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## EXECUTIVE SUMMARY

The absence of statehood and the fragmentation of the Palestinian Territories (West Bank, Gaza, East Jerusalem) impacts heavily on cultural activity in Palestine and consequently on the role of culture in its external relations, since the different entities responsible are subjected to the laws of different governing bodies. Furthermore, Palestinian cultural actors as well as external stakeholders engaged in cultural activities and intercultural relations face visa restrictions, travel limitations and the recurring denial of access to certain areas, for example, Gaza, which is controlled by Hamas.

Because of the limited political and financial power of the Palestinian National Authority (PNA) with its Ministry of Culture (MC) and Ministry for Tourism and Antiquities (MTA), responsibility for international cultural relations rests mainly with civil society. Culture is widely considered to be an important 'tool in the liberation battle', and as such spelt out in the current Palestinian National Plan. In this view, every manner of cultural expression serves the purpose of achieving the aim of an independent Palestinian State.

Palestinian cultural NGOs are almost completely dependent on foreign financial support. The main donors are the European national cultural institutes with their local offices, along with the European Union (EU), mostly within the framework of the European Neighbourhood Policy (ENP) programmes.

Representatives from the Palestinian ministries as well as stakeholders from the private sector have expressed clearly defined expectations for a future common EU strategy on culture. In order to facilitate the accumulation of knowledge, capacity-building and the sharing of experiences, the EU should, in their view, invest in sustainable activities, projects and institutions instead of 'one-offs', and function as a supranational coordinator in order to streamline existing activities and resources of the EU Member States. EU monitoring and coordination could help foster the image of a multicultural Palestine, develop the economy and promote community-based cultural tourism.

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## INTRODUCTION: THE ROLE OF CULTURE IN PALESTINE'S EXTERNAL RELATIONS

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Although the European Union (EU) has expressed its readiness, when appropriate, to recognise a Palestinian state, along with at least 130 nations, Israel has not. For this reason, the Palestinian Territories cannot be governed like a fully-fledged nation-state. The lack of a universally recognised government with over-all jurisdiction affects all levels of cultural policy and cultural relations in the Territories: the Gaza Strip, with a population of 1.5 million (2010), of which more than 1.1 million are refugees, and the West Bank including East Jerusalem, with a population of 2.1 million.<sup>1</sup> Another 4 million Palestinians live abroad in Israel, Jordan, Lebanon, Syria, Saudi Arabia, the Gulf countries, Egypt, other Arab countries, Europe and the United States.

The Palestinian National Authority (PNA) is the interim self-government body set up to govern the West Bank and Gaza Strip under the terms of the 1993 Oslo Accords. Following elections in 2006 and the subsequent Gaza conflict between the Fatah and Hamas parties, however, the PNA's authority has been limited to the West Bank, whereas Hamas, which has had effective control of the Gaza Strip since 2007, faces international diplomatic and economic isolation. Given that Jerusalem was excluded from the accords and remains under Israeli control, Palestinian society as a whole is split up into the following geo-political entities, in the Palestinian Territories and abroad:

- 'Area A': urban areas under the exclusive control of the PNA (in security-related and civilian issues);
- 'Area B': rural areas under only civilian control of the PNA;
- 'Area C': the Jordan Valley region, bypass roads between Palestinian communities, areas with Israeli settlements that are all under Israeli control;
- Jerusalem: excluded from the agreements; Palestinians who have lived there since 1967 have the status of Israeli citizens;
- Gaza: under the control of the Hamas government;
- Diaspora communities: under the law of their respective countries of residence.

This fragmentation has a direct impact on the cultural scene. 'We have a native land of words' – this line by the late Palestinian poet Mahmoud Darwish clearly indicates that the state exists only as a virtual entity. It also underlines the important role that words must play along the path towards the Palestinians' most pressing aim: the creation of an independent Palestinian State with a unified Palestinian people. Indeed words, that is to say literature – together with all of the arts – serve to express, strengthen and promote a sense of Palestinian shared identity amidst the everyday reality of division and fragmentation.

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<sup>1</sup> Fatin Farhat, 'Palestine', in Ineke von Hamersveld (ed.), *Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia. An Introduction*, Amsterdam: Boekmanstudies, Culture Resource (Al Mawred Al Thaqafy) and European Cultural Foundation (ECF), 2010, pp. 150-51.

The PNA is responsible for culture within the Palestinian Territories, as well as for cultural relations between Palestine and the outside world. But its cultural strategies cannot be implemented in Gaza, or Jerusalem, or *a fortiori* within the Israeli territories where Israeli Arabs live. In addition, travel and visa limitations, along with checkpoints and the regular closure of border crossings, make interactions between Palestinian cultural actors and their counterparts in other areas almost impossible. As a result, cultural actors are poorly connected with each other and certain areas completely isolated. According to some observers, Jerusalem has become a desert because people are prevented from entering the city, and it suffers from a marked brain drain, as a result of very low salaries and poor infrastructure. The situation in Gaza is even worse. Palestinians from Gaza are not allowed to leave the area, and Palestinians living in other areas have almost no access to Gaza. NGOs and initiatives from foreign countries are regularly barred. The Hamas government does not seem to concern itself with culture, and stakeholders complained that in the Gaza Strip ‘culture is made in the mosques’.

Because of this extraordinary situation, cultural activities within the Palestinian Territories and cultural relations with the outside world are highly politicised. Everybody is aware of the political power inherent in culture. Culture is considered to be ‘a weapon in the liberation battle’. It is thus hardly surprising that nobody considers culture to be valuable in and of itself, but rather as an essential tool for achieving political aims. Because many Palestinians are disappointed by and frustrated with the consequences of the Oslo Accords, and because they consider the peace process a failure, they tend to focus on a monocultural concept of culture that aims to reduce complexity and presents images of a Palestinian people unified across the borders and boundaries of time and space. Viewed from outside, the Palestinian Territories seem to be a kind of laboratory for both the positive and negative impact of culture – culture as a force that reinforces self-empowerment and initiates dialogue, but at the same time is a conduit for creating and spreading new images of hostility, as well as for tracing out and cementing boundaries.

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## EXTERNAL CULTURAL RELATIONS IN THE CULTURAL POLICY CONTEXT

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### The government

The PNA's foreign relations are conducted by the Minister of Foreign Affairs. Abroad, the PNA is represented by the Palestine Liberation Organisation (PLO), which maintains a network of missions and embassies. In countries that recognise the State of Palestine it maintains embassies, and in others it maintains 'delegations' or 'missions'. According to the head of the Ramallah municipality's cultural department, Fatin Farhat, 'The Ministry oversees the work of the different diplomatic missions. In theory, each mission should be assigned a cultural attaché. Due to limited resources, this post is often vacant. (...) Major Palestinian cultural projects abroad are attributed to cultivated and highly motivated Palestinians Heads of Missions'.<sup>2</sup>

The Ministry of Culture (MC), situated in Ramallah, is formally the primary government operator in the culture sector. In addition, the Ministry of Tourism and Antiquities (MTA) claims some responsibility, but only for museums and in the cultural heritage sector as well as for tourism. At the same time, the Ministry of Education and Higher Education (MEHE), the Ministry of Youth and Sports (MYS), the Ministry of Women's Affairs (MWA), the Ministry of Foreign Affairs (MFA) and the President's Office play smaller roles in the cultural field. They support and promote cultural activities and offer scholarships. Some ministries, such as the MWA, MYS, and MEHE, sometimes launch small-scale specialised cultural initiatives. In addition, the President's Office manages national cultural projects to some extent (for example, 'Jerusalem Capital of Arab Culture 2009').

In August 2010, the MC officially launched the *Strategic Plan for the Cultural Sector 2011 – 2013*, called the *Palestinian National Plan* (PNP). The official document is in Arabic; there is a summary available in English.<sup>3</sup> The drafting of the plan was not restricted to the MC; artistic and cultural institutions were also involved.

The PNP does not include a definition of or a strategy concerning culture in external relations, but rather, a concept of the role of culture: 'As (culture) 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.' (PNP)

With regard to the role of culture in external relations, one of the main aims, according to the PNP, is 'connecting Palestinians in the homeland and the Diaspora culturally and socially', along

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<sup>2</sup> Farhat, 'Palestine', op. cit., p. 160.

<sup>3</sup> *Palestinian National Plan 2011-13. Culture Sector Strategic Summary (PNP)*. Online. Available at: [http://www.lacs.ps/documentsShow.aspx?ATT\\_ID=4789](http://www.lacs.ps/documentsShow.aspx?ATT_ID=4789).

with the creation of a common Palestinian culture that 'is open to other cultures'. The section entitled *Jusour* (Bridges) addresses international cultural relations, stating that their main objectives are the following:

- to reinforce and expand the scope of communication and cultural exchange with Arab and other foreign nations;
- to provide equality of opportunity for participation in external cultural festivals and activities;
- to coordinate with educational institutions, embassies and other countries to establish a programme of cultural scholarships on the basis of equal opportunity for all. To secure internal and external scholarships to support students in the cultural, arts and heritage fields, and in the area of library skills;
- to host arts groups, artists and literary figures from Arab countries and elsewhere, in order to help build up cultural exchanges and increase interaction with various cultures;
- to develop and update communications on the Internet in order to increase knowledge of Palestinian culture throughout the world, in English translation.

These activities reflect the underlying idea that 'the promotion of culture is integral to the strategy of strengthening identity', because culture is the 'living map' of history, as the Minister of Culture, Anwar Abu Aishah, puts it. Although the MC, as well as the MTA, considers culture to be a highly important component of foreign policy, they are not able to implement their programmes, due to their very limited resources. The Ministries have 'very limited budgets',<sup>4</sup> amounting to only 0.003 per cent of the overall PNA budget, according to Abu Aishah, for the MC. The funds are spent on the Ministries' operations and a few activities. Abu Aishah also mentioned the emergency situation of 2007, when, following Hamas' election victory, funds from the US and the EU were frozen. As a consequence, the MC had to spend its money on humanitarian aid.

The MTA faces a similar situation. Although Jerusalem is one of the most thoroughly excavated cities in the world, and the Palestinian Territories include many heritage sites of world renown, the ministry's resources are limited (0.1 per cent of the budget). As a result, there is a weak cultural infrastructure in the PNA-controlled territory, and certainly in Hamas-controlled Gaza. This includes scarce and inadequate equipment at a limited number of cultural venues such as theatres, cinema houses, or exhibition spaces. Distribution capacities are also very limited.

### The nongovernmental actors

Because of the limited resources (financial and political) of the Ministries, they are unable to formulate and implement cultural policies effectively; hence cultural life rests mainly on the shoulders of civil society. Cultural NGOs and groups, as well as individual artists, are the backbone of the cultural sector in Palestine; they are not only carrying out cultural activities, but also influence policy makers. The peace process in the 1990s led to a boom in the number of Palestinian civil-society organisations that left their mark on policy-making. According to most of the stakeholders,

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<sup>4</sup> Farhat, op. cit., p. 152.

‘culture is the only field we share’; the geopolitical situation notwithstanding, Palestinians felt ‘culturally united’.

One of the NGOs involved in the formulation of the *PNP* is the **A.M. Qattan Foundation**, which is not only a ‘big player’, but has also ‘proved to be a main player in cultural policy’<sup>5</sup> and appears even to have taken on to some extent the role of the Ministry of Culture. The representatives of A.M. Qattan stated that culture is considered to be a ‘key to opening up Palestinian society’ – at home and in an international context. The Foundation undertakes numerous cultural activities and cultural exchange programmes, both inside Palestine and in foreign countries. It also has branch offices in Gaza, including the Qattan Center for Children and a research centre for teachers. Examples of its activities include:

- The Culture and Arts Programme (CAP), which offers grants for performances and events proposed by individuals, groups, and organisations. CAP Activity Support Grants<sup>6</sup> cover the following activities:
  - Musical events for adults and children, including performances and workshops, especially those involving young musicians or young technical crews. Grants are offered for activities, workshops, and concerts held in villages and/or refugee camps, especially in the northern and southern areas of the Gaza Strip and in remote villages, as well as in Palestinian refugee camps in other Arab countries;
  - Theatrical performances for children and adults by individual artists, theatre groups, or other artistic groups, and dance and circus groups throughout Palestine, particularly in remote or deprived areas, in addition to Palestinian refugee camps in other Arab countries;
  - Local and international performing arts festivals.
- The Young Artist of the Year Award is a biennial programme that supports and promotes young Palestinian artists. Initiated in 2000 by the A.M. Qattan Foundation under its CAP, it has become the leading national competition for young visual arts practitioners in Palestine and the Palestinian Diaspora. Palestinian artists who work in any area of the visual arts, regardless of their place of residence, are eligible to compete for the award.<sup>7</sup>
- Performing Arts Summer School (PASS): since 2007 the CAP has collaborated with the Royal Flemish Theatre and Les Ballets C de la B Company on a Performing Arts Summer School in Palestine. This is a long-term project aimed at augmenting the skills and abilities of young Palestinian artists working in the performing arts. The collaboration takes the form of a cultural exchange between Ramallah and Brussels.<sup>8</sup>

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<sup>5</sup> Farhat, ‘Palestine’, op. cit., p. 157.

<sup>6</sup> See at: <http://www.qattanfoundation.org/en/activity-support-grants>.

<sup>7</sup> See at: <http://www.qattanfoundation.org/en/young-artsist-award>.

<sup>8</sup> ‘Performing Arts Summer School (PASS), *AM Qattan Foundation*. Online. Available at: <http://www.qattanfoundation.org/en/performing-arts-summer-school-pass>.

- The Qattan Fund for Performing Arts was established to carry forward the Performing Arts Project launched by CAP in 2008, with joint funding from the Ford Foundation. The aim is to create opportunities for new culture and arts initiatives, especially in the performing arts, and develop the knowledge and technical and artistic skills of those working in these disciplines. The Fund dedicates resources to the performing arts (theatre, dance, music, singing, circus, and others), while also maintaining the Qattan Foundation's commitment to other activities. There are two categories of grants. The first is a production-grant package that includes capacity-building, promotion and touring, and documentation of new productions in the performing arts. The second is a specialist-training grant to assist individuals and organisations working in the performing arts.<sup>9</sup>
- The Shabaka programme, through which more than thirty grants were provided to distribute films in DVD format that address Palestinian issues. These films were made available to the forty-six schools participating in the pioneering Schools Film Education Programme, along with the clubs and private facilities affiliated with Shabaka, the Network of Arab Arthouse Screens in Palestine, Jordan, Lebanon and Syria.<sup>10</sup>
- As part of the grant for film-making and the performing arts introduced by the Municipality of Paris in partnership with the A.M. Qattan Foundation and the Consulat Général de France in Jerusalem, applicants were offered residencies in Ramallah.<sup>11</sup>
- Over the past few years CAP has supported a number of talented young Palestinian artists who wish to participate in international residencies. Their stays were supported by the Welfare Association, the Consulat Général de France and the Ministry of Culture.
- CAP has recently formed a partnership with the Delfina Foundation for an initiative that will give Palestinian artists between the ages of 25 and 40 the opportunity to participate in a residency in London.<sup>12</sup>
- The 'Narrating Gaza' website aims to serve as an incubator for a variety of written and visual works and diverse narratives coming from the Gaza Strip, other parts of Palestine and the rest of the world.<sup>13</sup>

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<sup>9</sup> 'Qattan Fund for Performing Arts', *AM Qattan Foundation*. Online. Available at: <http://www.qattanfoundation.org/en/qattan-fund-performing-arts>.

<sup>10</sup> 'Shabaka', *AM Qattan Foundation*. Online. Available at: <http://www.qattanfoundation.org/en/shabaka>.

<sup>11</sup> 'Residencies in Performing Arts', *AM Qattan Foundation*. Online. Available at: <http://www.qattanfoundation.org/en/residencies-performing-arts>.

<sup>12</sup> 'Artists' Residencies', *AM Qattan Foundation*. Online. Available at: <http://www.qattanfoundation.org/en/artists%E2%80%99-residencies>.

<sup>13</sup> 'Narrating Gaza', *AM Qattan Foundation*. Online. Available at: <http://www.qattanfoundation.org/en/narrating-gaza-1>.

Important funding partners for A.M. Qattan include the Welfare Association, the Drosos Foundation (Switzerland), the United Nations Relief and Works Agency (UNRWA) and the Swiss Agency for Development and Cooperation, as well as the EU.<sup>14</sup> The A.M. Qattan Foundation has an annual budget of 9 million euros, of which 3 million euros are provided by the EU.

The **Welfare Association** (WA),<sup>15</sup> a key player in the cultural field in Palestine, is an independent non-profit organisation established in 1983 by a group of Palestinian business and intellectual figures to provide development and humanitarian assistance to Palestinians in the West Bank including Jerusalem, the Gaza Strip, the 1948 areas, and the Palestinian communities in Lebanon.

More than 660 grants have been awarded in various areas of creative production with a view to supporting creativity, empowering cultural institutions and ensuring communication and integration between the cultural sector and other sectors. For the period 2011-2013, the WA has supported the following programmes or institutions:

- Cultural Development (Ta'bir);
- The Old City of Jerusalem revitalization programme (OCJRP); and
- The Palestinian Museum.<sup>16</sup>

However, funding from the Arab World has decreased over the past few years as a result of the financial crisis.

The **Al-Qasaba Theatre and Cinematheque**, located in Ramallah, has a strong international presence. It includes a touring theatre and an artists' academy, educating 30 pupils per year. Initial funding for this project came from the Mercator Foundation in Germany, and it is now supported partly by the Welfare Association, the Norwegian Fund and the European national cultural institutes in Palestine – on the basis of project funding. Al-Qasaba regularly runs co-productions with organisations in several European countries.

The **Yabous Cultural Centre** is a Jerusalem-based non-profit organisation, founded in 1995 in Jerusalem with the main goal of reviving cultural life in the city of Jerusalem, which suffers from the effects of a brain drain and a very weak cultural infrastructure. Yabous' main objective is to provide networking opportunities within culture world-wide, and within Arab culture in particular. Yabous offers various social and cultural events for adults and children, including the yearly Jerusalem

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<sup>14</sup> Funding Partners include the Arab Fund for Economic and Social Development, the World Bank, the EU, the Islamic Development Bank, the Arab Monetary Fund, the Kuwait Fund, the AGFUND, the Ford Foundation, and the governments of Austria, Canada, France, Italy, and Switzerland, among others. In addition, individual donors and specific WA members play a key role in funding the Association's programs and projects.

<sup>15</sup> Welfare Association website: [http://en.welfareassociation.org/186-MenuDetails-19-At\\_a\\_Glance](http://en.welfareassociation.org/186-MenuDetails-19-At_a_Glance).

<sup>16</sup> 'Culture', *Welfare Foundation*. Online. Available at: <http://en.welfareassociation.org/186-MenuDetails-70-Culture>. See also the list of annual reports at 'Annual Reports', *Welfare Foundation*. Online. Available at: [http://en.welfareassociation.org/186-MenuDetails-39-Annual\\_Reports](http://en.welfareassociation.org/186-MenuDetails-39-Annual_Reports).

Festival, jazz festivals, film festivals, literature readings, panel discussions, book exhibitions, art exhibitions and various cultural weeks.

### The European national cultural institutes

Despite their small size, the Palestinian Territories are of major importance to Europeans, for reasons rooted in both ancient and the twentieth-century history of relations between Europe and the Middle East, and in European history. There is continuing and sustained European interest in the region, as well as the belief that Europe is partly responsible for resolving the conflicts in the Middle East. This conviction is reflected in the extensive presence of European national cultural institutes and European governmental and non-governmental organisations in Palestine, which has greatly benefitted the local cultural sector. 'We have built up a vivid civil society', as a European stakeholder emphasised.

The European national cultural institutes are important players in the cultural field and work closely with local institutions and NGOs. They not only promote their respective languages and bilateral relations, but also provide platforms for Palestinians and cultural activities organised by them.

The Institut français, together with the French consulate in Jerusalem, is leading in this field, maintaining several offices in the region. In the near future, a new branch office will start work in Gaza. In Ramallah, the Institut français shares a building with the Goethe-Institut, at the French-German Cultural Centre Ramallah; the two institutes work closely together in the fields of administration and library organization, as well as in programme planning. This model of local bilateral cooperation between European national institutes may provide an important impetus for future cooperation on EU level.

The activities of the European cultural institutes focus on the promotion and exchange of culture (film, literature, visual arts, festivals, design, theatre), and also on development issues that include cultural components. For example, the Danish Centre for Culture and Development,<sup>17</sup> for example, has collaborated since 2008 with the Danish Representative Office in Ramallah on a partnership-based culture development programme for Palestine (the so-called Cultural Outreach Programme).<sup>18</sup> A more recent programme, which ran until the end of 2012, focussed particularly on marginalised regions and population groups. The Institut français launched an interdisciplinary International Water Film Festival in October 2013. In addition, the national institutes support major cultural events that take place on a regular basis, most of them annually. A few examples will illustrate the wide thematic spectrum of the institutes' activities:

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<sup>17</sup> Danish Representative Office in Ramallah, *Cultural Outreach Programme 2010-12, Programme Document*, December 2010. Online. Available at: <http://www.cku.dk/en/wp-content/uploads/Cultural-Outreach-Programme-Palestine-2010-2012.pdf>.

<sup>18</sup> See at: <http://www.cku.dk/en/culture-and-development-aid/culture-strategy-palestine/>.

- ‘Masarat: Season of Contemporary Palestinian Culture’ is a two-year project that was supported by the French-Speaking Community of Belgium and ran from 2007-2008 as a decentralised project that linked dozens of Palestinian cultural organizations and artists directly with their Belgian counterparts in a series of on-going cultural and artistic projects.<sup>19</sup>
- PASS is the name of the Palestinian track of the Royal Flemish Theatre, les ballets C de la B and the A.M. Qattan Foundation, combining dance and theatre in a long-term workshop series in Birzeit and Brussels;<sup>20</sup>
- The /si:n/ Festival of Video Art & Performance presents a broad spectrum of video art and performance works by dozens of international, Arab and Palestinian artists. In addition to screenings and installations of video art and performances by Palestinian artists, the festival has invited international guest curators to curate programmes of video art from Morocco, Egypt, Kyrgyzstan, Croatia and Canada (Quebec). The festival is the result of a partnership between a group of institutions working in the arts in Palestine: the A.M. Qattan Foundation, Al Mahatta Gallery, the Khalil Sakakini Cultural Centre, the French-German Cultural Centre (Ramallah), Birzeit University Ethnographic and Art Museum & the Virtual Gallery (Birzeit), Les Instants Vidéo Numériques et Poétiques (Marseilles), Palestinian Art Court – Al Hoash, Al Ma'amal Foundation for Contemporary Art (Jerusalem), Eltiqa Group for Contemporary Art (Gaza), and Dar al-Kalima College (Bethlehem);<sup>21</sup>
- The Palestine International Festival for Music and Dance;<sup>22</sup>
- The Ramallah Contemporary Dance Festival;<sup>23</sup>
- The Jerusalem Music Festival;<sup>24</sup>
- Jerusalem Capital of Arab Culture;<sup>25</sup>
- The Annual Palestine Festival of Literature (PalFest) supported by the British Council, UNESCO, the Arab Fund for Arts and Culture, the Anna Lindh Foundation and the A.M. Qattan Foundation;<sup>26</sup>
- The Al-Kasaba International Film Festival;<sup>27</sup>
- The Palestinian Heritage Festival;<sup>28</sup>
- The International Puppet Festival;<sup>29</sup>

<sup>19</sup> ‘Masarat’, *capacity4dev.eu*. Online. Available at: <http://capacity4dev.ec.europa.eu/culture-action-med/blog/masarat>.

<sup>20</sup> Narrating Gaza website: <http://www.narratinggaza.ps/language/english>.

<sup>21</sup> ‘/si:n/ Festival of Video Art & Performance’, *AM Qattan Foundation*. Online. Available at: <http://www.qattanfoundation.org/en/sin-festival-video-art-performance>.

<sup>22</sup> <http://www.popularartcentre.org/activities/activities.html>.

<sup>23</sup> ‘Ramallah Contemporary Dance Festival 2013’, *Yabou Cultural Centre*. Online. Available at: <http://yabous.org/en/ramallah-contemporary-dance-festival-2013>.

<sup>24</sup> ‘Jerusalem Music Festival’, *visitPalestine.ps*. Online. Available at: <http://www.visitpalestine.ps/index.php?lang=en&page=1232011417503>.

<sup>25</sup> ‘Jerusalem, a Permanent Arab Capital of Culture inaugurated’, *Poetry News Agency*, 4 April 2013. Online. Available at: <http://www.alapn.com/en/news.php?cat=6&id=5190>.

<sup>26</sup> Palestine Festival of Literature website: <http://palfest.org/>.

<sup>27</sup> Al-Kasaba International Film Festival website: <http://alkasaba.org/festival2007/about/about.html>.

<sup>28</sup> See at: [http://www.birzeitsociety.org/index.php?option=com\\_content&view=article&id=71:rozana-heritage-festival-in-birzeit-draws-crowds-with-cultural-and-artistic-events&catid=35:news&Itemid=67](http://www.birzeitsociety.org/index.php?option=com_content&view=article&id=71:rozana-heritage-festival-in-birzeit-draws-crowds-with-cultural-and-artistic-events&catid=35:news&Itemid=67).

- The Wein a Ramallah Festival.<sup>30</sup>

### The EUNIC cluster oPt (Occupied Palestinian Territories)

In February 2012, a number of European cultural institutes created a EUNIC Cluster for the Palestinian Territories: the Goethe-Institut, the Institut français, the Danish House, the British Council, the Consulate General of Spain/Technical Cooperation Office, the Representative Office of Poland, the Representative Office of Portugal and the Representative Office of Slovenia. Through the promotion of and support for cultural projects, this cluster 'aims to build an active European network whose primary goal is to foster European cultural co-operation with partners in the occupied Palestinian territory by developing and promoting shared projects in all cultural fields. The Institut français chairs the EUNIC during its first year of operation and the Goethe-Institut is the deputy chair.'<sup>31</sup>

### Further international donors

Besides the national cultural institutes, many European donors support the Palestinian cultural sector and international cultural exchange, such as the international development and cooperation agencies of France, Germany, Norway, Sweden, Switzerland, Belgium and Spain. In addition, other institutions, including the Ford Foundation, finance Palestinian cultural centres.

UNESCO supports capacity-building efforts, particularly in the area of heritage. Following its accession to UNESCO membership in December 2011, Palestine has ratified six international conventions and two protocols on heritage protection. Hence UNESCO will continue to support the PNA within the scope of its global programme for the implementation of its international Conventions. UNESCO also helps ensure coordination between the government and civil-society partners. The head of the UNESCO Office in Ramallah mentioned the 'considerable potential for the economic development, social cohesion and sustainability of a Palestinian State through the development of the heritage sector – and for cultural tourism.'

### The EU

Cultural cooperation with Europeans and the EU is very close. Since the signature of the Barcelona Declaration in 1995, the PNA has been a full and equal partner in the Euro-Mediterranean Partnership (Euromed) and the European Neighbourhood Policy (ENP). The EU-PNA ENP Action Plan was approved in 2005.

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<sup>29</sup> The International festival of Puppet Theater website: [http://www.traintheater.co.il/puppets\\_festival/english/f\\_about.php](http://www.traintheater.co.il/puppets_festival/english/f_about.php).

<sup>30</sup> The Palestine Poster Project Archives website: <http://www.palestineposterproject.org/poster/wein-a-ramallah-festival-2012>.

<sup>31</sup> 'Launch of EUNIC in the occupied Palestinian territory', *Goethe-Institut Palestine*, 29 February 2012. Online. Available at: <http://www.goethe.de/ins/ps/ram/prs/pmi/2012/de8930621.htm>.

The Palestinian Territories are eligible for instance for the following cultural programmes within the framework of ENP and Euromed (Annex II), as well as for programmes that have a cultural component:

- **Euromed Heritage programme**, which supports projects aimed at promoting and preserving Euro-Mediterranean cultural heritage;
- **Euromed Audiovisual programme**, which supports projects aimed at developing new forms of cooperation between European and Mediterranean TV and cinema operators;
- **Media and culture for development in the Southern Mediterranean region**, designed to contribute to inclusive growth by reinforcing the media and culture sectors as vectors of development;
- **Euromed Youth programme**, which aims to facilitate the integration of young people into professional and social life, stimulate democratisation and facilitate mutual understanding between young people on the two sides of the Mediterranean;
- Furthermore, the **Anna Lindh Euro-Mediterranean Foundation for the Dialogue between cultures**, which was established in 2005 and promotes dialogue between cultures and contribute to the visibility of the Barcelona Process through intellectual, cultural and civil-society exchange.

The Palestinian territories benefit from additional funds under thematic programmes including:

- The European Instrument for Democracy and Human Rights;
- The Partnership for Peace programme;
- Erasmus Mundus and – in the field of higher education – Tempus.

Listing all the projects realised in cooperation with the EU over the past few years would go beyond the scope of this study; interesting examples from 2013 include: a Heritage Week, the Palestine International Festival for Dance and Music 2013, a programme on Bedouin legends and fairy tales, mobile libraries, the establishment of a School of Arts in Anabta, the Palestinian Youth Orchestra, Shashat's 9<sup>th</sup> Women's Film Festival and the Children's Festival Bethlehem, as well as the International Water Film Festival.<sup>32</sup>

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<sup>32</sup> *The EU Cultural Programme 2012*. Online. Available at: [http://eeas.europa.eu/delegations/westbank/documents/news/2013/20130211\\_cultureprogrammesummary\\_en.pdf](http://eeas.europa.eu/delegations/westbank/documents/news/2013/20130211_cultureprogrammesummary_en.pdf).

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## CULTURAL RELATIONS WITH THE EU AND ITS MEMBER STATES: REALITIES AND EXPECTATIONS

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### The government

A future EU strategy on culture would be welcomed by the MC and MTA; however, Minister Abu Aishah expressed his concern that foreign cultural institutions, NGOs and initiatives are very often unaware of the needs that have been set down in the PNP. The document should be taken seriously for two reasons, he said: firstly, it describes the role of culture in Palestine's internal and external relations as delineated by both the Palestinian government and other stakeholders; and, secondly, it includes needs, expectations and priorities that should be taken into account in any future European strategy for the region. Some of the priorities that should be considered by European cultural policy-makers and cultural actors, according to the minister, are:

- to search for the most suitable and effective institutional forms in order to contribute to organising cultural interaction between Palestinian communities, while recognising the national, cultural and practical dimensions of such a task;
- to create a flexible cultural structure in order to link cultural institutions inside the homeland with those in the Diaspora;
- to strengthen the cultural role of universities in promoting historical, cultural, social and heritage-related research;
- to provide better infrastructure for the equipment of cultural organisations and cultural centres;
- to facilitate specialisation, training, and the acquisition of qualifications for human resources in order to ensure modern, advanced, creative skills in the fields of technology, filmmaking, editing, museum, science and others.

A representative of the MTA emphasised that 'the EU should not undermine the role of the ministry, or the government in general' by implementing its own projects without consulting the ministries, and that a future EU strategy should do a better job taking into account the government's needs and decisions; at the moment, the foreign NGOs in the heritage sector 'can do whatever they want'. He complained that foreign actors sometimes abandon archaeological sites, and that projects were left unfinished once the periods of implementation projected had ended. He proposed that the EU should play a supranational coordination role, informing Member States about existing initiatives and their status of implementation, so that projects could be completed by archaeologists and other experts, should the original archaeological team find itself unable to finish the job.

The heritage sector appears to be a fruitful field for future Palestinian-European cultural cooperation. The representative of the MTA stressed that there had been a 'revival of cooperation with Europe' over the last 15 years, based on 'joint work and joint expeditions' with a shift 'from colonial practice to partnership'. However, he also stressed the need for more focused programmes and a monitoring procedure. The EU Heritage programme, for example, stands for 'monumental

funds, little output', because the results have not been systematically collected and compiled. He therefore requested:

- more experts to conduct scientific research during the course of the excavations;
- a better distribution of activities in order to concentrate on certain places of European interest like Bethlehem, for example;
- help to facilitate the accessibility of certain sites, for example in Gaza, particularly for foreign archaeologists;
- help to improve community-based tourism that includes the participation of local residents, particularly women;
- implementation of projects that raise awareness of the multicultural history of archaeology in Palestine as well as the multicultural history of the Palestinian people;
- support from the EU in order to prevent the sale of looted art, for example, by offering training programmes to the local police.

### The nongovernmental actors

Palestinian cultural NGOs depend almost exclusively on foreign financial support. The main donors are the EU and the various European national cultural institutes. Therefore it is not surprising that Europe and the EU are perceived mostly as donors – and not as partners. Donor policies and agendas greatly influence the Palestinian cultural sector, which is a frequent point of criticism with stakeholders, who do not feel free to bring their own ideas to bear in the programmes. They even said they felt threatened: 'You want us to look the same as you', or: 'We have to flirt with the EU in order to receive your money', were some of the complaints. And although Yabous, for instance, officially emphasises its 'openness' towards cultural diversity, the representative with whom we talked stressed that the Palestinians felt pressured by the EU to calibrate and tailor their own needs to the EU's expectations. Certain 'European values', such as peace-building, democracy, and gender equality present 'stumbling blocks'. She clearly stated also that Palestinians would refuse to cooperate with Israelis and would resist if the EU attempted to force them to do so.

Regarding the bureaucracy involved in a future EU strategy, the stakeholders said that they were 'expecting the worst', because the EU already had 'created monsters': the existing application procedures are considered to be extremely complicated and exhausting, with a lack of transparency regarding the selection criteria and no possibility of consulting the EU staff. They criticised the existing donor-recipient relationship between Europe and the Palestinians, and suggested bolstering the responsibility of the Palestinian partners, for example, through the implementation of co-funding.

They also made several suggestions for a future EU strategy for the region. In their view, the strategy should:

- Put an emphasis on quality rather than focussing on buzzwords that stakeholders feel forced to use as ornaments in their applications;

- Think of the cultural scene as a whole, as a system with mutually dependent parts. Therefore the EU should invest in capacity-building in order to facilitate the accumulation of knowledge within Palestinian institutions, and to enable them to share their experiences and ‘lessons learned’ with others;
- Facilitate the application procedures;
- Monitor and evaluate the projects to avoid having initiatives fizzle out without any results;
- Help to strengthen Palestinian identity and be aligned with the aim of an independent Palestinian State;
- Help to reduce the considerable lack of coordination between the NGOs and individual actors in supporting networking;
- Open the application process up so that individual artists are also eligible for funding;
- Appoint a ‘local manager’ from the EU who could help to develop databases. The idea would be for Palestinians to be able to enter into personal contact with the EU representative instead of ‘receiving a manual describing how to apply’.

### EUNIC/European cultural institutes

According to the EUNIC representatives, the fact that they met for a workshop in Ramallah shows that ‘EUNIC is a reality here, not a fiction’.

The European stakeholders highlighted the strength of their cooperation with Palestinian civil society, along with their good relationship with government officials, particularly the minister of Culture. They also mentioned situations, however, in which cooperation with the Palestinians was ‘sensitive’ or even impossible due to political implications: for example, the ‘narrating Gaza’ project, where story-telling was used to claim ownership of land; or the attempt to organise an art-in-public-space programme in Jerusalem, which failed because the Palestinians refused to cooperate with the Israeli municipal administration.

The perception of Europe and the EU as donors is, according to the European stakeholders, not only a consequence of Palestinians' attitude, but also of problems on the European side. They noted a degree of ‘overkill’ in the European presence in Palestine: in Ramallah alone, there are about 15 representatives of EU Member States! According to the stakeholders, this ‘oversupply’ has a direct impact on the expectations of the Palestinians, encouraging them to take funding for granted, and view the EU ‘as a supermarket’. When we asked them to formulate recommendations, they suggested the following:

- The EU should act as a coordinator on various levels: between the EUNIC members and the Palestinian stakeholders (for example, by organising regular meetings); between the EUNIC members and Palestinian government officials; among the Palestinians themselves (the local Palestinian institutions and the private actors that compete with one another);
- The EU could also coordinate the activities and programmes among the Member States in order to avoid duplication and overlapping;
- The EU should create more cultural programmes for Gaza as a neglected area, instead of spreading the money throughout the whole country. This could compensate to some degree

the Hamas government's lack of interest in culture ('Hamas is not interested in preserving Christian columns in Gaza') and help to protect Christian archaeological sites;

- Within its programmes, the EU should be careful not to discriminate against minorities (for example, Christians in Palestine);
- The EU could establish 'cultural centres' instead of 'national cultural centres';
- The EU could develop and offer management-training programmes on a EU level.

### EU Delegation

Despite the wide range of activities it carries out, the EU Delegation in Jerusalem is of the view that Palestinian cultural operators know very little about the EU. They are often not even aware that their activities are supported in part by the EU, because the funding is channelled through the national cultural institutes. In common with the Palestinian stakeholders, the head of the EU delegation considers the establishment of an independent Palestinian State to be the main aim of EU activities. 'If culture helps to achieve this aim, cultural programmes have their legitimacy', he said. Furthermore, he suggested that the EU enhance its visibility in order to better highlight what has already been done in the cultural field in Palestine.

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## CONCLUSIONS

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Due to its status as an ENP country and the extensive presence of European national cultural institutes, the geographical priorities of the Palestinian Territories are clearly to be found within the borders of Europe, understood as the EU, where the main donors for national and international cultural activities are also located. Europe in general, and the EU in particular, is the most important partner for Palestine's national and international cultural activities. However, given the dependence on foreign support, governmental and nongovernmental stakeholders from both sides criticise the present cooperation as a 'donor-recipient relationship'. They would like the EU to think about how an equal partnership could be established – not by implementing more programmes, but better synchronized ones, on the basis of a holistic view of the cultural scene of Palestine.

First of all, cooperation partners for the EU should not come from civil society only, but include the ministries of the Palestinian National Authority (PNA), formally responsible for international cultural relations. Although private stakeholders are more powerful, a future EU strategy should consider the proposals and needs formulated by the government – which enjoys good relations with the civil society. The needs, expectations and priorities as laid down in the *Culture Sector Strategic Plan 2011-13*, launched by the MC together with representatives from private Palestinian cultural institutions in 2010, should be taken into account in any future European strategy for the region.

Furthermore, the EU should recognise that every part of the Palestinian Territories needs a specific approaching accordance with local needs, due to the geopolitical situation of fragmentation into different areas (the West Bank, Gaza, East Jerusalem). Palestinian stakeholders as well as officials at the EU Delegation proposed that regions and areas such as East Jerusalem and the Gaza Strip should have their own 'EU portfolio', tailor-made to their specific requirements. There also are high expectations in Palestine regarding the ability of the EU to pressure government(s) to facilitate visa agreements – particularly since not only the Palestinians themselves, but also stakeholders from Europe face severe travel limitations.

Government officials as well as private actors also proposed that the EU should play a supranational coordination role on different levels: among the Member States in order to avoid duplication and overlapping of activities; between the local EUNIC members and the Palestinian stakeholders (for example, by organising regular meetings); between the EUNIC members and government officials; among the Palestinians themselves (the Palestinian local institutions and private actors are in competition with one another). The stakeholders therefore suggested the appointment of a 'local EU manager' who could coordinate the activities and help to develop databases. The ability to enter into personal contact with the EU is crucial for all Palestinian stakeholders.

Concerning future EU Programmes for the Palestinian Territories, the EU should take note that several stakeholders criticise existing EU/European content guidelines for grants, and even feel threatened or pressured by them: 'You want us to look the same as you.', or: 'We have to flirt with the EU in order to receive your money', are common complaints. The EU must not lose sight of the

fact that European activities in Palestine take place in a context which is not entirely in line with certain European values such as 'peace building', 'gender equality', 'democracy' and 'human rights', and which is, at times, characterised by monocultural concepts of essentialized identities.

In addition, the EU should focus on capacity-building and support long-term projects that would allow the Palestinians to accumulate and share knowledge, instead of supporting 'single-shot' one-off programmes. These projects and programmes should be monitored and evaluated, reducing the number of initiatives that fizzle out without bearing any fruits. The heritage sector and tourism are seen as particularly promising; the EU could coordinate the activities of foreign NGOs working in the former to avoid that sites/projects were abandoned; and it could support activities that strengthen community-based tourism.

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## ANNEXES

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### Annex I: Methodology and list of people contacted

As was the case for all countries concerned, the first step in the preparation was the so-called ‘mapping’ process. This consisted of desk research as well as the reply to the mapping questionnaire provided by the MC office. This material provided the basis for further inquiry through the consultation process in the Palestinian Territories from October 20-25, 2013, with the support from **Yves Corbel**, Consulat Général de France in Jerusalem.

In this frame, the following workshops and face-to-face interviews took place:

#### Monday, October 21, Jerusalem

- 9h-9h45 Interview with **Derek Elias**, Head of the UNESCO Office, Ramallah
- 10h-13h Workshop with artists and stakeholders. Participants:
- **Rania Elias**, Director, Yabous Cultural Center Jerusalem
  - **Mohammad Halayka**, Executive Director, El-Hakawati Theatre, Jerusalem
- 14h30-15h45 Discussion with the EU-Delegation. Participants:
- **John Gatt-Rutter**, Head of Delegation
  - **Julia Koch**, Head of the Political Section, Press and Information
  - **David Geer**, Deputy EU Representative
  - **Antonia Zafeiri**, Communication and Information Officer
  - **Shadi Othman**, Communication and Information Officer
- 17h00-17h30 Interview with **Dr. Jörg Schumacher**, Head of the Goethe-Institut Ramallah

#### Tuesday, October 22

- 9h-10h Interview with **Jack Persekian**, Director and Head Curator ‘The Palestinian Museum’
- 11h-14h Workshop with stakeholders in Ramallah. Participants:
- **Hirba Aslan**, PR & Media Coordinator, Birzeit University
  - **Iman Hammouri**, Director, Popular Art Centre El Bireh
  - **Sameh Khader**, Museum Manager, Mahmoud Darwish Museum, Ramallah
  - **Khalid Jarrar**, artist, Ramallah
  - **Majd Hajjaj**, PR Officer, First Ramallah Group, Ramallah
  - **Céline Dagher**, Resource development office, Al-Kamandjati Association
  - **Futhi Darwish**, Director, Tawaswi-Museum
  - **Yves Corbel**, Cultural Attaché, Consulat Général de France
  - **Zeina Soudi**, Project-Coordinator, Ramallah Municipality
  - **Inass Yassin**, Director, Museum, Birzeit University
  - **Julien Chiappone-Lucchesi**, Director, Institut français, Ramallah
- 14h30-16h30 Interview with **Anwar Abu Aishah**, Minister of Culture
- 17h-18h Interview with **George Ibrahim**, General Director, Al-Kassaba Theatre & Cinematheque

### Wednesday, October 23

- 9h-10h Interview with **Dr. Henry R.Y. Jaqaman**, V.P. for Academic Affairs, and Hirba Aslan, PR & Media Coordinator, Birzeit University
- 11h-14h Workshop with EUNIC. Participants:
- **Julien Chiappone-Lucchesi**, Director, Institut français, Ramallah
  - **Jorge Lob de Mesquite**, Representative of Portugal to Palestine
  - **Karen Nordemann**, Director, The Danish House in Palestine
- 14h-16h Interview with **Mahmoud Hashhash**, al-Qattan Foundation, Ramallah

### Thursday, October 24

- 11h-13h Interview with **Dr. Hamdan Taha**, Deputy Minister, Department of Antiquities and Cultural Heritage, Ministry of Tourism and Antiquities, Ramallah
- 14h-16h Workshop with stakeholders from the heritage sector, Jerusalem. Participants:
- **Jean Sylvain Caillou**, Institut français du Proche-Orient
  - **Marie-Lene Barret**
  - **René Alter**

## Annex II: EU-Palestinian joint programmes and initiatives

### A. EU-Palestinian cultural cooperation activities run by the EU Delegation

#### The EU Cultural Programme 2012<sup>33</sup>

The Cultural Activities programme calls for dialogue and exchange between cultures and promotes intercultural cooperation between the EU and the Mediterranean partners. The EU recognizes the importance of cultural and artistic projects, and has funded numerous projects across the occupied Palestinian territory (oPt) and in the region. Such actions help maintain the spirit and tradition of Palestinian customs and art while contributing to the development of Palestinians' cultural community. They also help preserve and reinforce a sense of Palestinian identity as well as foster acknowledgment of Palestinian culture throughout the Mediterranean area.

In order to realise the programme's objectives, the EU provides funds to both local and regional organisers, for a wide range of cultural actions including dance, music, film festivals, theatre productions, exhibitions etc.

The grants are awarded on the basis of competitive annual call for proposals.

**The Global Objective** of this Call for Proposal is the reinforcement of the regional cooperation and South-South integration through the promotion of **gender -aware** dialogue and exchange between cultures.

The **specific objectives** of this Call for Proposals are:

- A. The protection and promotion of Palestinian cultural heritage, identity and cultural life and creation of awareness both locally and internationally;
- B. The promotion of intercultural cooperation between the oPt, the EU and other Mediterranean partners to strengthen the visibility of the Euro-Mediterranean Partnership.

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<sup>33</sup> Information provided by the EU Delegation in Palestine.

In line with the strategy of the Palestinian Authority for the culture sector, proposals under this call must address at least one of the **priorities** below:

- Promotion of the creativity of Palestinian artists, men and women, through exchange and cooperation between contemporary artists in the oPt and the Euro-Mediterranean region;
- Preservation, awareness and visibility of the Palestinian cultural heritage both at national and international level involving especially youth, women and children;
- Promotion of the cultural participation for the consolidation of social cohesion, including promotion of culture in primary/secondary schools curricula;
- Promotion of gender equality, including combating stereotypes, in all spheres of the society through cultural productions.

**Cultural Programme 2012 – Implementation 2013**

**List of awarded projects**

Title	Organisation	Partner	Start & end dates	Amount	Description
<b>Birzeit 6<sup>th</sup> Heritage Week</b>	Rozana Association for the Development of Architectural Heritage	N/A	02/01/2013 02/10/2013	85,000€	<p><i>Overall objective:</i> To strengthen and promote the visibility and awareness of available Palestinian culture and cultural heritage resources, capacities and intercultural dialogue be it locally, regionally, and internationally to instill cultural and socio-economic development in rural Palestine, involving especially youth and women organisations.</p> <p><i>Specific objectives:</i> 1) To promote and associate rural development in Birzeit with available resources of culture and cultural heritage being harnessed in the preserved courtyards, rehabilitated alleys, and revamped attics of Birzeit historical centre to serve as a platform for a variety of Palestinian proceedings; music, dance, film screening, theatre performances, local productions, handcrafts exhibits, galleries, children's activities and international displays. 2) To network and partner with pertinent local, national and international stakeholders to create synergies, diversify the event, and to strengthen the potential for intercultural dialogue promoting social cohesion whilst maximizing the socio economic and cultural impact of the action. 3) To empower and build the capacities of youth, women, community stakeholders, and beneficiaries by involving them in the design, management, and implementation processes hence creating an environment that nurtures imminent cultural, artistic, and economic leaders.</p>
<b>Palestine International Festival for Dance and Music 2013</b>	Popular Art Centre	None	02/01/2013 02/08/2013	86,500€	<p><i>Overall objective:</i> To contribute to cross-cultural exchange, dialogue and understanding between Palestine, Europe and other Southern countries through performing arts.</p> <p><i>Specific objectives:</i> To provide the opportunity for the Palestinian community to be exposed to a variety of artistic performances from Europe and the Arab countries. To encourage and support the performances of Palestinian artists and local groups.</p>
<b>The uniqueness of Bedouin legends and fairy tales</b>	Vento di Terra NGO		02/01/2013 01/01/2014	95,576€	<p><i>Overall objective:</i> Promote the uniqueness of Bedouin culture at regional and international level.</p>

narrated through Bedouin children's eyes					<i>Specific objectives:</i> Valorize the specificity of Bedouin identity and culture through the diffusion, locally and abroad, of Bedouin traditional legends and fairy tales illustrated by young Palestinian and European men and women artists.
<b>Mobile Libraries for future generations: the BIBLIOBUS (Bus el-Kutub)</b>	ARCS Arci Cultura e Sviluppo		02/01/2013 01/01/2014	84,224 €	<i>General objective:</i> To contribute to Palestinian society upgrading through cultural and educational promotion.  <i>Specific objectives:</i> 1) To facilitate access to culture for everybody, in particular for children and women living in marginalized areas of the Gaza Strip; 2) To promote reading and animation activities addressing children's personal development and welfare; 3) To contribute to contrast the marginalization of children and women in Gaza Strip through cultural activities and voluntary work promotion.
<b>Through Sea to See: Establishing a School of Arts in Anabta, Tulkarem District</b>	Dar Qandeel for Arts and Culture Association	Botti du Shcoggiu Italian	02/01/2013 01/07/2013	77,706 €	<i>Overall objective:</i> To contribute to improve exchange of artistic experience and cultural cooperation between Italian and Palestinian artists as a way to increase Palestinian artists' creativity and awareness of the common cultural Mediterranean heritage.  <i>Specific objectives:</i> Establishing a School of Arts through Tulkarem and Isola di San Pietro (Sardinia, Italy) artistic organisation as a way to promote Palestinian art and increase Mediterranean artistic exchange, Anabta, Tulkarem District.
<b>The Palestinian Youth Orchestra</b>	Edward Said National Conservatory of Music	None	02/01/2013 01/01/2014	100,000 €	<i>Overall objective:</i> - To foster and strengthen the national identity and the rich cultural and artistic heritage of the Palestinian people, living in the oPt or in the diaspora. - To promote recognition and increase the awareness of the rich Palestinian cultural heritage both at national and international level.  <i>Specific objectives:</i> 1) Development of the Palestine Youth Orchestra which gathers young talented Palestinian musicians from Palestine and Diaspora; 2) Enriching interactive exchange of experiences among the Palestinian young musicians from all parts of Historic Palestine, while enhancing ESNM's community and European relations.
<b>Shashat's 9<sup>th</sup></b>	Shashat Women's		01/04/2013	99,339 €	<i>Overall objective:</i>

<b>Women's Film Festival: What's in a Stereotype</b>	Cinema		31/12/2013		Counter stereotypes of Palestinian women in Palestinian popular culture. <i>Specific objectives:</i> Promote public awareness through the use of film/video of the impact of stereotyping on Palestinian women's lives.
<b>Alone we stand: addressing women loneliness through theatre and cross-cultural exchange between Palestine and Italy</b>	Al-Harah Theater	Teatro dell'Argine (TdA), Italian. Oxfam Italia (OIT)	01/03/2013 31/01/2014	96,556.8 €	<i>Overall objective:</i> To contribute to the consolidation of a more gender-aware intercultural cooperation between oPt and Italy. <i>Specific objectives:</i> To enhance, through cross-cultural exchanges, Palestinian theatre creativity and its power to promote social change with regards to gender-related stereotypes and prejudices
<b>Children's Festival Bethlehem 2012</b>	Lower-Austrian Children's Festival (German: NÖ Kinder Sommer Spiele)	None	15/05/2012 15/08/2012	10,000 €	<i>Objectives:</i> Bringing joy and hope to the children, youth and families of Bethlehem and Palestine. Bring a larger group of Austria children and youth to Bethlehem to foster intercultural collaboration in joint cultural events. Enable contact between young people from Palestine and Austria. Organizing a broad range of activities and invite local children and youth for active participation in the events. Encourage European cities of other EU States to continue this festival for the children of Bethlehem in the years to come.

**List of awarded grants**  
**Call for Proposals 2010 – Implementation 2011**

Title	Organisation	Partner	Start & end dates	Amount	Description
<b>A Public archive of Palestinian Folk Songs</b>	Bethlehem University	University of Heidelberg – Talita Kumi School	03/01/2011 03/01/2012	48,259€	<p>The overall objective of the proposal is to contribute to the preservation of the oral Palestinian cultural heritage. The Palestinian folk song, as manifested in both music and dance, is a key ingredient in this heritage and of great importance to the Palestinian identity.</p> <p>The specific objective of the proposal is</p> <ol style="list-style-type: none"> <li>1) to establish a comprehensive archive of Palestinian Folk Songs in the West Bank and Gaza, which will interact with schools universities, researchers, artists and the general public and</li> <li>2) to build capacity for its continued operation.</li> </ol>
<b>Music Festivals – a language transcending boundaries</b>	Edward Saïd National Conservatory of Music	N/A	03/01/2011 03/01/2012	50,000€	<p><i>Overall objective:</i> Promotion of dialogue between different expressions of world music with emphasis on European and Arabic music.</p> <p><i>Specific objectives:</i> Enriching the Palestinian musical scene and its exposure regionally and internationally.</p>
<b>Visual Arts Programme 2011</b>	Palestinian Art Court-Al Housh	Al Mamal Foundation, International academy of arts	03/01/2011 03/01/2012	50,000€	<p>Enable and encourage the creation, production and exhibition of new artworks in Palestine;  Document, research and publish works of pioneer artists;  Generate an interaction point between Palestinian, Arab and international artists and create an opportunity for discussion, dialogue, interaction and intercultural exchange;  Contribute to breaking the isolation of Palestine from the world;  Encourage and foster art production;  Enhance partnerships among Palestinian &amp; international organizations &amp; individual working in visual arts;  Foster and encourage exchange of ideas and sharing expertise.</p>
<b>Children Photography Studio for Cultural archive and exchange</b>	Palestinian Youth Union	N/A	03/01/2011 02/10/2011	45,989€	<p>Promote the Palestinian culture and heritage.  Increase awareness in the Palestinian cultural heritage that is in danger.  Promote culture through artistic tools, and use these tools as means of dialogue.  Archive by photos the Palestinian cultural heritage in danger.  Exchange and promote cultures from diversity countries, and spread awareness in respect</p>

					<p>others cultures.          Improve artistic aspects for the Palestinian children.          Cover the lack between the Palestinian children and their culture and heritage.</p>
<b>Celebrating Cultural Heritage through Participatory Videos sphere</b>	Europe Direct Mosta	Leaders Organisation	03/01/2011 02/01/2012	50,000€	<p>To promote the Palestinian cultural heritage both locally and internationally.          To promote cultural diversity through intercultural cooperation in Palestine.          To empower Palestinian youth to assume leadership roles in the cultural sphere.          To empower young Palestinians in documenting and promoting Palestinian heritage on the local and international levels.</p>
<b>Involving Palestinian youth as actors in the preservation of their cultural heritage</b>	Association d'échanges culturels Hébron-France	N/A	03/01/2011 02/01/2012	43,040€	<ul style="list-style-type: none"> <li>- Better knowledge of the Palestinian heritage and raising awareness of youth and teachers of the protection of cultural and natural heritage;</li> <li>- Involve the youth and the teachers in the community in order to broaden the scope of the activities;</li> <li>- Provide opportunities for inhabitants and tourists to exchange knowledge and respect about the heritage issue.</li> </ul>
<b>Holy Land Mosaics – A bridge of tesserae across the Mediterranean</b>	MOSAIC Centre – Committee For the Promotion of Tourism in the Governorate of Jericho	Associazione di Terra Santa	03/01/2011 02/09/2011	50,000€	<p>To deepen the knowledge about Palestinian mosaic heritage and to contribute reviving the ancient technique of mosaic decoration in the Mediterranean region.          To promote the creativity of Palestinian mosaic artists through exchange among contemporary artists in the Occupied Palestinian Territory and the Euro-Mediterranean region.          To build awareness among Palestinians and Europeans about Palestinian cultural heritage and about the importance of its preservation and enhancement.          To promote the inter-cultural cooperation between the EU and the Mediterranean partners and the visibility of the Euro-Mediterranean Partnership.</p>
<b>Ramallah Contemporary Dance Festival 2011</b>	Sareyyet Ramallah – First Ramallah Group	Al Kasaba	03/01/2011 02/07/2011	50,000€	<p>Spread awareness about contemporary dance among Palestinian audiences in different cities and increase the perception of dance as a source of culture.          Highlight the importance of Palestinian folklore dance and promote its role in preserving cultural heritage and introduce folklore dance to international dancers.          Create a platform where local dancers and international dancers can meet and exchange experiences and dance techniques and develop channels of communication.          Contribute to the development of the dance sector and embark on its role in preserving culture.          Improve the skills of local dancers in contemporary dance techniques.</p>

## B. EU-Palestinian cultural cooperation activities run by the Commission Headquarters

Special Action 2009 – Culture Programme			
<p><b>Objectives:</b> Support cultural cooperation projects aimed at cultural exchanges between the countries taking part in the Programme and <i>Third Countries</i>, which have concluded association or cooperation agreements with the EU, provided that the latter contain cultural clauses. Every year one or more <i>Third Country(ies)</i> is/are selected for that particular year. The action must generate a concrete international cooperation dimension. For the special action in 2009, the European Commission proposed to concentrate on the EU Neighbourhood and the eligible third countries were: Armenia, Belarus, Egypt, Georgia, Jordan, Moldova, occupied Palestinian Territory and Tunisia. Duration: 2009-2010 Budget per project: 50,000-200,000 € <a href="http://eacea.ec.europa.eu/culture/funding/2009/call_strand_13_2009_en.php">http://eacea.ec.europa.eu/culture/funding/2009/call_strand_13_2009_en.php</a></p>			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<b>ROAD AND DESIRES – theatre overpasses frontiers</b>	The project aims to improve mutual knowledge, recognition, respect of cultures as a way to overpass frontiers and separations. It aims to create a real encounter, for common work between artists, intellectuals, youth, between people that suffer the effects of war and people who are sensitive to the issues of peace through culture. The expected results concern the elaboration of innovative intercultural artistic practices as a way to favour dialogue and mutual exchange in contexts of conflict and for the promotion of a practice of peace among equals.	11/2009 – 11/2010 150.000,00 €	<a href="http://eacea.ec.europa.eu/culture/funding/2009/call_strand_13_2009_en.php">http://eacea.ec.europa.eu/culture/funding/2009/call_strand_13_2009_en.php</a>
Special Action 2010 – Culture Programme			
<p><b>Objectives:</b> The special action in 2010 was open for EU Neighbourhood countries which have concluded association or cooperation agreements with the Community and ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The eligible third countries were: Armenia, Azerbaijan, Belarus, Egypt, Georgia, Jordan, Moldova, occupied Palestinian Territory, Tunisia and Ukraine. Azerbaijan and Ukraine have been added as from the 1<sup>st</sup> of March as they have signed the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Duration: 2010-2011 Budget per project: 50,000-200,000 € <a href="http://eacea.ec.europa.eu/culture/funding/2010/call_strand_13_2010_en.php">http://eacea.ec.europa.eu/culture/funding/2010/call_strand_13_2010_en.php</a></p>			
<b>Meeting Cultures Between the Lines</b>	The general idea of the project ‘Meeting Cultures Between the Lines’ is to connect the European – Mediterranean countries through literature, translation and cultural activities in general. The MCBL project aims at encouraging cultural exchanges between European and	01/11/10 – 31/10/11 59,369.00 €	<a href="http://eacea.ec.europa.eu/culture/funding/2010/call_strand_13_2010_en.php">http://eacea.ec.europa.eu/culture/funding/2010/call_strand_13_2010_en.php</a>

	Arabic countries. The mobility of people in the cultural sector and the circulation of their cultural works are bound to promote the recognition and sharing of common cultural values. This will be achieved through bringing together in close cooperation between writers and translators from Palestine and several European countries – Bulgaria, Cyprus, Greece, Romania and Serbia, who will use translation as the key to understanding and tolerance.		
<b>Performing Arts Cooperation between Central Europe and Palestine – The Clowndoctors</b>	<p>The project focuses upon the very special interface between art and society embodied in the clowndoctors: a group of two actors who visit the wards of hospitals and care homes to give three to five-hour performances that are specially conceived for an audience of seriously ill children or people requiring special care.</p> <p>The recognized work of these artists supports the clinical healing process, using the magic of comedy and theatre as an effective means of reducing the psychological stress and hospital-induced isolation experienced by patients.</p>	01/01/11 – 01/01/12 200,000.00 €	<a href="http://www.rednoses.eu/media/news/eu-palestine">www.rednoses.eu/media/news/eu-palestine</a>
<b>Euromedinculture(s) Arts Forum: sharing &amp; creating 2011/2013</b>	EUROMEDINCULTURE(s) is a network of public authorities, universities, research centres and non-governmental cultural organisations, which are all located in Europe and the Mediterranean region. To date, it comprises 29 members representing 21 countries. The objective of the network is the exchange and cultural cooperation between performers and artists, distributors, and people involved with culture in countries in this region which makes up a patchwork of artistic identities rich in shared history.	200,000.00 €	<a href="http://www.euromedinculture.org">www.euromedinculture.org</a>
<b>Euromed Heritage IV<sup>34</sup></b>			
<p><b>Euromed Heritage IV</b> (2008-2012) carries forward the achievements of Heritage I + II + III, in the process of recognising culture as a catalyst for mutual understanding between the people of the Mediterranean region. Today embedded in the European Neighbourhood Policy and with a budget of EUR 17 million, Euromed Heritage IV contributes to the exchange of experiences on cultural heritage, creates networks and promotes cooperation. It is based on the objectives defined in the <a href="#">Strategy for the Development of Euro-Mediterranean Heritage: priorities from Mediterranean Countries (2007-2013)</a> and focuses on local populations' appropriation of their cultural heritage and favours access to education on this subject. It supports a framework for exchanging experiences, channelling the dissemination of best practices and new perspectives aimed at the development of an institutional cultural environment.</p> <p>Duration: 2008-2012 Budget: 17 million € <a href="http://www.euromedheritage.net">www.euromedheritage.net</a></p>			
<b>Mutual Heritage: From historical</b>	The protection and promotion of tangible and intangible cultural heritage, as an expression of cultural diversity, has been recognized by UNESCO Universal Declaration on Cultural	01/03/09 – 01/12/12	<a href="http://www.mutualheritage.net">www.mutualheritage.net</a>

<sup>34</sup> Regional Programme covering the following countries: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territory, Syria and Tunisia.

<p><b>integration to contemporary active participation</b></p>	<p>Diversity, 2001, as a driving force in sustainable development, an asset to contribute to poverty reduction, mutual understanding and peace-building. Tangier, with its historical and multicultural Medina, and Siwa, an ancient oasis in the western desert of Egypt, are linked in this proposal through their important cultural heritage and eventually the lack of a strategic plan for the preservation and enhancement of their centennial cultural specificities.</p> <p><b>Objectives:</b>  The overall objective of this project is to preserve and enhance the local cultural heritage in Morocco and Egypt within a sustainable development framework: the challenge of the action is to leverage on the basic principles of sustainability – such as participation, local ownership and knowledge dissemination. The action aims at promoting better knowledge and understanding of the local cultural asset, thus creating effective management tools for sustainable safeguard of the tangible and intangible heritage of the specific culture in Tangier and Siwa.</p> <p>The final beneficiaries of the action will be the whole population of Siwa and the Medina of Tangier, mostly women and youth. The project is carried out by the Italian NGO COSPE in partnership with SCDEC (Siwa Community Development and Environment Conservation), a local NGO involved in sustainable development programmes in Siwa and Al Boughaz, a local cultural association engaged in preserving the historical heritage of Tangier and its Medina.</p>	<p>1,609,363 €</p>	
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**Euromed Audiovisual III<sup>35</sup>**

*run by EC Headquarters*

**Objectives:**

The programme aims to contribute to intercultural dialogue and cultural diversity through support for the development of cinematographic and audiovisual capacity in the Partner Countries. It promotes complementarity and integration of the region’s film and audiovisual industries, while seeking to harmonise public sector policy and legislation. Developed on the basis of the Strategy for the Development of a Euro-Mediterranean Audiovisual Cooperation, it builds on the achievements of Euromed Audiovisual I and [Euromed Audiovisual II](#), aiming to tap into the potential of a developing audiovisual market in the region, and to assist Mediterranean films in securing a place on the global scene.

**What does it do?**

The programme contributes to the reinforcement of a Southern Mediterranean film industry through actions supporting the emergence of an audience for such films and the creation of a market for their distribution.

It contributes towards a job-creating film industry through the sharing of technologies and know-how, the encouragement of cooperation between producers, distributors and other operators at a Euro-Mediterranean level, and assistance towards the harmonisation of legislative frameworks and professional practices.

It also seeks to prepare the ground for a regional support mechanism for the film industry, which will examine the implementation of a regional financial support mechanism,

<sup>35</sup> Ibid.

update existing financing systems in each country and make easier co-productions between the Partner Countries and Europe.

Duration: 2009-2014

Budget: 11 million €

[www.euromedaudiovisuel.net](http://www.euromedaudiovisuel.net)

### Media and culture for development in the Southern Mediterranean region<sup>36</sup>

#### Objectives

The overall objective of the programme is to support the efforts of the Southern Mediterranean countries' in building deep-rooted democracy and to contribute to their sustainable economic, social and human development, through regional co-operation in the fields of media and culture.

Specifically, the programme seeks to reinforce the role of media and culture as vectors for democratisation, and economic and social development for societies in the Southern Mediterranean.

#### What does it do?

In the media field, the programme embraces people as well as public and private organisations that provide online and offline news reporting/journalism. Inter alia, the programme targets the mainstream public media in the Southern Mediterranean (e.g. print, TV and radio, and online) as well as independent media outlets including community media.

The programme develops capacities of the media operators as a vector for democratisation and human rights, and also supports efforts to improve media legislation and enhance the capacities of media regulators.

The programme supports activities fostering cultural policy reform and reinforcing the capacity of cultural policy makers, as well as promoting investment and the development of cultural operators' business capabilities. In the context of the programme, culture covers core arts areas (performing arts, visual arts, cultural and architectural heritage and literature), cultural industries (film, DVD and video, television and radio, video games, new media, music, books and press), and creative industries (industries, which use culture as an input but whose outputs are mainly functional, including architecture, advertising, design and fashion).

Duration: 2013-2017

Budget: 17 Million €

[www.enpi-info.eu/mainmed.php?id=486&id\\_type=10](http://www.enpi-info.eu/mainmed.php?id=486&id_type=10)

The new Creative Europe programme (2014 -2020) will be open for Palestinian Membership. Audiovisual sector professionals from Palestine will also be able to participate in some actions of the MEDIA Sub-programme.

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<sup>36</sup> Implementation starts in 2014.

## Annex III: Bibliography and references

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