exposed to a culture of dissolution, and faces many challenges in terms of the role of the national identity in supporting and protecting the social fabric. Furthermore, culture is important politically in light of the political and economic turmoil that plagues the region and the world, which requires strengthening the role of all culture components as a major element of development and community building. Understanding the Palestinian history (in its Arab national and human dimensions and in the depth of its historical originality) is sufficient to lay the foundation for realizing the richness of Palestinian culture religious, intellectual, political, architectural and heritage resource plurality, as well as the plurality of spoken dialects, local costumes, cuisine and so on, which adds a fundamental role to the effective national resistance. Over the centuries, the Palestinian society has acquired its pluralism in the context of its long history as an assimilated, interacted and open society without fanaticism, exclusion, occupation or replacement.

The religious, political, heritage and intellectual pluralism in the ancient and modern Palestinian society; raises the importance of generating awareness among the younger generations on the need to see pluralism as a necessary - albeit not sufficient alone - cultural condition for the foundations of democratic building of society and modern state.

Mission:

Consolidating the concept of national culture, protecting cultural identity, and promoting cultural action by launching it in a free creative space to be based on heritage and collective memory and active in creating a dialogue arena and cultural action on the basis of engagement with the local community, employing it to positively influence human life, thought and knowledge production, consecrating Palestine in general and Jerusalem the capital in particular as the most important active Arab metropolis in global culture, and confronting with the occupation policies that aim to steal and distort the Palestinian cultural heritage and fight cultural life in Palestine.

Strategic Objectives and Policies:

Strategic Objective (1) Cultural Heritage of the Palestinian People is Protected, Safeguarded and Renewed

Policy (1): Protecting and Safeguarding Narrative, Heritage and Cultural Identity

Development of programs to protect and safeguard the historical narrative of the Palestinian people and to keep their memory alive, expressed through artistic and literary works, and to transmit the cultural heritage with all its components to future generations. The occupation steals and distorts our Palestinian heritage in terms of oral heritage, history, memory, manuscripts, elements, works, and tools. However, through this policy, the Ministry of Culture seeks to protect collective memory, struggle experience and oral narratives that consolidate the Palestinian narrative through collection, documentation, renewal, and transmission to future generations. The Ministry of Culture and partners have, therefore, implemented various projects, including collecting and documenting the folktale, collecting traditional music, collecting dialects, collecting heritage elements on the national list and the representative list, Palestinian Heritage Day activities and activities throughout the year.

Policy (2): Deepening the Cultural Confrontation with the Antithesis Occupation Narrative

This is done through exposing the false antithesis occupation narrative by a methodology based on reproducing the genuine national narrative, redefining the Palestinian national terminology, and consolidating it in the national, Arab and international discourse to face the terminology of the narrative that the occupation wishes to consolidate in the mentality of world culture to distort the Palestinian national heritage after it has been stolen and recorded as part of the occupation entity's heritage, which is based on the calamity of the indigenous people on this land and does not have history and heritage on this soil.

Efforts are focused on protecting, documenting, recording and transmitting this novel through all means to future generations and proving the Palestinian right narrative through cinema, drama, theater, collecting literary works as novel, story, poetry and intellectual productions and distributing, translating and circulating them.

Policy (3) Introducing Culture and Disseminating knowledge on Heritage

The Palestinian land is rich in its natural and human resources since the beginning of creation, and there are many evidences that are still visible and revealed by the archaeological surveys of historical sequences that indicated that Palestine is the cradle of history and the first civilizations and that the city of Jericho is the first human dwelling on Earth. These are spatial and tangible evidences that the Palestinians are proud of with their solid roots dozens of

thousands of years ago. Because of the importance of history for human components at the tangible, intellectual and cultural levels, it is necessary to emphasize the importance that basic educational and cultural curricula must include Palestine historical and human connotations, so that its features will be rooted, in terms of consciousness and knowledge, in the memory of generations through introducing the tangible history of Palestine and by introducing intellectuals such as scholars, intellects, writers and artists, both deceased and alive, who have influenced and enriched the Palestinian and Arab culture, whether through educational curricula or extracurricular activities.

Policy (4): Encouraging, Sponsoring and Protecting Traditional and Handicraft Industries

There are many traditional industries and crafts that have become threatened with extinction for many reasons, and because these industries and crafts are one of the elements of the national cultural identity, the process of their protection and revival is a protection of the national identity on the one hand, and a contribution to economy wheel activation on the other. It is also a revival of cultural tourism, as these industries provide income for many families depend on them.

The Ministry of Culture is working on Handicrafts and Traditional Industries Development and Protection Project, in addition to a comprehensive survey of these industries, training some practitioners from both sexes on these crafts and industries and developing them as well as marketing, promoting and organizing exhibitions of all handicrafts and traditional industries locally. Foreign exhibitions were organized through embassies and Palestinian communities abroad as well as permanent and weekly exhibitions and raising the level of knowledge of citizens on the possession and use of handcraft products.

The Ministry is looking forward to expanding the work scope to target all traditional crafts and industries, conduct more training courses, especially in the field of design, raise citizens' awareness on possessing and using the products of these crafts, and to make the necessary facilities to market products abroad. Cultural industries must be fully integrated into the economy without compromising their identity or converting them into an ordinary commodity in the market.

Strategic Objective (2): A Palestinian Cultural Structure in Jerusalem, the Capital of the State of Palestine, which protects the National and Arab Identity and safeguards its History and Civilizations

Policy (5): Strengthening the Palestinian Steadfastness and Resilience in the City of Jerusalem

Cultural heritage is one of the major conflict arenas in the Holy City, where the occupation authorities are making continuous efforts to produce a new unilateral historical narrative that serves their settlement project in the city, based on the denial of pluralism and objective facts related to the Palestinian historical presence in this city, and the restoration of high presence of Jerusalem in Arab and Islamic political history as well as its importance in the history and civilization of the nation. It highlights the facts of the Arab, Islamic and Christian presence in Jerusalem by nullifying the claims of the Jewish existence, dropping the claims of Jewish Jerusalem from archeology point of view and history facts and presenting a complete historical, civilizational and political narrative on Jerusalem that refutes Zionist claims accordingly. It is also important to form a comprehensive Arab-Islamic vision towards Jerusalem that goes beyond the political situation and its pressing circumstances, based on civilizational, cultural and historical data and to be a prelude to a comprehensive strategy for Jerusalem in all fields, and to activate the legal dimension in the political struggle to protect the heritage of Jerusalem. In addition, the Jerusalem issue shall be adopted among the priorities of Arab and Islamic policy in international cultural fora.

Strategic Objective (3): Networking and Communication between the Components of the Palestinian People, Institutions and Individuals, at Home and in the Diaspora, on the basis of National Confrontation, Arab and International Exchange and Cooperation, and Confrontation with the Antitheses Occupation.

Policy (6): Strengthening National Immunity among the Components of the Palestinian People, including Activities, Institutions and Individuals.

The policy of national immunity consolidation is the main safety valve for the Palestinian people to take the national initiative through a more complete cultural discourse and a higher cultural proposal, which sets the basis that boldly adopts the Palestinian discourse, both media and political, considering the Palestinian national culture as one and united culture. This can be done through the undisputed national principles as part of the national strategy that is based on confronting the forged occupation narrative, which aims to erase and revoke the genuine narrative of the indigenous owners of the land (the Palestinian people).

Policy (7): Consolidating Effective Communication between the Homeland and the Diaspora due to the ongoing Nakba.

The communication consolidation policy between the homeland, Palestine, and knowledge in the national cultural awareness, and the Palestinian diaspora which was resulted from the huge catastrophe of the Palestinian people in 1948, which is still ongoing due to the replacing occupation in another form, is the most comprehensive proposal to deepen national awareness and protect identity. It is able to make relationships with other identities on the basis of parity, and enhance the national position everywhere through communication programs that are based on a single national cultural policy expressing the pure unharmed identity of the Palestinian people.

Objective (4): A more Empowering Environment for Palestinian Culture that supports the Citizen's Right to Culture and Disseminates a National Culture that achieves Sustainable Cultural Development, and supports and stimulates Creativity Financially and Morally.

Policy No. (8): Deepening National Cultural Awareness

What we hope to achieve is revolutionizing the cultural action which aims at advancing the national consciousness that preserves the national memory and the historical narrative and seeks to localize culture within the context of struggle action. The goal is to achieve that by focusing on the individual citizen as well as on institutional work by increasing the integration of roles between all components of public sector and the community-based sector.

Providing culture to citizens requires its provision in all places and not to be limited to the center and to neglect the peripheries, especially those threatened with confiscation, annexation and Judaization. In addition, it is necessary to achieve the vision of the strategic with a single unified culture through culture dissemination and activation in the diaspora, which helps in the unity of the national narrative and the goals of cultural action as a struggle tool.

We must try to increase cultural and artistic products and not to be limited to some areas and deprive many areas from benefiting, especially marginalized areas, and to develop social awareness and move the cultural vessel into the wheel of economy. This requires the development of human capabilities working in the field of culture, and activation of the cultural sector (writers, musicians, dramatists, publishing industry and traditional industries workers... etc.). It also requires promoting the citizens' culture and their taste of literary and artistic works through producing and marketing cultural experiences, empowering women and youth and developing the talents.
Developing the capacities of workers in the culture sector and its producers through training and sponsorship, disseminating and circulation of cultural products and organizing national

events for all culture sectors would achieve the desired goal of deepening national cultural awareness.

Policy (9): Investing in Educational Curricula and Extracurricular Activities that aim at creating a Citizen capable of defending his/her National and Historical Narrative and who believes in the Values and Principles that achieve Good Citizenship and Right to Knowledge

In light of technical, technological and knowledge development that has become an important factor in learning and education, great efforts must be made with the Ministry of Education to develop Palestinian curricula to be in line with knowledge and education developments based on creative thinking basis and to enrich generations in terms of knowledge, innovation and creativity away from lecturing methodology. Educational and pedagogical process requires further efforts to introduce the cultural dimension in order to make the curriculum culturally accepted to affirm the national and historical narrative and to develop creativity among students, especially in the basic stages, as this policy aims to create a conscious, loyal and creative generation that possesses knowledge and preserves the foundations of values, citizenship and advancing the quality of education. Culture and creativity program should also be consolidated through a developed curriculum that includes a cultural dimension, diversity of academic courses that contribute to student development and to create a balanced and conscious personality that better serves its society culturally, politically, economically and socially.

Policy (10): Supporting and Sponsoring Creative and Talented People to improve Production Level and Quality

Creating programs to be implemented by the Ministry and other official and non-governmental organizations that are distinctive by their great success and influence, such as the State of Palestine awards in literature, arts and human sciences, competitions, art grants, the reading program for all that existed for several years as well as major national festivals. This policy also aims at advancing the quality of cultural services in all fields (theater, cinema, music, folk arts, children's literature, training on craft and heritage industries, etc.). This includes organizing fora for various cultural sectors to stimulate creativity, sponsor training in all sectors, focus on the youth sector and supporting them in order to enable the next generation to be an active contributor to cultural production. The same applies to cultural policies directed at the women's sector in order to develop their participation in cultural life and not to restrict them to stereotypical roles.

The entire objectives behind this are the development and quality of cultural action and production through multiple interventions, the core of which is sponsoring creativity and creative people.

Policy (11): Investment Culture Infrastructure (Tangible and Intangible)

The Ministry is working on enacting laws, legislations and official policies to provide a suitable environment for work. It also supports the issuance of the Intellectual Property Law, Copyright and Related Rights Law, National Archive Law and the Intangible Heritage Law as these legislations are the guarantor of creative and innovative work and safeguarding our cultural heritage.

The Ministry is also investing in the infrastructure through the efforts it pays to build multi-purpose cultural palaces in some Palestinian cities that do not have spaces for cultural activities and events. In addition, the Ministry has started restoring some buildings, archaeological sites, and historical libraries, including unique manuscripts in Jerusalem and other places. This represents a policy that the Ministry strives to implement and to achieve the vision of reviving all cultural reality aspects, especially after Palestine's accession to UNESCO, such as: draft laws, plans to build cultural centers and a national library, and lists of equipment needed by theaters, cinemas and cultural centers, especially in the peripheral and remote areas as well as establishing art and heritage museums and others to commemorate the great artists, writers, and so on. There are aspirations to establish cultural centers, a complex for crafts and traditional industries and to bring life to the National Library as these projects are a genuine part of the national cultural sovereignty, which guarantees a contribution to the renaissance and activation of cultural action and enhances national loyalty to keep identity and confidence in the creative future. The adoption of laws that are culture-supportive will grant protection to citizens and creative people alike and will preserve the rights of both. All these dimensions have positive social impacts that are evident through strengthening social ties between citizens. The laws also have economic impacts represented in operating hundreds of cultural industries, managing cultural facilities, activating civil society organizations, increasing their production and improving their level in form and content.

5) Promoting Exchange with the Arab Nation and Friendly Foreign Peoples

Policy (12): Promoting Exchange with the Arab Nation and Friendly Foreign Peoples

Promoting exchange and cooperation with our Arab nation with which we have a common culture and history, as this culture was strengthened by Palestinian creative cases in various types of literature, arts and culture. These creative cases have lived in some Arab countries as a result of refuge and diaspora caused by the Israeli occupation of Palestine in 1948 and 1967. Those Palestinians have contributed to the enrichment of Arab culture, in both literature and arts, and this was evident through Palestinian names that shone and glow in the sky of Arab and global creativity. It is also important to strengthen cultural exchange with friendly foreign peoples who have supported and still support our struggle and our resilience against the Israeli settler colonial occupation. Such a relationship can be consolidated and strengthened in a way that guarantees the integrity of our culture and our awareness of the importance of its pioneering and active role based on the values of freedom, justice and equality.

For this end, the Ministry of Culture and several official and civil society institutions signed cultural exchange and cooperation agreements, and there are several mutual activities with a number of countries (i.e. artistic shows, exhibitions, seminars, scholarships ... etc.). By adopting Jerusalem as a permanent capital of Arab culture, its adoption as the Capital of Islamic Culture for the year 2019 and the adoption of Bethlehem as the Capital of Arab Culture for the year 2020 will constitute an opportunity to stimulate and activate cultural exchange.

Policy (13): Activating Cultural Exchange and Cooperation with Arab and Foreign Peoples

This policy aims to consolidate effective networking with Arab and foreign peoples and cultures in a way crosscutting with the Palestinian culture of the Arab dimension, which is an extension of Palestine, the first cause of the Arab peoples, which can constitute a Palestinian contribution to everything that the Palestinian national culture carry on awareness and sacrifice in the global culture. The humanization of the Palestinian narrative, in its constant confrontation with the narrative of bullets and occupation weapon grip is the soft power of right against the brute force right.

Connection with the National Policy Agenda:

At the beginning of developing the Palestinian National Plan, the Palestinian Council of Ministers issued a matrix of priorities and policy interventions document for the years 2017-2022 as a reference framework for the planning process for the sectors that constitute the Palestinian Development Plan 2017-2022 as the top document outlining the Palestinian national vision, priorities and policies. The priorities and interventions for the years 2020-2022 include national priorities in three axes: the first axis is ending the occupation; the second axis is public service quality reform and improvement; and the third axis is sustainable development. Each axis includes national priorities, priorities for each national priority and interventions for each priority. The National Culture and Heritage Sector Strategy crosscuts with most of policy priorities due to the interactive organic relationship between policy and culture and due to the social, economic and political dimensions of Palestinian culture, which is an evidence on the importance of the role of culture in the national struggle.

(Appendix 1: Table A: Strategic Objectives and their Relevance to the National Policy Agenda and Sustainable Development Goals).

The Eighteenth Government's Plan "Cluster-based Development ":

The placed the eighteenth government has set the most important agenda for the tasks of government and local community institutions to implement the Cluster-based Development Plan, which is represented by: (tourism cluster, industry cluster, services and entrepreneurship cluster, agriculture cluster, Jerusalem cluster, and Gaza cluster). The government has taken into consideration the geographic distribution and the distribution of natural resources of water and soil. This is related to what the Ministry of Culture seeks to achieve as one of the governmental institutions that worked on making a link between the strategic objectives and the axes of the Cluster-based Development Plan through Bethlehem, the capital of Arab culture 2020 intervention, within the tourism cluster, intervention to support traditional crafts and industries within the industry cluster as well as the intervention to support and encourage cultural projects and initiatives through the Ministry of Culture and the Cultural Development Fund within the services and entrepreneurship cluster.

Program Policy Statement:

The Ministry of Culture has defined its role and contribution to achieving strategic goals and sectoral results during the first period of the med-term budget 2021-2023 through three main programs. The first program, Culture for All, which contributes directly to achieving the first, second, third, and fourth sectoral strategic objectives, more Enabling Environment for Palestinian Culture, a Palestinian cultural structure in Jerusalem, the capital of the State of

Palestine, that promotes unity and communication among the people in the homeland and diaspora, and exchange with Arab and foreign peoples. The second program, Protection of Cultural Heritage, which contributes mainly to achieving the fifth strategic goal, Protected and Safeguarded and Renewed Cultural Heritage for the Palestinian People; and the third program, Administrative Program, which contributes directly to the achievement of the first sectoral strategic goal, More Enabling Environment for Palestinian Culture.

The First Program: Culture for All

The program aims at providing a more enabling environment for the dissemination of a national, creative, humane, democratic, and innovative and renewed Arab culture which develops citizenship based on the preservation of pluralism, respect the values of equality, freedom, social justice and human dignity, provides a stimulating environment for cultural creativity and looking after the city of Jerusalem and marginalized areas exposed to attacks by the occupation and settlers and enhancing cultural communication between Palestinians in their places of residence and the Arab and humanitarian peoples at the official and popular level.

Culture for All Program Policy Objectives	**Culture for All Program Criteria**
1. Provide the opportunity for citizens to access the cultural product in all governorates of Palestine by the year 2023 2. Increase the representation of Palestine in cultural affairs in Arab and international fora to 30 countries by the year 2022 3. 60% of the cultural centers registered with the Ministry of Culture until the year 2020, operate efficiently and effectively in providing cultural services to the public by 2023	1. 30% of the governorates received multi-purpose cultural spaces. 2. Establishing, equipping and renovating 20 libraries in 10 governorates. 3. 20% of the governorates were offered various activities. 4. Participated in 20% of the international cultural activities held in the Arab countries. 5. Participated in 25% of the international cultural activities held in foreign countries. 6. 60% of the licensed centers will receive financial support. 7. 50% of the financial aid is provided to creative individuals. 8. 70% of the institutions that receive financial aid are based in Jerusalem and the marginalized areas. 9. 60% of the enterprises targeted for development are in the Gaza Strip
Program Objectives	**Objective Outputs**
1. Providing support to 45 Jerusalemite cultural institutions and creative individuals and implementing joint programs with them to support the cultural reality in the city of Jerusalem.	1. Studying the cultural reality of institutions operating in various cultural sectors operating in the city of Jerusalem and determining the required needs, priorities and interventions through coordination with government and semi-government bodies and civil society organizations.
2. Consolidating the representation of Palestine in cultural affairs, expanding the scope of cultural exchange with Arab and foreign peoples and enhancing cultural communication between Palestinians in the homeland and diaspora.	2. Representing Palestine in international, Arab and regional festivals, conferences and joint committees, including "ALESCO, ISESCO, meetings of Arab Culture Ministers, Permanent Committee for Arab

	Culture, and the meeting of Culture Ministers of Islamic countries, UNESCO, Capital of Arab Culture, and Capital of Islamic Culture.
3. Supporting, sponsoring and holding 500 annual activities in the fields of creativity and sponsorship of talented persons	3. Celebrating the State Prize "Palestine Awards in Literature, Arts and Human Sciences" The Award Committee selects 5 types of cultural awards, conducts competitions and awards the winners, printing literature and poetry books, children's stories and poetic and literary seminars and evenings.
4. Equipping and furnishing 15 public libraries annually in marginalized areas	4. Equipping 15 public libraries and providing them with the required needs to be able to carry out activities to encourage reading and book publishing; public libraries and children's libraries will play an effective role, especially in marginalized areas, and conduct various cultural activities in reading, popular storytelling and drawing in all public libraries.
5. Investing in extracurricular activities and consolidating the values of pluralism, democracy and gender equality in 100 schools and 10 universities	5. Coordination with the Ministries of Education, Higher Education and Scientific Research in order to select schools and universities in which to organize extracurricular activities to develop talents in the subjects of creative writing, poetry, drawing, theater and creative meetings with creative people in schools and universities.
6. Palestine International Book Fair	6. Inviting Arab and international publishers to participate in the book fair, 50 cultural side events in Palestine International Book Fair, hosting invitees from outside Palestine to side events in Book Fair.
7. Celebrating the Annual National Culture Day	7. Implementing a comprehensive program and cultural activities in all governorates and awarding creative people
8. An annual program to support the audiovisual fields sector to improve the level and quality of artistic productions	8. Supporting the audiovisual fields sector to improve the level and quality of artistic productions, conducting shows and supporting creative people.
9. Enhancing the presence of the National Archive and representation of Palestine	9. Communication and coordination with local, Arab and international institutions of similar competence to obtain copies of various documents they possess.
10. Supporting independent cultural institutions by providing financial and in-kind aids to 60 cultural institutions/creative individuals annually	10. Through the Support Committee, and support will be determined after studying the needs of districts, institutions and cultural sector.
11. Development of creative industries	11. Implementing projects to develop cultural infrastructure as well as the performance of cultural actors and artists and enhancing artistic productions

The Second Program: Protecting Cultural Heritage

The program aims to protect, revive and safeguard the Palestinian national heritage by collecting, documenting, archiving and classifying the national cultural heritage, supporting cultural production based on cultural heritage, supporting Palestinian traditional industries and craftsmanship, and disseminating the Palestinian national heritage nationally and

internationally. Many of the program's objectives stem from abiding by the Convention on Safeguarding the Intangible Cultural Heritage 2003 (UNESCO), which constitutes the technical and legal framework for many of the strategy policies and objectives.

Policy Objectives of Cultural Heritage Protection Program	**Program Policy Objectives Criteria**
1. Completing the work on the National Intangible Heritage Register by the year 2023	1. A national plan adopted by the government to collect the popular folklore (National Heritage Register)
Program Objectives	**Objective's Outputs**
1. Completing the collection and classification of 5 national intangible heritage elements.	1. Collecting, documenting, archiving and classifying the national cultural heritage. 2. Issuing a publication entitled "Heritage Guide" to be used to enrich curricula and national education on the historical narrative of the Palestinian people.
2. Continue celebrating the Palestinian Heritage Day annually.	Organizing an awareness campaign on the importance of heritage and its role in preserving Palestinian national identity, and holding activities in schools and universities on heritage that would stimulate the participation of male and female students.
3. Supporting the establishment and operation of museums on Palestinian history, heritage and folklore in all governorates	Surveying and documenting the reality of heritage museums, controlling and coordinating the relationship with heritage museums at private institutions and individuals in order to establish the intangible heritage virtual museum and train specialized cadres to manage and operate the museums of intangible cultural heritage.
4. Improving the capabilities and skills of traditional industries workers	Protecting and improving the quality of traditional industries production and crafts in a way that serves going beyond stereotypical framework of crafts between men and women, and specialized training courses in the field of design and folk costumes, and improving the quality of traditional industries production.
5. Promote traditional industries and crafts at home and abroad	Coordinating with Palestinian embassies to organize special exhibitions and participate in exhibitions abroad.

The Third Program: Administrative Program

The program aims at following up the implementation of the Ministry's tasks that serve the main objectives, including the Ministry administration in a manner that ensures the fulfillment of its mission efficiently and effectively.

Policy Objectives of the Administrative Program	**Program Policy Objectives Criteria**

1. Effective, transparent, accountable and modern administration systems to be applied by 2023	Effective, transparent, accountable and modern administration systems to be applied by 2023
Program Objectives	**Objective's Outputs**
Developing the institutional structure of the Ministry through training employees and human resources	1. Staff obtained highly developed administrative skills. 2. Completed recruitment processes 3. Evaluation process of several employees was submitted 4. The headquarters were linked to the governorates electronically 5. New computers were purchased 6. Technological technical support were provided 7. The 12 month salary payments were completed 8. Procurement process was completed 9. Medium-term program budget was developed 10. Capabilities developed in line with the Procedures Manual requirements
Activating the work of 60 licensed cultural centers in marginalized areas	1. Joining distinctive cultural centers to the advisory committees' membership, and holding their periodic meetings in the governorates. 2. Holding 3 training courses in the topics of (cultural administration, strategic planning, project proposal writing and fundraising) 3. Licensing cultural centers, monitoring elections, correcting centers' status, receiving and following up administrative and financial reports, field visits and following-up activities, distributing a questionnaire to the centers to update their data and identify their needs and coordinating with the relevant government authorities.

Administration Plan: Sector Regulatory Measures

The Planning and Budget Administration Team took into account, during the development of program policy statement, development of sectoral results and policy interventions with partners, necessary development of special measures in the sector strategy administration to ensure the achievement of the desired results and eliminating the dispersion in the work of relevant institutions, especially civil society organizations and international institutions operating in Palestine. In summary, the Strategy Management Group and the National Team will work jointly to activate and develop a set of mechanisms that ensure reaching efficiency, effectiveness and impact of all the interventions of concerned government institutions, civil society organizations and private sector. The following are among the most prominent of these measures:

1. Developing Program Annual Plans: The Ministry will develop an annual action plan for each public administration based on program outputs and missions. The General Administration for Planning and Project Management will compile the plans and issue an annual work plan for the ministry.

2. Activating the role of the national team in terms of coordination between government institutions, civil society organizations and the sector by holding semi-annual meetings for strategy critiques based on progress reports provided by the monitoring system and evaluating the implementation of the strategy. Civil society organizations and relevant institutions will contribute to enriching such reports. The current structure of the national team enables it to manage the coordination work, which may lead the cultural sector institutions to adopt complementary work approaches and policies towards achieving the vision.
3. Program Design Review: The General Department for Planning and Project Management will organize a series of activities for the three programs in order to review the chain of results (outputs, goals, and objectives) based on the overall functions, activities and services carried out by the ministry, lessons learned and priorities. During the review of program implementation, representatives from general administrations will engage with the General Administration for Planning and Project Management team. The review and development work will also include the performance indicators and monitoring and evaluation matrix for each program, and finally the implementation measures.
4. Activating the role of Planning and Budget Administration Team in monitoring and evaluation: The Ministry of Culture will expand the planning and budget administration team to include senior administration in the ministry, and it will be responsible for ensuring integration and harmony between the outputs of the three programs and to make decisions correct the track if necessary. The Planning and Budget Administration Team will meet regularly in order to share experiences on the Ministry's activities and will meet every three months to present and discuss quarterly program reports and plans.
5. Completing the work on monitoring and evaluation system: The General Administration of Planning and Project Management will work on a monitoring and evaluation system for the three programs in the ministry with the participation of all concerned persons from general administrations. The review process includes developing information collection tools, ensuring expertise and incentives availability and collecting, transcribing and analyzing data in a highly objective and professional manner.

Sector Financial Resources for the Years 2021-2023

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Policy Interventions in the Cultural Sector and Heritage Strategic Plan 2021-2023

No.	Policy Intervention of Relevant National Policy Agenda	Name of Strategic Goal	Interventions in the Cultural Sector and Heritage Strategic Plan 2021-2023
4.	Developing traditional cultural and tourism handicrafts (**Economic Cluster**)	The first strategic objective: a Protected, safeguarded and renewed cultural heritage for the Palestinian people	1. Developing a national plan to archive the Palestinian folk cultural heritage
			2. Adopting the draft Palestinian Intangible Cultural Heritage Law
			3. Celebrating the Palestinian Heritage Day in the homeland and diaspora
			4. Collecting, documenting and archiving the oral traditions and oral history
			5. Encouraging historical, social, cultural and heritage research in the field of oral tradition and oral history
			6. Enriching the historical national narrative of the Palestinian people with its liberating and humanitarian content to enhance cultural identity and highlight the role of gender
			7. Preserving, safeguarding, restoring and publishing manuscripts
			8. Supporting the establishment and operation of museums on Palestinian history, heritage and folklore in all governorates
			9. Conducting a comprehensive survey of traditional crafts and industries
			10. Protecting and improving the quality of traditional industries and handicrafts production in a way that goes beyond the stereotypical framework of crafts among men and women
			11. Promoting traditional industries and crafts abroad, motivating women participation and providing support for their crafts to participate in the cluster-based development plan (Industrial Cluster)
			12. Raising awareness on the importance of handicrafts and traditional industries in schools, universities and through media, in support of heritage, protecting the environment and developing the national economy, taking into account motivating women to participate
			13. Encouraging and organizing exhibitions of traditional industries, locally and abroad and focusing on women production
2.	Protecting and developing the Palestinian cultural heritage	Strategic objective (2): A Palestinian cultural structure in Jerusalem, the capital of the State of Palestine, that protects the	1. An international advocacy campaign to protect the city of Jerusalem in a way that preserves its special position in the formation of the Palestinian Arab cultural identity.

		national and Arab identity and safeguards its history and civilizations	2. Twinning events within the Program of Jerusalem a Permanent Capital of Arab and Islamic Culture
			3. An annual program to support the cultural reality in the city of Jerusalem
			4. Strengthening the cultural architecture in Jerusalem
			5. Protecting the cultural heritage through archiving and documenting elements of Palestinian heritage in many international institutions and organizations working in the field of heritage safeguarding and protection, including the United Nations Educational, Scientific and Cultural Organization (UNESCO).
3.	Promoting Palestine as a Tourist Milestone (**Tourist Cluster**)	Strategic Objective (3): Networking and communication among the components of the Palestinian people, institutions and individuals, at home and in the diaspora, on the basis of national confrontation, Arab and international exchange and cooperation, and clashing with the antithesis occupation	1. Hosting Palestinian cultural productions in the homeland
			2. Organizing cultural events in the diaspora
			3. Organizing the Palestine International Book Fair 2021
			4. Celebrating Bethlehem the Capital of Arab Culture 2020
4.	Supporting Cultural Creativity and Production and Sponsoring the Talented Persons	Strategic Objective (4): A more enabling environment for Palestinian culture that supports the citizen's right to culture and dissemination of a national culture that achieves sustainable cultural development, and supports and motivates creativity financially and morally	1. Promoting cultural awareness and cultural action that aims at advancing national awareness which preserves the national memory and the historical narrative and seeks culture localization
			2. Developing a national creative program to encourage all children and families to read, especially from among marginalized groups
			3. Providing supporting to qualify the specialized cadre in the fields of cultural creativity in a way that ensures equal opportunities and encourages women to benefit from.
			4. Organizing educational campaigns clarifying the role of culture in public and political life on the basis of human rights and equal citizenship
			5. Promoting the cultural dimension in the education curricula in coordination with the Ministry of Education and the Ministry of Higher Education to serve human values, creativity, pluralism and equality, and to include all kinds of arts (plastic art, cinema, theater and music) in the educational curricula in schools, institutes and universities.
			6. Encouraging art bands in educational institutions (schools, institutes, and universities)

			7. Developing study programs in the field of various arts in universities and connecting them to the labor market
			8. Activating the cultural movement in a systematic and cumulative manner in the peripheral areas threatened by settlement
			9. Supporting creativity and promoting literary talents by supporting written creativity and conducting literary competitions
			10. Activating the audiovisual and performance fields through supporting cinema, theater, music and plastic arts
			11. Celebrating the National Culture Day by implementing cultural events and activities in all homeland governorates and in the diaspora.
			12. Developing and ratifying a package of laws to empower motivating cultural and intellectual creativity, such as the creative dedication law and copyright law
			13. Activating the representative bodies of the culture and heritage sector through supporting and participating in cultural events and programs
			14. Developing the capacities of the Ministry of Culture's staff and the cultural sectors cadres, with gender balance
			15. Multipurpose cultural spaces in three governorates
			16. Developing the monitoring, evaluation and institutional work system for culture and heritage sector by developing a cultural database and linking it to cultural reality indicators
			17. Creating a system of incentives to encourage the private sector to invest in the cultural sector
			18. Developing and institutionalizing the Cultural Development Fund through enacting the Cultural Development Fund Law
			19. Creating cultural bodies in local communities and building and equipping cultural facilities in different districts, taking into account the needs of women (for cinematic shows, art exhibitions, theatrical and heritage shows, scientific and intellectual seminars, etc.)
			20. Empowering cultural institutions and supporting the steadfastness of citizens in the peripheral areas threatened by settlement, in coordination with the Wall and Settlement Resistance Commission
			21. Supporting youth, women and persons with disabilities working in the cultural sector through supporting projects and launching literary competitions and awards

		Strategic Objective (5): Promoting exchanges with the Arab nation and friendly foreign peoples	1. Confronting the forged narrative of occupation, which aims to erase and revoke the original narrative of the indigenous land owners (the Palestinian people)
			2. A number of cultural activities in which the Palestinians of the homeland and the diaspora and the Arabs inside Palestine (areas of 1948) participate through the Ministry of Culture
			3. Communication programs that are based on a single national cultural policy expresses the identity of the Palestinian people, purely without harm
			4. Cultural agreements and cultural exchange with countries and international organizations

Appendix (2):

Table (B): Table of Strategic Objectives Results

The First Strategic Objective: a Protected, Safeguarded and Renewed Cultural Heritage of the Palestinian people						
Outcomes	Indicator	Information Sources and Verification	Base line	Target		
Protecting and safeguarding the Palestinian Cultural Heritage and Identity	Number of published heritage publications and productions (books)	Ministry of Culture	14	15	17	19
	Number of events and activities that have been implemented in the field of heritage and heritage protection		80	100	150	200
Deepening the cultural confrontation with the narrative of the occupation antithesis	Protecting, documenting and recording this narrative and transmitting it through all means for subsequent generations, confirming the Palestinian truth narrative through cinema, drama and theater, collecting literary works as novel, story, poetry and intellectual products, and distributing, translating and circulating them.	Ministry of Culture				
Introducing culture and disseminating knowledge on heritage	Defining the tangible history of Palestine and introducing intellectuals, including scholars, literature-persons, writers, late and alive artists who have influenced and enriched Palestinian and Arab culture, whether through educational curricula or extracurricular activities					
Encouraging traditional and handicraft industries, sponsoring and protecting them	Number of trainees in training courses implemented on crafts and traditional industries	Ministry of Culture	200	250	270	3000
	Number of domestic and foreign exhibitions for traditional industries		14	15	18	20
	Number of handicrafts and traditional industries in which the level of workers was improved		20	22	23	25

The Second Strategic Objective: a Palestinian Cultural Structure in Jerusalem, the Capital of the State of Palestine, which Protects the National, Arab, Christian and Islamic Identity and Safeguards its History and Civilization						
Outcomes	Indicator	Information Sources and Verification	Base line	Target		
			2020	2021	2022	2023
Enhancing the Palestinian steadfastness and resilience in the occupied capital (Jerusalem)	Number of cultural initiatives and projects (Jerusalem-based) supported by the Ministry of Culture	Ministry of Culture	25	30	35	40
	Number of cultural activities implemented in Jerusalem by the Ministry of Culture		40	50	55	60
	Number of Jerusalemite artists, writers and literature-persons participated in cultural events and activities at regional and Arab levels		52	54	58	60

The Third Strategic Objective: networking and communication among the components of the Palestinian people, institutions and individuals, at home and in the diaspora, on the basis of national confrontation, Arab and international exchange and cooperation, and confrontation with the occupation antithesis						
Outcomes	Indicator	Information Sources and Verification	Base line	Target		
			2020	2021	2022	2023
Strengthening national immunity among the components of the Palestinian people, activities, institutions and individuals	Facing the forged occupation narrative, which aims to erase and revoke the original narrative of the indigenous land-owners (the Palestinian people)	Ministry of Culture	7	7	10	12
Consolidating effective communication between the homeland and the diaspora which was resulted from the ongoing Nakba	The number of cultural activities in which the Palestinians of the homeland and the diaspora and the Arabs inside (1948 area) participated through the Ministry of Culture					
	Communication programs based on a single national cultural policy that expresses the identity of the Palestinian people, pure without any harm	Ministry of Culture				

The Fifth Strategic Objective: Enhancing exchange with the Arab nation and friendly foreign peoples						
Outcomes	Indicator	Information Sources and Verification	Base line	Target		
			2020	2021	2022	2023
Enhancing exchange with the Arab nation and friendly foreign peoples	Number of external book fairs in which participated	Ministry of Culture	15	15	15	15
	Number of art bands supported by the Ministry of Culture to participate in external international festivals		12	15	18	25
Activating cultural exchange and cooperation with Arab and foreign peoples	Number of cultural activities in which Palestinians from homeland, diaspora and 1948 areas participated through the Ministry of Culture	Ministry of Culture	10	12	14	16