



Palestinian National Plan 2011-13

Culture Sector Strategic Plan Summary

1. Sector Profile

In terms of comprehensiveness and development approach, this is the first plan of its kind. In the first place, it covers all subsectors that compose culture in its broader sense. Secondly, participation in the plan development was not restricted to the Ministry of Culture (MoC) as an official body, but it also involved artistic and cultural institutions. Articulating trends of the majority of cultural and artistic fields, this integrated, inclusive plan has been produced in the context of the Government approach towards ending the occupation and establishing the state. As it is capable of providing perseverance capacities and enriching the national identity, culture is a significant weapon in the liberation battle. Culture is a component of the national (cultural, social and symbolic) capital, which promotes individual and collective capacities to confront the occupation and various challenges as well as to support the capability of interacting with and reproducing life.

Culture Sector Bodies:

Below is a briefing note on major cultural bodies, including a presentation of their classification, trends, programmes, organisational needs, working relationships with MoC, and the influence they exert on the cultural field. The Palestinian culture sector is regulated by a working environment, which is affected by and affects many stakeholders. Currently, however, this environment lacks a systematised strategic framework of relations, which identifies detailed roles in the development of the culture sector. Despite the fact that significance and influence of these stakeholders depend on their interventions and programmes, each stakeholder works separately. For purposes of this Plan, these stakeholders are divided into eight categories as follows:

- **Civil society organisations:** Presently, a large number of civil society actors play a role in the culture sector. Over their contemporary and modern history, these organisations have played a considerable role in the national struggle, promotion of the Palestinian identity components, preservation of culture, enriching and developing of the cultural heritage in consistence with concurrent political and economic conditions. Civil society bodies have operated accordingly over successive historical periods, including under the Ottoman State, British Mandate, Jordanian rule in the West Bank, Egyptian Administration of the Gaza Strip, and lately under the Israeli occupation of the Palestinian territory. The majority of current interventions focus on preserving cultural, historical and oral heritage, developing performance and visual arts and literature, upgrading literary and artistic methodologies, and building artistic capacities.
- **The private sector:** A few number of private companies exercise activities in the areas of creative industries, cinema production, and publication. The private, including corporations and banks, plays a major role in promoting cultural production by funding several festivals and cultural events. Still, the private sector's participation in cultural production is unfamiliar on the Palestinian arena.

- **Government and semi-government bodies:** MoC is the primary government operator in the culture sector. Additionally, the Ministry of Tourism and Antiquities (MoTA), Ministry of Education and Higher Education (MoEHE), Ministry of Youth and Sports (MoYS), Ministry of Women's Affairs (MoWA), Ministry of Foreign Affairs (MoFA) and President's Office play significant and influential roles in the cultural field; they implement cultural activities, offer scholarships, management cultural properties, and make respective policies. Semi-government agencies include the National Committee on Education, Culture and Science and Higher Council of Education and Culture of the Palestine Liberation Organisation (PLO). In cooperation with MoC, the PLO Council organised symposiums and published the Palestinian National Culture Plan as well as a volume on Palestinian literary figures. In collaboration with UNESCO, the Council also sponsored projects, including the Education Project on Palestinian refugee camps in Lebanon. In addition to attending seminars and conferences, the National Committee on Education, Culture and Science plays a coordinating role between the Government and Arab, regional and international organisations.
- **Foreign organisations and donors:** The majority of foreign organisations comprise cultural centres that work towards promoting cultural exchange and dialogue and dialogue, particularly between Palestinian native speakers of foreign languages and foreigners residing in Palestine and abroad. Also supporting other cultural events of local institutions, these organisations play a donor role in many cases. A large number of donors show interest in supporting the culture sector, including Welfare Association, European Union, and international development and cooperation agencies of France, Norway, Sweden, Switzerland, Belgium, Spain, etc. Additionally, other institutions, including Ford Foundation and Diakonia, finance Palestinian cultural centres. Donors' policies and agendas greatly influence the Palestinian cultural sector because the majority of relevant civil society actors and government bodies rely on funds provided by donors.
- **Official and semi-official organisations:** The UNESCO, Arab League Educational, Cultural and Educational Organisation (ALECSO), and Islamic Educational, Scientific and Cultural Organization (ISESCO) play an important role in the Palestinian cultural scene. They support government bodies and NGOs as well as support cultural policy making processes.
- **Universities:** Palestinian universities' role in the cultural landscape include organising academic programmes, offering culture-related courses on arts, cinema and television, carrying out cultural activities, and establishing museums.
- **Local government units (LGUs):** LGUs assume an important role in management local affairs of citizens as well as meet domestic, including cultural, needs. Accordingly, LGUS organise cultural events, establish public libraries, and operate cultural centres. However, LGUs role is limited and dependent on available funds. As a few number of municipalities are culturally active, cultural events are concentrated in certain cities, such as Bethlehem and Ramallah. Other communities, particularly small ones, lack such activities.

- **Cultural unions and associations:** Though they are presumed to play a significant role in development culture and culture mission, cultural unions and associations are inactive and paralyse. They further lack internal democratic norms, professionalism, and union spirited operation. Therefore, these unions and associations need be rejuvenated so that they promote various cultural fields and cope with serious challenges facing the national project. In order for these bodies to assume their cultural role, they should retain independence and membership on groups of updated, professional bylaws. Regular elections will be held and any internal disputes terminated on the basis of democratic elections. In this case, MoC and Higher Council of Education and Culture work towards democratising and supporting full independence of cultural unions and associations.

Situation Analysis: Situation of Culture in Palestine and in the Diaspora

To identify objectives, the Culture Sector Strategic Plan relies on the major characteristics and dynamics of the living situation, which it intends to affect. Accordingly, the Plan will be informed of what it wants to materialise over the specified period of implementation. In the context of the Strategic Plan development process, elaborations proposed a clear preference to adopt the broader **concept of culture**. As such, the concept will not be restricted to literature and fine arts, or the so-called ‘high culture’, but will include popular culture, handicraft industries, and cultural heritage, including linguistic, literary, architectural, musical, performance, and other components. This expanded concept carries on intellectual, religious, preferential and folkloric pluralism. It also includes dialects, proverbs, costumes, folklore dance, and folkloric tales, beliefs and meals. Furthermore, the Strategic Plan raises public awareness of the significant documentation and development of cultural ties between major segments of the Palestinian people in historic Palestine: the West Bank, including East Jerusalem, Gaza Strip, Palestinian territory occupied in 1948, and Palestinians in the Diaspora.

Compared to other sector, multiple subsectors are perhaps the most distinctive feature of the culture sector. Culture assimilates a set of various fields, each of which has its own terms of reference, discourse, structure and tools. Awareness of such diversity in cultural fields (including poetry, novels, stories, theatre, music, films, singing, professions, handicrafts, folklore, popular cuisine, etc.) necessitates caution from simplification and generalisation in addressing culture. Culture development, stimulation or support plans, including those in relation to infrastructure, institutional structures and budgets, should not be compiled in isolation from public outreach conditions and requirements because these differ from one cultural area to another. Accordingly, plans with different elements and timeframes should be in place. In addition, religious, political, folkloric and intellectual pluralism of the old and modern Palestinian society requires raising awareness of young generations of pluralism as an expedient (though not sufficient) condition of the democratic shaping of the modern society and state. This mission of culture will not recover or prosper except within a democratic environment, which secures freedom to the author, literary figure, artist, researcher, and citizen. Concurrent significance of this issue originates from the state of severe polarisation, which

prevails over the Palestinian political landscape, including repressive policies and measures that repel culture and democracy. It is also driven by the national need to be armed with our pluralistic legacy in our struggle towards liberation from a racist, colonial occupation that is rooted in an exclusive intellect.

In virtue of the tragedy imposed on the Palestinian people, the **current status of the Palestinian culture** reveals a vulnerable state of most cultural fields (with the exception of individual creative initiatives, including poetry, novels, short stories and painting). Supported by the British colonial system, the Zionist movement has destroyed and displaced the Palestinian society. Under the ongoing occupation, Israel has continued to control Palestinian resources and deprive Palestinians from their national, human and civil rights, including the right to self-determination and return. **Being vulnerable to the influence of various political systems** generates multiple, broad and intertwined tasks to be implemented by respective Palestinian cultural institutions. As these tasks required capacities that many not be available to institutions of the Palestinian National Authority (PNA) or PLO agencies, **priorities should be defined** in the Culture Sector Strategic Plan, taking account of the current status of culture and resources available to the PNA and civil society, including financial, human and cultural capital. The priorities will also include MoC as well as other ministries and government bodies concerned with the culture sector. Hence, the status of Palestinian cultural fields is distinctive of peculiar characteristics and features as follows:

- 1. Variety of impacts on the cultural reality of the Palestinian residential areas:** After 1948, the Palestinian culture has been affected by the political, economic, social and cultural status of each Palestinian residential area or community. A most prominent result of **displacement and absence of a single social-economic-political composition was an overwhelming cultural production that does not need an institutional infrastructure**, such as poetry, novels, stories, arts, caricature, and literary criticism. This is an outcome of the **absent sovereign, independent political entity (i.e. the national state)**. National bodies concerned with culture, which requires a minimum level of institutionalisation, are absent in the areas of the theatre, music, cinema, and historical and social research. It is clear that each Palestinian community finds itself affected by political, social, cultural and legal fields in line with the policy of the state and culture of the community in which it lives. This is not necessarily a negative reality if viewed from the perspective of the diversified impacts on the cultural product and its different expressions. However, rich cultural and artistic diversity and expression does not have **a single melting pot that would convert it into a vital cultural movement** that is in mobility with the public and produces a state of cultural, creative debate and competition, which enriches the Palestinian historical narrative and broadens its influence. In the absence of the independent national state, any strategic plan should address this feature – a fact imposed by other features of the Palestinian cultural space which lacks a consolidated hub.
- 2. Each Palestinian community has its own features with relative independence of other areas:** Features peculiar to each Palestinian community reflect themselves on the cultural

product of that community, somehow distinguishing it from the product of other communities. Still, each community preserves a historical memory with overlapping major landmarks (such as Nakba, occupation of the West Bank and Gaza Strip in 1967, siege and exit of PLO from Beirut, etc.), and impacts of the positions of effective political forces. This is because the **Palestinian people lack a consolidated cultural hub, through which cultural field interact**, as well as varied social, cultural and political issues of each community. Cultural production is devised by scholars separated by state borders, with variant political, ideological and economic systems (Israel, Jordan, Lebanon, Syria, Gulf States, Europe, United States of America, etc.). Though unified by the single tragedy and inclusive national stress, the Palestinian public's cultural taste is influenced by the prevalent culture in the country of residence, Diaspora, and life style. This means that the Palestinian Culture Sector Strategic Plan is tasked to **search for the most suitable and effective institutional forms in order to contribute to organising cultural interaction between Palestinian communities as well as by recognising the national, cultural and living dimensions of such task**. This mission is not only restricted to PNA ministries concerned with culture, but is also involves the role of relevant PLO agencies (which already need a renewed structure and plans) and professional unions of various cultural fields (including writers, artists, playwrights, journalists, etc.). To this avail, modern communications means will be used.

- 3. Need to create a flexible cultural structure to link cultural institutions inside the homeland and in the Diaspora:** In spite of recognising the significance of networking between cultural bodies in the Palestinian territory occupied in 1967 and those operating inside the Green Line and in the Diaspora, such awareness has not so far produced administrative or regulatory bodies that would achieve such goal. This is a vital mission of the project targeting the **establishment of a cultural infrastructure that is capable of generating a cultural fabric, which enriches and is enriched by the pluralistic lines of the Palestinian cultural activity**. Realisation of this goal is not easy due to an absent hub (i.e. melting pot) and existing state of fragmentation and division. Nonetheless, a body must take over certain **tasks of the hub, which seeks to build up lines of contacts and cohesion** between most salient events and initiatives in the Palestinian cultural horizon, including in the homeland and in the Diaspora. Within its available resources and in virtue of its planning powers, actual and potential components, and capability of concluding agreements with states and international entities, **MoC is probably the most suitable body to fulfil such mission in cooperation with the PLO Higher Council of Education and Culture** (once it is reactivated). The mission will also be liaised with ministries and government agencies assigned with responsibilities relating to culture in its broader concept. Additionally, consultation will be in place with activists and institutions of various cultural fields.

4. **The cultural field is vulnerable (though less than politics) to influences and conditions of external funding:** Available data show that PNA annual budgets designate low allocations to the culture sector – not exceeding 0.003% of the Public Budget. This can be construed as a perpetuation of previous traditions, which had already prevailed over PLO budgets. Indeed, such trend must be radically changed because it reflects a mind that does not fathom the role culture plays in supporting the Palestinian people with potential morale energy, which will develop their capacity of facing challenges and difficulties that confront its liberation project. Besides limited, previous budgetary allocations did not include line items to support the cultural activity in Diaspora and broaden the cultural relation with the Palestinian minority in the 1948 territory. Hence, the first and foremost mission will be to convert MoC's budget into one that supports the national culture, including all of its components. In other words, the budget will not be set to benefit a certain portion of the Palestinian people and exclude others. The culture sector-allocated budget will provide a necessary backup for cultural fields, helping them possess the ability to develop long-term plans; that is, to get emancipated from aid that is usually associated with a particular project, which is approved by the respective donor and whose funding terminates upon expiration of the project. In the context of emancipation from aid dependence, **Palestinian capitalists and private sector** – abundant as they are – will have a duty to give regular donations to support the physical, institutional, cultural and research with necessary components of life, activity and sustainability.

5. **Palestinian universities lack a distinctive role in cultural, artistic and research production and promotion and in collecting and preserving cultural heritage:** Over the past three decades, a major transformation that has emerged in the Palestinian cultural sphere entailed an **expanded rate of higher education (including males and females)** in Palestinian territory occupied in 1967. Paralleled with a growing number of students, universities, colleges and graduates, the number of the unemployed increased as well. Universities are a very significant source. Not only they regulate and promote **historical, social, cultural and heritage-related research** remotely from donors' and others' restrictions, but they possess, and are capable of possessing, resources that help preserve, collect, and categorise cultural heritage as well as subject it to objective research, construction, criticism and debate. In addition to playing a role in **enriching the cultural content in the field of performance arts**, universities constitute the vital sphere, not only for transmitting knowledge and upgrading objective criticism along with its approaches, but also for creating the **main vital sphere in producing various types of knowledge**. Universities also provide a horizon for the youth – beyond requirements and pressures posed by the market, family and local community – so that they will be capable of generating art teams, organising artistic exhibitions and cinematic, theatrical and musical fairs, and upgrading artistic and literary taste as well as objective critic spirit. This role will be needed in any mid-term plan of university education. In coordination with various entities concerned

with the cultural sphere, boards of universities and higher education institutions will be bear an immediate responsibility for fulfilling this mission.

- 6. Multiple culture-related items of legislation:** An outcome of disjointing and displacing the Palestinian people and of colonising their homeland is the multiple legal frameworks that govern the life of its major communities in historic Palestine and abroad. In the Diaspora, each compound or community is subject to the legislation, which regulates the cultural and artistic activity in every respective country of residence. In the 1948 territory, the Palestinian minority submits to the Israeli legislation, which does not recognise their national rights. Legislation in force in the Palestinian territory occupied in 1967 reflect the multifaceted forces that ruled over Palestine before and after 1948, including the Ottoman State, British Mandate, Jordanian rule over the West Bank, Egyptian Administration in the Gaza Strip, and the Israeli occupation, which has imposed discrepant legal applications in the Gaza Strip and West Bank as well as a peculiar legal status in Jerusalem. Since established in 1994, the PNA has also enacted innumerable pieces of legislation. **Perpetuated multiple legislation confuses culture development planning, which would safeguard the growth of culture** – in its democratic, multifaceted concept – so that it possesses its potential empowering energy and ability to strengthen ties between major Palestinian communities as well as to support the national identity with its enlightened, human and open national dimensions.

It is extremely important that **Palestinian development plans pay attention to cultural dimensions and verify their impact on the general national sphere.** This issue will be highlighted in the discussion of the Palestinian Draft Constitution, confirmation of the independence of politics sphere from the religious sphere, protection of politics against religious teachings, and in the rejuvenation and democratisation of PLO bodies. It may be useful that MoC or Council of Ministers contract an institute (such as the Institute of Law at Birzeit University) to review PNA-enacted regulations from a cultural perspective to ensure that culture entitlements to resources available to the PNA as well as under the Law on Investment Promotion are not derogated. It is also necessary that a package of laws that safeguard culture development be developed.

- 7. Culture lacks a coherent infrastructure:** Weak culture infrastructure in the PNA-controlled territory appears in several indicators, including **scarce and inadequate equipping of cultural centres** (such as theatres, cinema houses, exhibitions, public libraries, domestic heritage houses, clubs, appropriate training facilities for theatrical performances and dancing, etc.) in most areas, including cities. According to the Palestinian Central Bureau of Statistics (PCBS),¹ approximately 77% of cultural centres in operation in Palestine are in need of buildings. 85% of these centres need equipped halls that match respective activities. PCBS data also show that 91% of cultural centres are short of technical

¹ PCBS, 2006, Survey of the Status of Cultural Institutions 2005, PCBS, Ramallah.

equipment and cultural tools and around 86% need media sensitisation techniques. Weak infrastructure is translated into the suspended issuance of certain newspapers and magazines and closure of local museums and cultural centres. This is also the case of theatres and cinema houses. PNA territory also suffers from a bad distribution of cultural and intellectual production; these reach certain areas and libraries, not others. It also suffers from inadequate premises that host cultural activities in a regular manner. Though reasons are different, this situation is similar in relation to the culture infrastructure in the 1948 territory and in most areas in the Diaspora, whereby Palestinians rely on facilities provided by official authorities or local civil society actors. This requires a **detailed examination of regional needs** and search for resources to meet them. The Palestinian Government might decide that following up on the culture infrastructure tasks requires the establishment of a **national fund**, a committee of relevant ministries would supervise its development and disbursement items. Special attention, however, should be paid to East Jerusalem with a view to further promote the perseverance of Palestinian inhabitants in the face of the racist occupation and settlement enterprise as well as to preserve its unique status in the composition of the Arab Palestinian identity.

Some scholars point to **deficient education infrastructure**, namely school curricula and teaching techniques in the PNA territory as well as educational curricula in the Diaspora and in the 1948 territory. In Jerusalem, curricula approved by the Israeli Ministry of Education are not subject to the PNA oversight. Hence, civil society actors, experts, residents, and interested bodies should be involved in developing educational curricula to ensure that the Palestinian educational system is capable of fulfilling its assignment in producing the national version, developing capacities of criticism, and expanding the concept of culture as adopted by this Plan.

8. **Inadequate care of Palestinian traditional handicrafts:** As they primarily depend on abundant or locally produced natural inputs (mud, straw, leather, wool, olive wood, etc.), Palestinian traditional handicrafts bear a cultural, economic, tourist and environmental significance. Covering many facets of female and male skills, handicrafts include, for example, but not restricted to embroidery (one that is still exercised by Palestinian women in most Palestinian major communities, including outside Palestine); straw baskets and dishes using wheat straws and olive branches; pottery; porcelain; glassware; handmade soap; leather tanning; textured rugs; ornaments made of olive wood; jewellery; rosaries made of sea shells; handmade pottery; and copper ornamentation. These highlight the need to provide care and protection to national traditional handicrafts in order, firstly, to stop their decline and, secondly, to help them grow. Against this backdrop, all ministries, civil society actors, and the private sector should jointly develop a plan to support and raise awareness about these handicrafts. Perhaps the broadest sphere to help these handicrafts grow is the tourism sector which – despite all predicaments imposed by the occupation – enjoys an important privilege in virtue of Palestine’s religious, historical and cultural status.

- 9. Inadequate attention paid to the development of children's literature:** The Palestinian society is a youthful one because at least half of its members are below 16 years of age. This age category has educational entitlements, including the right to access a culture that sharpens comprehension and art taste, as well as discovers at an early stage talents among children. Beyond doubt, efforts have been made to develop children's literature by establishing children's libraries, incorporating the Children's Literature Resources Centre at Tamer Institute for Community Education, encouraging children to read, and training teachers in the field of children's literature as part of a programme on introducing children's literature to school schedules. In addition to supplying children's literature books to school libraries, children's literature was introduced as a course taught at Palestinian universities. Announced in 2008, the National Plan of the Palestinian Children's Literature promoted the slogan: "For a child reader, of who interests reading is an indispensable part and to whom an enjoyable Palestinian, Arab and international book will be made available. The book will meet technical specifications that match agreed standards in both the form and content. It shall cover children's interests, avoid oration and guidance, and employ a language that is suitable to various age categories." Respective experts are of the opinion that efforts should continue to develop children's literature at schools, kindergartens, and universities. Children with special needs should also be provided proper opportunities that enable them to benefit from and enjoy relevant cultural activities.
- 10. Cultural unions and associations do not have a representation capacity or professional role:** This is not the context to review the circumstances surrounding the creation of PLO professional and popular associations as well as the functions they have performed in mobilising the struggle towards liberation. It suffices to say that these unions have remained to be remote from developments introduced to the Palestinian political sphere following establishment of the PNA. They have not derived new missions to carry out in various cultural domains. As such, scholars have not represented relevant sectors, nor did these sectors have relevant plans. Unions and associations have not been converted into independent bodies of the PNA. It seemed that NGOs, which primarily relied on external funds, have taken over the role of such cultural unions and associations. This means that for these bodies to assume their cultural role will required that they redeem their independence and professionalism. In this case, MoC and Higher Council of Education and Culture play a role in supporting and promoting democratisation and full independence of said unions and associations.
- 11. Human resources in the culture sector:** In general, cultural institutions, whether in the public sector, private sector or civil society, suffer an acute shortage of specialised, qualified and trained human resources to carry out various activities and services. In particular, the culture sector needs cadres that possess advanced, modern and creative skills and technical capacities in film production and making; lighting, sound and image technologies; scenario

and play writing; television and cinema production; development of academic cultural programmes and curricula; strategic planning and policy making; and management of cultural and technical institutions or culture industry bodies. A number of educational and academic institutions build and develop technical cadres in specialised spheres. These include, but are not restricted to, the Edward Said National Conservatory of Music; Shashat Foundation; International Academy of Art Palestine; and Drama Academy. In line with cooperation agreements, MoC offers scholarships in the fields of theatre, cinema and music in Syria, Egypt and Tunisia. Abdul Muhsen al Qattan Foundation also offers the youth a number of scholarships for the study of arts.

Vision

“A democratic, creative, renovated Arab, national culture which respects and safeguards intellectual, political, religious and aesthetic pluralism, open to other cultures, and confronts authoritarianism, repression, exploitation, favouritism and corruption. It will consolidate the social fabric, protect heritage and historical narrative of the Palestinian people, and promote citizenship based on the assimilation of the values of equality, freedom, social justice and human dignity.

Strategic Objective (1): A human, national culture that is distinctive of flexibility, creativity and pluralism, both in form and in content, avoids immobility and seclusion, and constitutes a foundation of the education philosophy from school towards university.

Programme: Cultural for All

Policy	Interventions
1) Deepen and promote pluralistic and open cultural awareness	1. Develop a programme to encourage all children and families to read.
	2. Provide support to rehabilitate specialised cadres in cultural creativity fields.
	3. Identify the role of central government bodies and LGUs in the culture sphere so that they do not take over comprehensive features.
Policy	Interventions
2) Invest in purposeful educational curricula in order to establish values of pluralism, democracy, allegiance and citizenship	1. Promote the cultural dimension in educational curricula in coordination with the Ministry of Education and Higher Education (MoEHE).
	2. Introduce drama and theatre to school education.
	3. Open schools to non-curricular activities, part of which will be designated to creative activities.
	4. Organise educational campaigns that make clear the role of culture in public and political life.
	5. Use schools and radio and television stations as important entry-points in raising awareness of the significant of culture.
	6. Approve a programme to organise interviews between school and university students and creative figures.

Strategic Objective (2): Promote cultural and social cohesion between Palestinian communities in the homeland and in the Diaspora.

Programme (1): Communication

Policy	Intervention
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1) Activate the cultural movement in a systematised and accumulated manner	1. Provide a detailed database on the status of culture and institutions working in the culture sphere.
	2. Sponsor artistic teams and organise cultural events throughout universities and schools.
	3. Publish the “Palestinian Exile Literature” and “Prisoner Movement Literature” series.
	4. Develop an incentives system to promote talents and stimulate creativity.
	5. Provide grants to help creative figures to devote their time to creative activities.
	6. Support and publish creative products of the youth, children, women and persons with special needs; organise creativity quizzes for childhood creativity; and hold quizzes for writing plays.
Policy	Intervention
2) Promote and expand the scope of contacts between Palestinians in the homeland and in the Diaspora	1. Attract and invite external cultural productions to the homeland.
	2. Organise participation of Palestinian creative figures in external cultural events.
	3. Develop coordination mechanisms between civil society actors in the Palestinian territory and in the Diaspora.
	4. Organise central and regional cultural events in Palestine as well as in the Diaspora.

Programme (2): Bridges

Policy	Intervention
1) Promote and expand the scope of contact and cultural exchange with Arab and foreign countries	1. Provide equitable opportunities to take part in external cultural festivals and activities.
	2. Coordinate with educational institutions, embassies and friendly states to activate the cultural scholarship programme. Also, internal and external scholarships will be provided to students to specialise in cultural, artistic, heritage and library sciences.
	3. Organise and host teams, artists, and literary figures from Arab state to materialise exchange and interplay with various cultures.
	4. Develop electronic communication techniques with the world in order to introduce the Palestinian culture, as well as upgrade and develop MoC’s website and translate it to English.

Strategic Objective (3): Protected, safeguarded and renovated cultural heritage of the Palestinian people.

Programme (1): Cultural Heritage Protection Programme

Policy	Intervention
1) Invest in protecting and maintaining cultural heritage and identity	1. Develop a national plan for archiving the popular cultural heritage.
	2. Collect, document and archive folklore and oral history (tales, proverbs, popular songs, local jokes, domestic dialects, etc.)
	3. Collect and document stories and legends.
	4. Monitor nature of all manifestations (plants, wild birds, etc.)
	5. Collect and document popular poets' works in an encyclopaedia of popular poetry.
	6. Encourage historical, social, cultural and heritage research initiatives in the area of folklore and oral history.
	7. Support the historical national version of the Palestinian people with a liberation-oriented and human content in order to consolidate the intellectual and cultural production.
	8. Provide and activate a specialised centre for preservation, maintenance and restoration of manuscripts as well as intellectual and cultural production.
	9. Collect, document and conduct analytical and critic studies on literature about the Palestinian fine arts.
	10. Launch a campaign on the significance of heritage and its role in preserving the Palestinian national version, memory and identity.

Programme (2): My Country

Policy	Intervention
1) Encourage and support traditional industries and handicrafts	1. Conduct a comprehensive survey on traditional industries and handicrafts.
	2. Enforce laws on the support and promotion of traditional industries.
	3. Enhance quality production of traditional industries and handicrafts.
	4. Promote traditional industries and handicrafts abroad.
	5. Launch a sensitisation campaign throughout schools and universities and in the media about the significant support of traditional industries and handicrafts, thereby support heritage, conserving the environment and developing national economy.
	6. Encourage and organise local and external exhibitions for traditional industries and handicrafts.

	7. Rejuvenate the Traditional Industries Development Centre in Al 'Eizariya area, which was approved by the late President Arafat.
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Strategic Objective (4): A physical, human, institutional and legal infrastructure that stimulates and empowers creativity in various spheres of culture.

Programme: Empowerment

Policy	Intervention
1) Invest in (material and immaterial) culture infrastructure	1. Review laws from a cultural perspective.
	2. Develop and approve a package of laws that empower and stimulate cultural and intellectual creativity (Law on the Protection of Cultural Heritage, Law on Intellectual Property Rights, and Law on the Free Access to Information).
	3. Raise the culture sector's share of the annual budget as well as in the PLO budgets.
	4. Establish an incentive system to encourage the private sector to invest in the culture sphere.
	5. Design a special programme to support the culture sector in East Jerusalem, thereby preserving the special status of the city in the composition of the Arab Palestinian cultural identity.
	6. Implement the project of the Palestinian National Museum of Archaeological and Heritage Artefacts.
	7. Establish the National Archive of Documents and Manuscripts.
	8. Establish the Visual Arts Museum (Palestinian fine art, sculpture, films, photographs, etc.)
	9. Equip the Children's Freedom Palace so that it accommodates a museum of natural life, museum of modern and contemporary sciences, astronomical observatory, dome of stars, multi-purpose hall, children's studies centre, and a hospitality centre to receive children from the homeland and Diaspora.
	10. Establish the National Book House (as a national central library and sovereign manifestation of the State).
	11. Establish a constituent committee, which comprises representatives of cultural sectors, as well as develop a bylaw and action plan for the National Council of Culture.
	12. Empower, develop and institutionalise the Culture Development Fund and secure necessary funds, primarily relying on the Palestinian capital.

Policy	Intervention
2) Promote the level and quality of cultural productions	1. Encourage the establishment of artistic teams and develop expedient training programmes.
	2. Support and encourage publication of books inside and outside Palestine and regulate a working relationship with Arab publication houses in order to supply the Palestinian national libraries with respective publications.
	3. Develop capacities of MoC's and cultural sectors' cadres.
Policy	Intervention
3) Expand the scope of artistic events throughout geographical areas	1. Activate and consolidate networking between representation bodies of cultural and artistic centres
	2. Reinvigorate, build and strengthen cultural unions and associations as well as artistic leagues (writers, journalists, fine artists, cinema specialists, playwrights, etc.) to enable them to play their respective unionist and creative role.
	3. Support and encourage the spread of local and school libraries and children's libraries.
	4. Develop and supply school and children's libraries with a variety of modern books.
	5. Develop and supply academic libraries with specialised books.
	6. Build and equip cultural facilities in various areas (cinema presentations, artistic exhibitions, theatrical and heritage performances, scientific and intellectual symposiums, etc.).

Allocation of Resources and Responsibilities

Preliminary cost estimates of programmes and projects stated in the Culture Sector Strategic Plan have been developed. The specific budget entity requirements and allocations will be determined through the 2011-13 budget process.

Indicative Cost Estimates for Sector Strategy by Policy ('000 USD)

Policy	Government sector budget ('000 USD)			Total
	2011	2012	2013	
Deepen and promote pluralistic and open cultural awareness	520	450	450	1,420
Invest in purposeful educational curricula in order to establish values of pluralism, democracy, allegiance and citizenship	615	550	450	1,615

Activate the cultural movement in a systematised and accumulated manner	800	800	800	2,400
Promote and expand the scope of contacts between Palestinians in the homeland and in the Diaspora	1,630	1,690	1,680	5,000
Promote and expand the scope of contact and cultural exchange with Arab and foreign countries	530	630	630	1,790
Invest in protecting and maintaining cultural heritage and identity	1,195	1,065	735	2,995
Encourage and support traditional industries and handicrafts	485	2,350	2,200	5,035
Invest in (material and immaterial) culture infrastructure	5,370	13,310	13,050	31,730
Promote the level and quality of cultural productions	810	910	810	2,530
Expand the scope of artistic events throughout geographical areas	5,030	6,150	5,750	16,930
Total	16,985	27,905	26,555	71,445

Expected Results

<ul style="list-style-type: none"> • Establish concepts of tolerance, democracy and rule of law. • Expand geographical areas targeted by cultural activities throughout cities and communities. • Increase the percentage of reading, especially among the children and youth. • Facilitate access to cultural activities organised by LGUs. • Integrate the culture of cultural pluralism and openness within educational curricula. • Provide and develop information on the status of culture, including all respective components. • Enrich cultural events of various forms. • Develop talents and promote creativity, particularly among the youth, women and children. • Invigorate cultural activities between Palestinians in the homeland and Diaspora. • Enhance mechanisms to reach cultural products for Palestinians in the homeland and Diaspora. • Activate Palestinian participation in artistic 	<ul style="list-style-type: none"> • Raise public awareness on the value of heritage. • Encourage and support traditional industries and handicrafts. • Build capacities and skills of workers in traditional industries. • Develop a legislative framework to protection and stimulate traditional industries. • Enhance access to local, Arab and foreign markets for marketing Palestinian traditional products. • Develop an enabling environment to stimulate creativity. • Promote the cultural structure in East Jerusalem. • Establish and develop sovereign cultural centres. • Develop capacities of creative figures and workers in the sphere of culture and arts. • Enhance administrative, financial and institutional operability of existing artistic and cultural centres and facilities. • Engage all Palestinian communities in
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<p>and literary exhibitions abroad.</p> <ul style="list-style-type: none"> • Activate Palestinian participation in Arab and foreign festivals and forums. • Improve cultural exchange with Arabi and foreign countries. • Facilitate Palestinian creative people's access to cultural activities abroad. • Document, collect and file cultural heritage, including tales, proverbs, jokes, oral history, dialects, legends, manuscripts and fine art. 	<p>cultural activities.</p> <ul style="list-style-type: none"> • Distribute artistic and cultural facilities, ensuring equitable coverage throughout geographical areas.
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Targets

Strategic Objective	Indicators	Target (%)		
		2011	2012	2013
1) A human, national culture that is distinctive of flexibility, creativity and pluralism, both in form and in content, avoids immobility and seclusion, and constitutes a foundation of the education philosophy from school towards university	Increase percentage of Palestinian areas covered by cultural activities	10	20	30
	Increase percentage of library patrons.	10	15	20
	Increase percentage of readers.	10	15	20
	Number of participants in cultural activities organised by LGUS.	10	10	10
2) Promote cultural and social cohesion between Palestinian communities in the homeland and in the Diaspora	Number and areas of institutions working cultural spheres	10	10	10
	Increase percentage of programmes and events launched by cultural institutions	10	10	10
	Increase percentage of workers in various cultural fields.	10	10	10
	Increase percentage of cultural programmes implemented jointly by Palestinians in the homeland and in the Diaspora.	5	10	10
	Increase percentage of participants in cultural programmes implemented jointly by Palestinians in the homeland and in the Diaspora.	20	30	40
	Increase percentage of Palestinian creative figures in artistic and literary exhibitions held abroad.	20	30	40

	Number of Palestinian creative figures taking part in Arab and foreign festivals and forums.	20	30	40
	Increase percentage of cultural exchange activities with other countries and international organisations.	20	30	40
3) Protected, safeguarded and renovated cultural heritage of the Palestinian people.	Increase percentage of public awareness about traditional industries.	20	25	30
	Number of trained cadres and sponsoring programmes.	20	25	30
	Increase percentage of participation in local, Arab and foreign exhibitions, which host traditional industries.	20	20	20
4) A physical, human, institutional and legal infrastructure that stimulates and empowers creativity in various spheres of culture	Number of laws regulating the culture sector as well as number of newly approved regulations.	5	10	15
	Programmes to support and develop the status of culture in East Jerusalem.	20	25	30
	Increase percentage of sovereign cultural centres throughout governorates.	10	10	10
	Increase percentage of cultural activities covering geographical areas both qualitatively and quantitatively.	20	25	30
	Increase percentage of cultural facilities in various geographical areas.	10	10	10

Development Approach:

The Ministry of Planning and Administrative Development (MoPAD) sponsored the Culture Sector Strategy in cooperation and coordination with respective bodies. In partnership with experts selected by the National Team, MoC established a specialised technical team of the Ministry's staff. Over 17-27 January 2010, the technical team developed working papers, which included a presentation of the culture sector situation, diagnosis of problems and relevant causes, and identification of strengths and weaknesses. These working papers were presented through 14 meetings, attending by workers and entities interested in the culture sphere, for discussion, observation, comment, and proposals in order to develop each field of culture. Working papers addressed the following themes: publication and printing books; traditional handicrafts and industries; immaterial heritage; cultural policies and culture-related legislation; fine arts; theatre; dancing; libraries and manuscripts; cultural institutions and unions; literature and criticism; children's literature; cultural exchange and communication; and culture and education. Along with respective discussion between workers in culture spheres, these papers positively influenced the consultation process and provided the Strategy development team with needed information and suggestions, thereby facilitating the compilation of policies for each single field of culture as well as the identification of relevant objectives and programmes. The working papers also helped develop a study (diagnosis of the cultural status), which include an

inclusive, coherent and in-depth analysis, which enabled the Strategy development team to finalise the third phase of the Strategy as well as introduce a clear vision.

Before starting to develop the draft Culture Sector Strategic Plan, the working team also revised available documents and literature, which comprised a primary source and terms of reference in the development process. These included the Ministry of Culture Strategic Plan 2010-12, which addresses cultural needs of Palestinians in the homeland and Diaspora, and the Culture National Plan, developed by the Higher Council of Culture and MoC in 2006. The review process covered culture-related reports issued by PCBS, particularly the Report on the Status of Cultural Institutions of 2005 and Household Culture Survey of 2009, which provided certain data needed by this document. Subject to the review were conclusions of expanded meetings organised by MoC with cultural bodies and groups in the governorates of Salfit, Jenin, Tulkarem, Ramallah and Jericho in late 2009 and early 2010 for elaboration on the MoC draft Strategy and major challenges that faced the cultural activity. Finally, the Strategic Plan made reference to the several meetings held in Ramallah for discussion of various working papers as well as to the extensive meeting held by MoC on 2 February 2010 with scholars and artists in the West Bank and Gaza Strip via videoconference.

The fourth and final stage entailed a brainstorming session, in which conclusions of reports on the analysis of internal and external environment were discussed with members on the National Team and Technical Team and with a number of experts and specialists. The session aimed to establish strategic approaches of the National Plan and to draft a vision and strategic objectives. Drafting methodology clarified the vision and strategy along with respective components, and encouraged participants to identify elements to be included in the Strategic Plan through a detailed elaboration on these elements.