

المتحف  
الفالسطيني

the  
palestinian  
museum

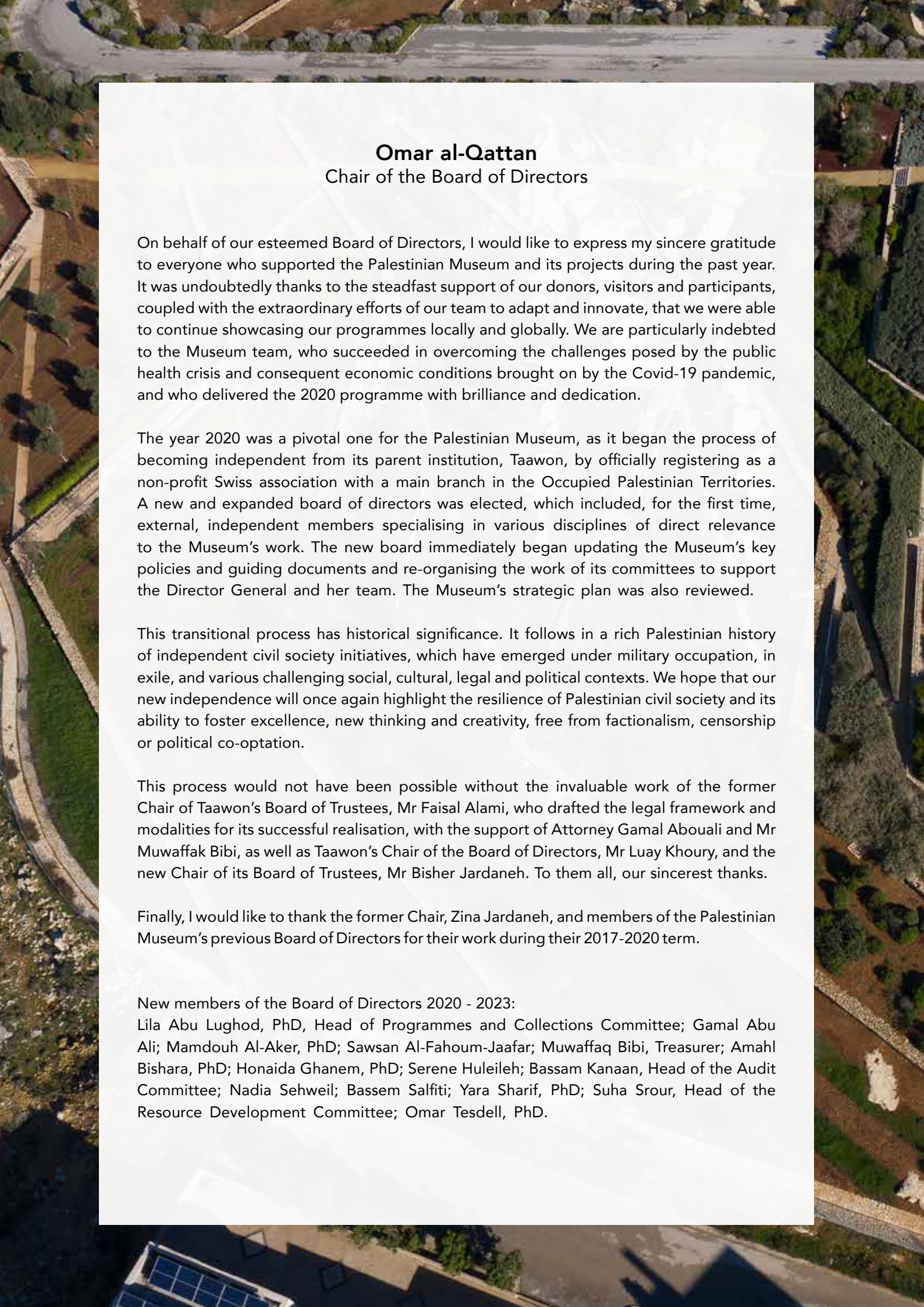
جمعية غير حكومية Non-Governmental Association

# ANNUAL REPORT 2020



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## Omar al-Qattan

Chair of the Board of Directors

On behalf of our esteemed Board of Directors, I would like to express my sincere gratitude to everyone who supported the Palestinian Museum and its projects during the past year. It was undoubtedly thanks to the steadfast support of our donors, visitors and participants, coupled with the extraordinary efforts of our team to adapt and innovate, that we were able to continue showcasing our programmes locally and globally. We are particularly indebted to the Museum team, who succeeded in overcoming the challenges posed by the public health crisis and consequent economic conditions brought on by the Covid-19 pandemic, and who delivered the 2020 programme with brilliance and dedication.

The year 2020 was a pivotal one for the Palestinian Museum, as it began the process of becoming independent from its parent institution, Taawon, by officially registering as a non-profit Swiss association with a main branch in the Occupied Palestinian Territories. A new and expanded board of directors was elected, which included, for the first time, external, independent members specialising in various disciplines of direct relevance to the Museum's work. The new board immediately began updating the Museum's key policies and guiding documents and re-organising the work of its committees to support the Director General and her team. The Museum's strategic plan was also reviewed.

This transitional process has historical significance. It follows in a rich Palestinian history of independent civil society initiatives, which have emerged under military occupation, in exile, and various challenging social, cultural, legal and political contexts. We hope that our new independence will once again highlight the resilience of Palestinian civil society and its ability to foster excellence, new thinking and creativity, free from factionalism, censorship or political co-optation.

This process would not have been possible without the invaluable work of the former Chair of Taawon's Board of Trustees, Mr Faisal Alami, who drafted the legal framework and modalities for its successful realisation, with the support of Attorney Gamal Abouali and Mr Muwaffak Bibi, as well as Taawon's Chair of the Board of Directors, Mr Luay Khoury, and the new Chair of its Board of Trustees, Mr Bisher Jardaneh. To them all, our sincerest thanks.

Finally, I would like to thank the former Chair, Zina Jardaneh, and members of the Palestinian Museum's previous Board of Directors for their work during their 2017-2020 term.

New members of the Board of Directors 2020 - 2023:

Lila Abu Lughod, PhD, Head of Programmes and Collections Committee; Gamal Abu Ali; Mamdouh Al-Aker, PhD; Sawsan Al-Fahoum-Jaafar; Muwaffaq Bibi, Treasurer; Amahl Bishara, PhD; Honaida Ghanem, PhD; Serene Huleileh; Bassam Kanaan, Head of the Audit Committee; Nadia Sehweil; Bassem Salfiti; Yara Sharif, PhD; Suha Srour, Head of the Resource Development Committee; Omar Tesdell, PhD.







## **Adila Laïdi-Hanieh, PhD**

General Director

As we welcome the year 2021 at the Palestinian Museum, we trust this new year will be full of regained vitality and activity, hoping that the pandemic will soon be over and that humanity will soon be looking forward to flourishing futures.

We are delighted to share with you the Museum's 2020 annual report. Per our new programmes strategy, we strove this year to continue to produce and disseminate emancipatory learning experiences about Palestine and its people, culture, and history. We attempted, through innovative programming, to reach Palestinians abroad. This was carried out through the Museum's diverse social media campaigns, digital archives events, and various electronic fora, as well as through a network of local and international partnerships that allow for an exchange of expertise, resources, exhibitions, and projects.

This has been an exceptional year in terms of circumstances and demands. However, we are proud to say that we have not sought any excuse to defer our commitments. On the contrary, we achieved our goals to the full. We were also able to capitalise on the achievements of 2019 by launching strategic and structural programmes geared towards supporting these achievements. We organised two exhibitions, opened the families' interactive space, ran a series of important public events, and launched new research grants in addition to organising on schedule the second annual Museum conference. The Museum also finalised all its commitments related to the running of the Conservation studio and the Digital Archive Project, the Palestinian Journeys website, the preparation of the panoramic map in the garden, the organisation of two upcoming exhibitions, and the launch of the Museum's first crowdfunding campaign.

Furthermore, we succeeded in fulfilling suspended obligations while we launched new programmes during the Covid-19 induced lockdown through the #MuseumFromHome-Palestine Perseveres Campaign. The campaign resonated all around the world, thus, enabling us to increase our audience and bolstering the Museum's reputation. These achievements were not just significant quantitatively, but also qualitatively, in alignment with all professional, administrative, and financial procedures. Commitment to these procedures ensures the high calibre of the language and design in all content presented through our platforms, including our knowledge-based, artistic, educational, intellectual, entertainment, visual and media content.

Arriving towards the end of this introduction, which serves as the threshold of an exceptional annual report for a commensurately exceptional year, I am pleased to express my sincere gratitude to my colleagues. The Museum's teams have gone above and beyond the call of duty despite the difficult circumstances due to psychological pressure resulting from working under social distancing and lockdowns. Yet, they were able to handle these circumstances with positivity and grace.

I also wish to thank the new Museum Board of Directors, who were able to establish a strong foundation for a new era characterised by institutional independence. We look forward to together achieving more objectives in the new year, as we continue along this unique and beautiful Palestinian journey.





# **Vision, Mission, and Values**

## **VISION**

A vibrant Palestinian culture.

## **MISSION**

The production and dissemination of emancipatory learning experiences about Palestine, its people and history through innovative programmes in Palestine and around the world.

## **VALUES**

### **Inclusivity**

The Palestinian Museum builds partnerships and bolsters Palestinian communities wherever they are.

### **Excellence**

The Palestinian Museum produces verifiably accurate content.

### **Creativity and Innovation**

The Palestinian Museum presents novel tools and concepts as well as innovative content across all its platforms.

### **Transparency**

The Palestinian Museum is accountable to society and strives to maintain its trust.

### **Independence**

The Palestinian Museum is an independent institution with no political affiliations.

### **Inspiration**

The Palestinian Museum is a source of hope for a free Palestinian future.

# زهرة وحنون FLOWERS AND ANEMONES



الحبيب شقائق النعمان  
رؤى صخور السطح من  
المخاض الصعب  
رؤى  
الماء أحمر  
بروق ريعنا  
أغانينا دم الخت الذي  
منه آية  
ها دم سقته أهد الحدي

Red flowers, the anemone, are common symbols of Palestinian identity, including that of the Gaza Strip, which blankets the plain. The anemone is also a frequent subject in Palestinian political art, used in Palestinian political art. In Palestinian folklore, the anemone is a symbol of martyrdom and love, often mentioned by writers and poets, among them Mahmoud Darwish, who in his poem, 'the Beloved'

# EXHIBITIONS





The Palestinian Museum seeks in all of its exhibitions to encourage the general public to immerse themselves in Palestinian culture, history, and art, through the production of knowledge-based museum visits. These exhibitions contribute to the production of new narratives around Palestine and serve as focal points for the various programmes of the Museum.

**“Glimmer of a Grove Beyond: Visual journeys through the landscape”**  
**Curated Selection from the Museum’s Collection of Palestinian political posters**  
 February 2020 - April 2020

The Palestinian Museum inaugurated its “Glimmer of a Grove Beyond: Visual Journeys through the Landscape” exhibition. The exhibition explores the visual representation of Palestinian geography and nature via a selection of political posters from the Museum’s permanent collection as well as its Palestinian Political Posters Collection. The latter was generously donated by former ambassador, Ali Kazak, and consists of 540 posters designed between the late 1960s and early 1990s. The exhibition was curated by Adele Jarrar and held in the Glass Gallery with an innovative scenography. It was divided into seven sections, classified iconographically and thematically, as follows: Sowing Liberation, Agency and Sanctity, Devastation as Landscape, Manifesting Palestine, Fida’i, Flowers and Anemones, and Reclaiming the Orange.

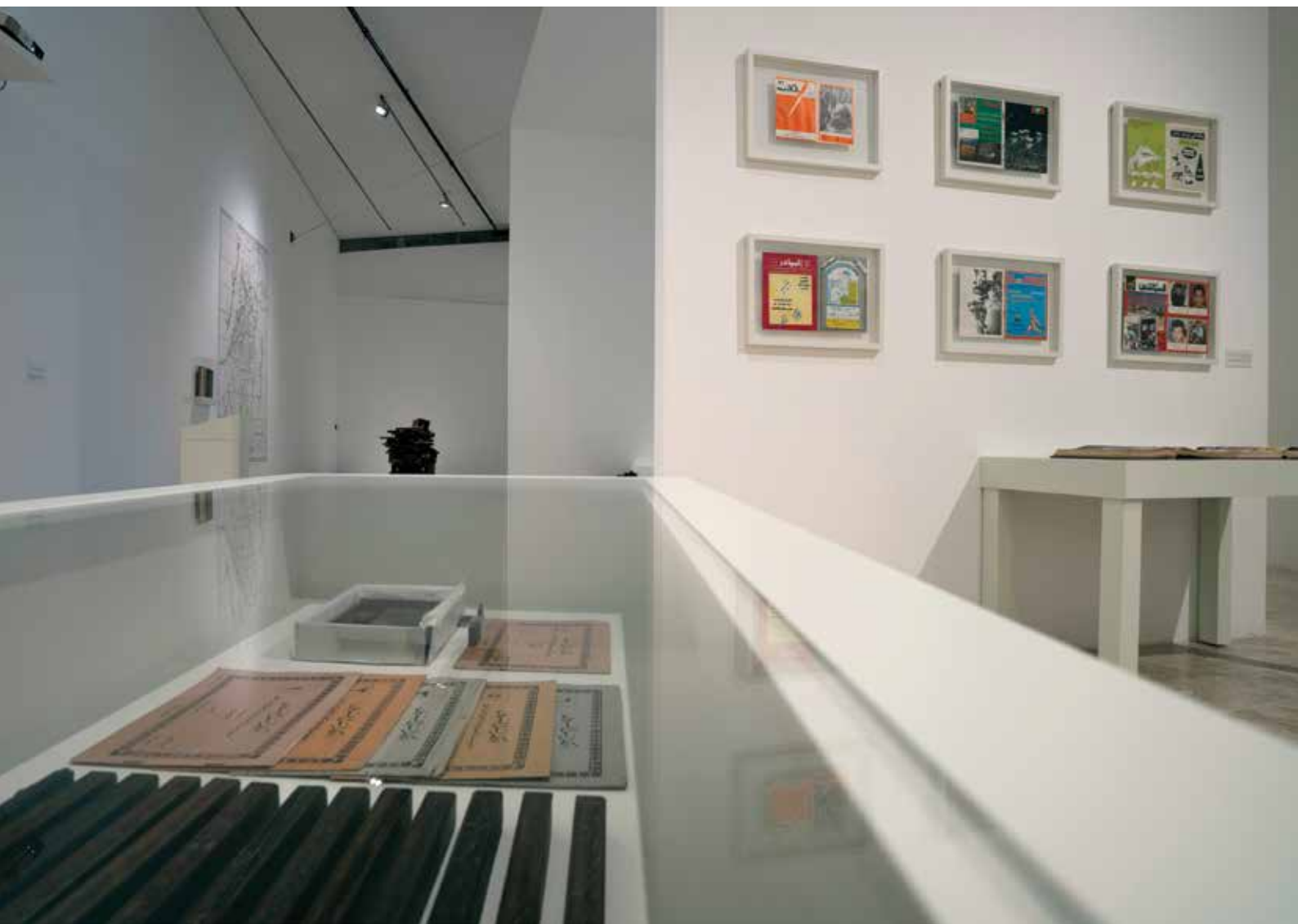


### **"Printed in Jerusalem: Mustamloun"**

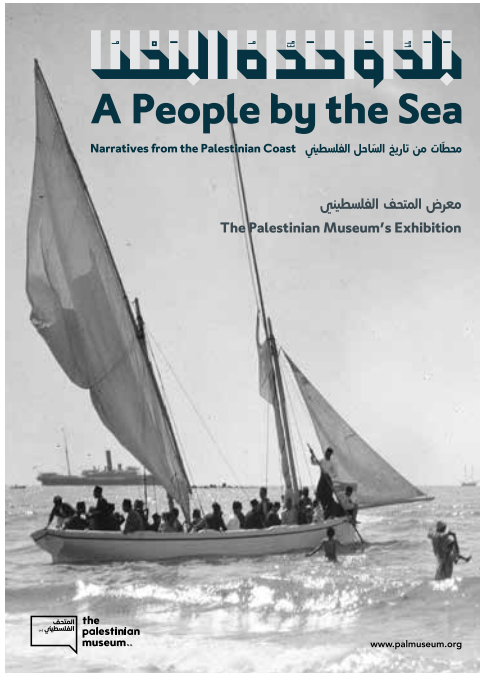
27 July 2020 - February 2021

Due to the closure caused by the Pandemic lockdown, the Museum opened this exhibition digitally during its first months by filming and publishing several video guided tours. This exhibition was organized in partnership with the Palestinian Heritage Museum at Dar Al-Tifl Al-Arabi Foundation, Jerusalem, where the first iteration of the exhibition was opened in late 2018. "Printed in Jerusalem" explores the relationship between publications and the people of the city. Its original curator, Bahaa Jubeh, who is also the Palestinian Museum's collections registrar, devised the second iteration, alongside guest curator Abdul Rahman Shabaneh, and assistant curator Sandy Rishmawi.

The main exhibition area was completed by designing the adjoining Glass Gallery as a families' interactive learning space. The gallery was developed along with interactive stations following the main themes of the exhibition and complemented the learning programmes designed for the Museum's youth visitors.







**Preparations for “A People by the Sea: Narratives of the Palestinian Coast (1748 – 1948)”**  
29 September 2021 – 31 October 2022

In September 2018, the Museum selected the fate of the Palestinian coast as the subject of its 5th exhibition. It was designed to be the Museum’s first exhibition based on in-depth historical research. Curated by Inass Yassin and assistant curator Ahmad Al-Aqra, the exhibition was developed based on original research, as well as input by many ad hoc advisers and a team of dedicated historical researchers, including the guidance of historians Adel Manna, PhD and Mahmoud Yazbek, PhD.

The exhibition engages with themes that have shaped the history of the Palestinian Coast from the eighteenth century until the present, by shedding light on the final years of the Ottoman Empire as it lies at the root of Palestine’s modern and contemporary history, before exploring the colonisation of Palestine and its repercussions up to the eve of the Nakba.

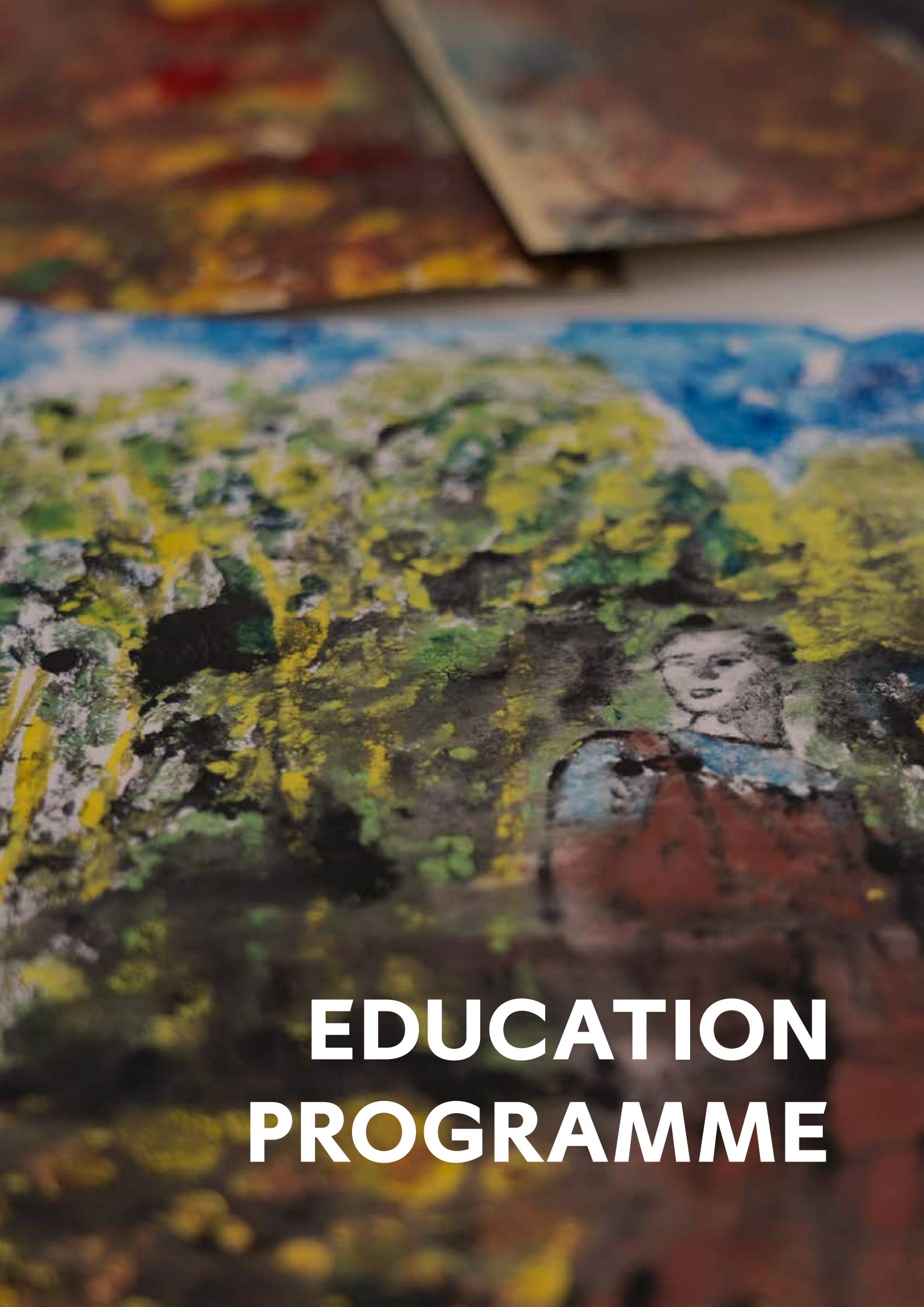
In 2020, work was carried out to set the exhibition design and production timeframes, finalizing the list of artworks to be borrowed and commissioned, refining archival research, and the production of the accompanying main concept paper.



**Preparations for Music in Palestine Exhibition**  
2022 - 2023

The Museum began preparing for its upcoming Music in Palestine Exhibition, as set in the five-year programme strategy. In 2020, the work for this exhibition was focused on holding a closed brainstorming research workshop, in line with the Museum’s new approach to exhibition development enacted in 2018. Several scholars and practitioners from Palestine and the diaspora participated in the workshop organised by musician and conductor Ramzi Abu Radwan along with the Museum’s Curatorial Department, where main issues and questions shaping the music field in Palestine were addressed. Each contributed research papers that will define the exhibition’s initial conceptual and research themes in 2021.





# EDUCATION PROGRAMME

The Education Programme is based on a range of objectives that ensure equal learning opportunities and experiences for all individuals accessing the Museum. The Museum designs and links its exhibitions with the public through learning activities, and by producing educational resources that promote and develop the Museum experience for youth and families. The Education Programme also strives to enrich the Museum's educational resources in general, in line with the Museum's Educational Philosophy, learning objectives set forth by the Ministry of Education, public and private educational institutions in Palestine as well as international educational standards. This year's planned programmes were disseminated digitally as a result of the lockdown. The Education Programme was able to implement about 20 activities with 500 participants, as follows:



### **Contribution to the campaign #MuseumFromHome**

This contribution included a series of interactive digital activities, which included inviting the public, particularly children, to produce artworks along certain themes, and a guide for children to browse the Palestine Journeys' website.



### **Electronic workshops for adolescents and children**

"The World in Basic Forms"

"Aesthetics and Techniques of Smartphone Photography and Videography"

"My Imaginary Friend Really Exists!"

"Graphic Printing"

"From Printing to Artistic Production"

"Conservation of Partially Damaged Documents"

"My Family at Six in the Morning"

"Genie, I wish for everything!"

"Hopping Alphabets"





**Creation of our first interactive family space accompanying the exhibition "Printed in Jerusalem: Mustamloun"**

Development of interactive educational content: Hana Irsheid.

Development of the visual production of the content: Obour Hashah

The Glass Gallery inside the Museum is intended to be a space for learning and exploration. It is designed to pique children's curiosity and engage them in a fun learning experience through imaginative play pertaining to the "Printed in Jerusalem" exhibition. The activities transmit knowledge to children that then help them develop critical thinking. The space was divided into six learning areas inspired by the exhibition: Tinkering in the Printing Press, Alternative Images, An Imagined Exhibition, Journeys, Crosswords, and Communiqué.

### **Symposia Series “Reflections on Jerusalemite Educators”**

In light of the lockdown’s effect on schools in Palestine, the Museum organised “Reflections on Jerusalemite Educators”, a series of symposia designed to shed light on prominent Jerusalemite figures who implemented innovative initiatives during challenging historical periods for Palestinians.

The first symposium was titled “Features of Khalil Sakakini’s Progressive Educational and Intellectual Project” and was carried out in partnership with the Khalil Sakakini Cultural Center and with the participation of Salim Tamari, PhD, Maher Sharif, PhD and moderated by Abaher el-Sakka, PhD.

The second symposium was titled “Khalil Al-Sakakini: Representations of his Pedagogical Practice in the Palestinian Education Sector.”, which was also carried out in collaboration with the Khalil Sakakini Cultural Center. The panellists included: Pioneering educator Munir Fasheh, PhD, Samer Sherif from the Arab Education Forum, Mohannad Abdel Hamid, PhD, Najeh Shahin, PhD, and moderator Abaher el-Sakka, PhD.

### **Course: Art in Education**

A series of three seminars totalling 50 hours, the course aims to integrate the arts in general, and the Museum’s exhibitions, in particular, in school curricula. It engages teachers and their students in producing educational and community-based school initiatives and projects. It further promotes art as a productive process. The course was carried out in collaboration with the Education and Research Development Programme at A.M. Qattan Foundation and supported by a grant from the VAFF programme (Visual Arts: A Flourishing Field) funded by Sweden. 14 teachers from different Palestinian districts participated in the course.

### **Exhibition Video Tour: “Kaaf at the Museum”**

The story “Kaaf at the Museum” takes children on a video tour of the “Printed in Jerusalem” exhibition. The story was written by Sara Zahran, performed by storyteller Mira Abu Hilal, and accompanied by musician Jalal Nader. The video was been uploaded onto the Museum’s social media platforms.

### **Open Call: Commissioning writers to write a series of children’s stories on the history of Palestinian art through objects**

The Museum issued an open call to commission children’s stories addressing the history of art in Palestine. The series is planned to revolve around the Museum’s exhibitions. An independent jury will be formed to select the best texts for publication, with six fully illustrated stories planned for the summer of 2021.

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# **PUBLIC PROGRAMME**



The Museum's Public Engagement Programme seeks to foster continuous interaction and dialogue with the general public across different age groups, inclinations, and interests. It also aims to create an interactive space for self-expression, and direct engagement with the cultural scene. The public programme that accompanied the "Printed in Jerusalem" exhibition implemented 23 events, with the participation of more than a thousand people. The events varied between artistic workshops, digital and in-person cultural activities, virtual and in-person tours, artistic performances, theatre and interactive musical performances, meetings to closely explore artistic works and collections, in addition to other knowledge-sharing events, all of which culminated in an unconventional museum experience. The events were as follows:

### Virtual Tour Series

Exhibition "Printed in Jerusalem": A series of guided video tours was developed to present to the public under lockdown.

### Curators' Tours for "Printed in Jerusalem" exhibition

Once a month, the guided video tours were accompanied by activities offering a close-up exploration of the artworks and collections.

### Object in Focus Events



- A cliché of a tourist map from the modern printing press with researcher Tariq al-Bakri.
- The book "Gardens of Arabic Calligraphy" with calligrapher Saher Al Kaabi.
- 100 years since the Establishment of the Commercial Printing Press, meeting with the owner of the printing press, Mr Tawfiq Habash.
- The History of Bookbinding in Jerusalem, with Faraj Nasrallah and Jack Persekian.
- Jerusalem's Last Copyist, with researcher Fahd Fahmy Al-Ansari, and in partnership with the Palestinian Vision Organisation - Y+ platform.
- Film streaming of the documentary "5 Minutes from Home", directed by Nahed Awwad.
- A pre-recorded interview with two freed political detainees, Abdullah Abu Ghadeeb and Khalil Ashour.



## Art and Culture Workshops

### Plant observation and illustration workshop with artist Elizabeth Tesdell

The workshop tackled the basics of drawing through observation. Participants were encouraged to observe and draw a selection of the most beautiful flowers and plants that bloom in the Spring.



### A workshop on "People Since Time Immemorial" with performing artist Reham Ishaq

The workshop tackled historical Palestinian figures and personalities, and was inspired by two Palestinian Museum projects: The "Palestinian Journeys" website, and the "Digital Archive".



### "Made in Palestine" workshop, in collaboration with Palestinian Art Court-al Hoash, and artist Ahd Izhiman

The workshop focused on brands printed on Palestinian products before and after the Occupation. The workshop was tailored for amateur artists, graduates, and students of the Birzeit University Faculty of Art and Design, as well as several interested individuals.



### Workshop: Archive Conservation - Conservation for Digitisation project

The workshop aimed to acquaint participants with the Museum's Conservation for Digitisation project.

### With our own Hands: A practical workshop for conserving and preserving archives

A continuation of workshops carried out by the Museum in 2019, which aimed at exchanging experiences, transferring knowledge and raising awareness about the importance of preserving archival collections in Palestine.





### Artistic, Theatrical and Musical Performances

#### Theatrical reading of *Saheb Al Karmel (The Owner of the Karmel)*

This performance is a theatrical narrative of key events in the life of pioneering journalist Najib Nassar. The performance was delivered by artist Amer Hlehel and several actors.

#### Audio Installation "Adapted Silence" with the artist *Moqata'a*

This soundtrack was produced by mixing the sounds of old and modern typewriters and tools in an attempt to simulate the political, economic, and academic landscape of the city.



#### Al-Quds Arabia:

#### Musical representations with opera singer *Mariam Tamari* and pianist *Fadi El-Deeb*

The remarkable concert was recorded and broadcast digitally, in a first for the Museum. The programme included arias by a number of Palestinian composers and poets.



### Community Activities

#### Open Family Day: Olive Harvest

#### Games

Two games were made available on the Museum's social media platforms during 2020:

#### [Gardens Game](#)

#### ["Jerusalem Between Words" Game](#)





A dimly lit hallway with a bright light source from the left, creating long shadows and silhouettes of people walking away. The floor is made of wooden planks. The overall atmosphere is mysterious and focused on movement and light.

**KNOWLEDGE**  
and  
**RESEARCH**  
**PROGRAMME**

The Museum seeks to host Palestinian and international researchers to deepen and broaden the scope of debate on themes tackled by the Museum's various exhibitions. The Programme was launched in mid-April 2019, and included a lecture series, seminars, panel discussions and publications.

Per the 2019-2023 Museum strategy, the Research and Knowledge Department launched the Research Grants Project on Palestinian Culture to address knowledge gaps about art history in Palestine and document the history of art movements from the nineteenth century to the nineties of the last century. Other research projects more closely related to the Museum's exhibitions were launched. In total, 18 research grants were offered, and the number of proposals submitted was 107 in both Arabic and English.

The Research Grant Project on Palestinian Culture is the largest grant research package offered to study Palestinian culture for researchers who have obtained academic degrees in Higher Education around the world. This was made possible by a generous grant from Ghalia and Omar Al-Qattan. The themes of the research projects were as follows:

- Art History in Palestine from the nineteenth century until the end of the twentieth century and its discourses.
- The Palestinian Coast: From the Late Ottoman Era to the Present.
- History of Printing in Jerusalem.
- New Approaches to Contemporary Palestinian Culture.

The programme also included a series of lectures, seminars, and book launch events to deepen and expand the intellectual and cultural discussion regarding the "Printing in Jerusalem" exhibition. The activities held were as follows:

**Symposium "Saints and Sanctuaries in Palestine"** with speaker Arpan Roy. Roy gave an in-depth presentation of his research on Tawfiq Canaan's book "Mohammedan Saints and Sanctuaries in Palestine".

**Lecture "Jerusalem is Beautiful at Night: Jerusalemites' persistent efforts at reclaiming their city"** with speakers Bashar Abu Shamsieh and Daoud al-Ghoul. The discussion tackled alternative political tours of Jerusalem focusing on the Palestinian identity of the city.

**Podcast "Design Palestine"** with curator Adele Jarrar, guest curator Abdel Rahman Shabana, Professor Dennis Sobeh, and Marah Khalifa. This episode addressed historical and theoretical perspectives on Palestinian design in relation to international design movements. The episode also covered concepts of design and printing, and their applications and policies in the Palestinian context, from the founding of the PLO in 1964 until the present-day.

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**Lecture "From Jerusalem: A Brief History of the Press in Palestine"** with Imad Al Asfar and Bilal Shalash. The lecture focused on the history of the press from the British Mandate until the Nakba.

**Symposium Series - "Writing from and about Jerusalem"**. The panel hosted Jerusalemite novelists Mahmoud Shukair, Liana Bader, and Maya Abu Al Hayyat. The discussions were moderated by Bader Othman. They offered an in-depth perspective on writing about Jerusalem between past and present.

**Panel Discussion - "Curriculum as a Battleground: The Israelisation of education in Jerusalem"** with speakers and activists Anwar Qadah, Hanadi Qawasmi, and Ahmad Fteiha. The discussion focused on education in Jerusalem amidst continuous Israeli attempts to impose Israeli curricula on Palestinian schools. The discussion also tackled the historical background of Israelisation attempts taking place since the Occupation of 1967.

**Podcast "Nidaa, Nidaa, Nidaa"** discussion with journalist Rand Khudair and curator Abdel Rahman Shabana, on the first Intifada in Jerusalem.

**Panel Discussion - Wednesday's conversations - "Jerusalem in the Palestinian Cultural Imaginary"** with panellists: musician Suheil Khoury, Rawan Sharaf, PhD and writer Mohammad Abu Al Feilat, moderated by Salim Abu Thaher. The discussion explored the representations of the city of Jerusalem in the Palestinian cultural imaginary on three levels: Arabic and Palestinian songs, Palestinian visual arts, and Arabic literature.

**Lecture - Discussion: "Theorizing the Archive, the Archive in the Palestinian Context"** with Salim Abu Thaher, PhD. 25 participants attended.

**Symposium - Book Launch: *Al Naqab Bedouins: A Century of Politics and Resistance*** (Columbia University, New York) with panellists Mansour Nasasra (author), and Marah Khalifa. This event followed a symposium on the Naqab organised by the Museum in 2019, titled: Urban Planning and Settlements: Al-Naqab as a Model.

**The Second Palestinian Museum Annual Conference: "Unsettling Jerusalem: Academic Reflections and Societal Engagements"**. The Museum organised its second annual conference, a culmination of the Knowledge and Research Programmes' achievements.

The conference tackled the centrality of Jerusalem in the Palestinian political, cultural, and social imaginary, complimenting what the Museum had already begun in terms of its research and focus on the city. The framework for the conference was based on the dichotomy of two distinct cities: the Jerusalem of the collective imagination and another city under siege, surrounded by walls and military checkpoints and unreachable to most Palestinians.

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The Director General of the Museum, Dr Adila Laïdi-Hanieh, gave a welcoming address, in which she addressed the significance of holding the Palestinian Museum's second annual conference as part of the strategy carried out by the Knowledge and Research Programmes. She highlighted the crucial position that Jerusalem occupies in the Museum's programmes and activities. The conference then began with a presentation by Issam Nassar on reclaiming the centrality of Jerusalem in art and culture, presenting features of Jerusalem's artisanal and historical art practices.

The conference was held in three consecutive sessions, entitled: "The Institutional and Cultural Centrality of Jerusalem", "Jerusalem Chronicles: Accounts of Jerusalemite Steadfastness", and "Jerusalem: Present and Future". Research-based papers and analyses were presented by several academics, writers and researchers, including: Issam Nassar, Salim Abu Thaher, Maha Samman, Ahmad Asad, Arij Sabbagh-Khoury, Ghassan Halaïqa, Fairuz Sharqawi, Raouf Arnaout, author Ali Mawasi, researcher Yasser Qous, Camillo Bono, and Nahed HabibAllah. Next year, the Museum will publish the conference papers in a bilingual publication. Furthermore, the panel discussions will be published in full on its YouTube channel.

The poster features a black and white photograph of a woman in a headscarf walking through a construction site in Jerusalem. The text is overlaid on the image in both Arabic and English.

**المؤتمر السنوي الثاني للمتحف الفلسطيني**  
The Palestinian Museum's Second Annual Conference

**طبع في القدس**  
**PRINTED IN JERUSALEM**  
مُستملون جُدَّة Mustamloun Judd

**القدس التي هُنا، القدس التي هُناك**  
**Unsettling Jerusalem**

إضاءات معرفية وتحولات مجتمعية Academic Reflections and Societal Engagements

الأربعاء ٩ كانون الأول ٢٠٢٠  
المكان: تطبيق زووم

Wednesday 9<sup>th</sup> of December 2020  
Place: Zoom

Jose Diany publishes the Palestinian Museum Digital Archive



بِعْتَرِ طَانِعِ بِالْفِغِ مَضِجِ نَجِجِ وَفِغِ

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فَاعِصِرِ ضَمْرَارِ صَبْرِ أَعْصِرِ أَعْصِرِ

# PUBLICATIONS

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In 2020, the Museum published the following files and catalogues:

#### Exhibition Guide

##### "Printed in Jerusalem: Mustamloun"

The free guide sheds light on the exhibition's main stations for visitors as they wander the space of the main exhibition hall.

#### Catalogue

##### "Printed in Jerusalem: Mustamloun"

The catalogue features texts by curator Baha Jubeh and guest curator Abdel Rahman Shabaneh, and images by photographer Hareth Yousef. The catalogue also includes an article entitled "Early Printing Presses and their Impact on the Development of Palestinian Culture" by historian and researcher Mohammed Suleiman; an article by Mahmoud Shukair, entitled: "Jerusalem and the Alterations of its Streets"; and a reference timeline prepared by assistant curator Sandy Rishmawi.



#### Catalogue

##### "Jerusalem Lives" 2017

Published in Arabic, the catalogue elaborates upon the exhibition's themes and documents the research process that accompanied the exhibition. "Jerusalem Lives" sheds light on lived experiences in present-day Jerusalem. It depicts the city as an example of a place that has witnessed the emergence and collapse of globalisation, while probing the hardships imposed by the Israeli Occupation. The catalogue features 17 commissioned artworks installed in the Museum's gardens and grounds spaces, in addition to art collections, publications, posters and audio installations in the main gallery space. The catalogue also highlighted the Museum's community funding contributions to several Jerusalemite institutions.

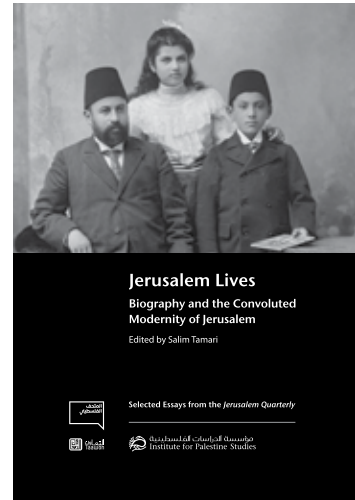




**Two Volumes:**

**“Jerusalem Lives: Biography and the Convoluted Modernity of Jerusalem” and *Hayawat maqdisiya fi seyar al-madina wa an-nas* (Jerusalem Lives in Stories of the City and People)**

These two volumes feature selections from Jerusalem Quarterly and were published in collaboration between the Museum and the Institute of Palestine Studies within the framework of the “Jerusalem Lives” exhibition featuring biographical accounts of various Jerusalemite figures.



**Gardens Catalogue**

**“A Garden Among the Hills: The Floral Heritage of Palestine”**

Two separate books were published in Arabic and English, titled: *A Garden Among the Hills: The Floral Heritage of Palestine* which documents the floral variety found in the Palestinian Museum’s gardens. It provides information about each plant’s etymology, history, biology, medicinal and aesthetic benefits, as well as popular uses. The book also details the floral and agricultural history in Palestine throughout its different phases with introductions by poet Zakaria Mohammed and Dr Omar Tesdell.



**Brochure**

**“Glimmer of a Grove Beyond”**

The Brochure covers the different sections of the exhibition, depicting Palestinian land and natural geography in a selection of political posters drawn from the Palestinian Museum’s permanent collection.





### Guide to Archives Conservation and Preservation

The guide, published in Arabic, offers instructions and advice to professionals and all those interested in preserving and conserving archives. The "Conservation for Digitisation" project, aims to preserve the collective memory of Palestinians. This endeavor is meant to give room for researchers and others to benefit from digital history, as copies of the restored documents are preserved in the Museum's Digital Archive.

### Children's Comic Collection:

#### "Honak honak... ba'idan fil-lawn"

#### (Way out there in the Faraway Colour)

The Museum's first story collection of children's literature. *Honak honak... ba'idan fil-lawn* (Way out there in the Faraway Colour), features several illustrated stories. This collection is inspired by children and adolescents' interaction and experimentation with artistic, intellectual, and introspective experiences. The collection was funded by the Arab Fund for Economic and Social Development, and the A.M. Qattan Foundation - Visual Arts: A Flourishing Field (VAFF) programme funded by Sweden. The stories were written by colleagues Sara Zahran and Hana Irsheid from the Education Programme of the Museum, and Samar Qirresh representing the Science Studio - Educational Research and Development Programme at the A.M. Qattan Foundation, with illustrations by Bara' Arour.

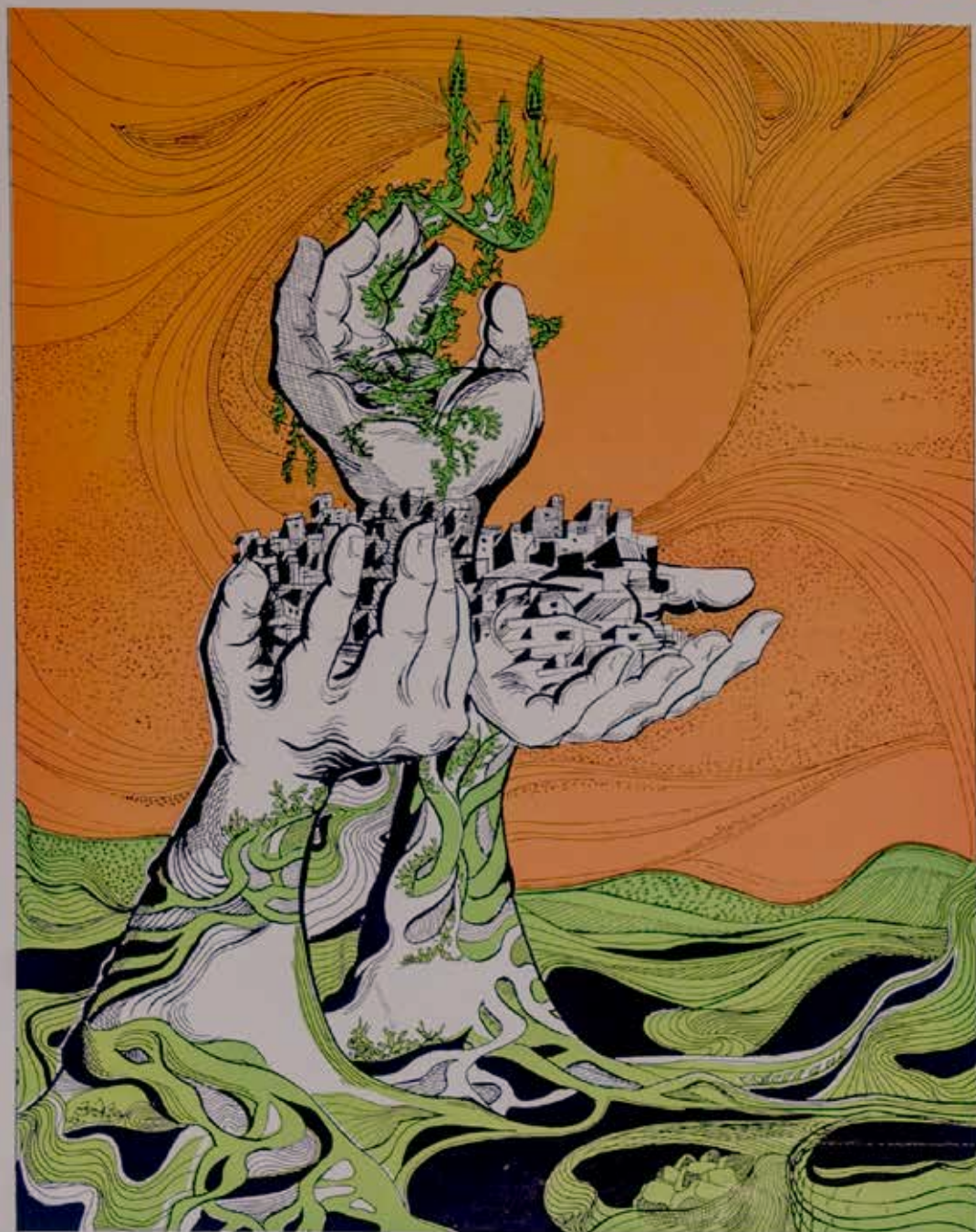




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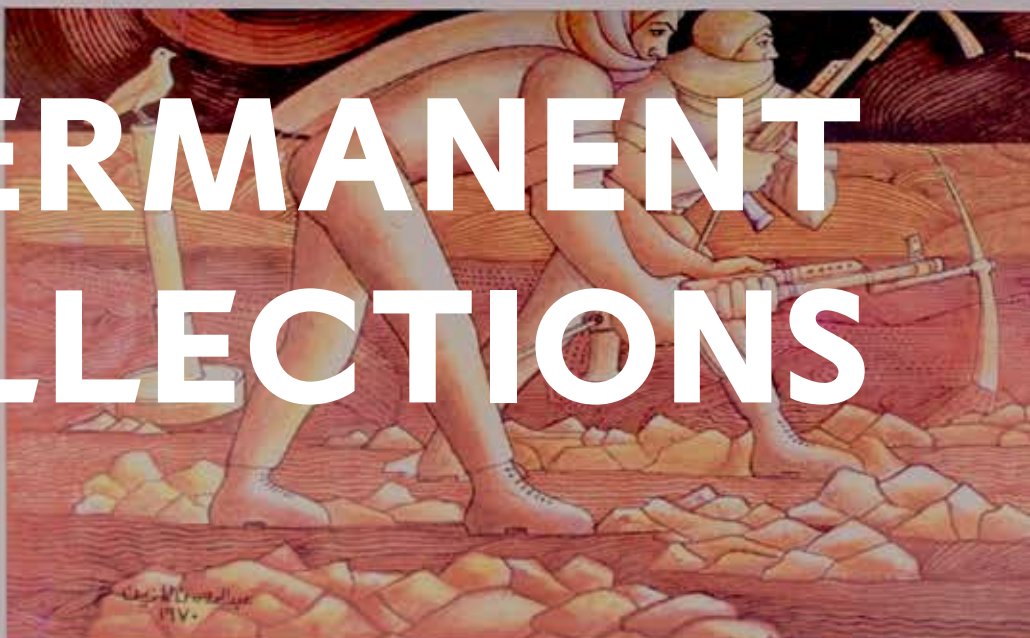
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### Conservation for Digitisation

The first phase of the project in 2019 included the establishment of the first-ever paper-based conservation studio in the Occupied West Bank. The second phase in 2020 focused, in consultation with experts at the British Library, on the further development of the conservation studio, including the provision of additional equipment and materials necessary to treat, conserve and digitise severely damaged items from our Digital Archive.

The Conservation for Digitisation project is funded by the British Council's Cultural Protection Fund, in partnership with the UK Department for Digital, Culture, Media, and Sport.

### Donating Collections to the Palestinian Museum

In 2018, 2019 and 2020 the Palestinian Museum received valuable donations from owners of various collections. The donated items were added to the Museum's permanent collection. They were also made available for use within the Museum's various programmes and projects, the most prominent of which were:

- A painting by the late British artist Ron Waddams, titled: *Lamentation and Resolution*, an abstract expressionist painting about the massacre of Sabra and Shatila.
- The artwork of Steve Sabella - *No Man's Land*: A collection of three photography panels exhibited in "Intimate Terrains". Sabella donated revenues of the auctioned artworks to the Museum's Education Programmes.
- A collection of artworks by participating artists in "Intimate Terrains": Issa Deby, Asad Azzi, Bashir Makhoul, Samira Badran, Yazan Khalili, Hazem Harb, Basma Al-Sharif, Hassan Daraghmeh, Jumana Aboud, and Suha Shoman.
- A collection of Palestinian historical *thobes*: the collection holds more than 80 Palestinian traditional garments (*thobes*), donated by The Committee for the Preservation of the Palestinian Heritage CPPH in the United States of America.



# COMMUNICATION and ONLINE PRESENCE





### **The Palestinian Museum Digital Archive ([www.palarchive.org](http://www.palarchive.org))**

The Digital Archive project completed its first phase, which culminated in the digitisation of 181,624 items, including 122,692 archival records. Work is underway to verify the remaining materials for uploading on the project's website during the second quarter of 2021.

The project aims to encourage several archival partnerships with many local institutes concerned with archival and research work. A memorandum of understanding was signed with the Mada al Carmel Arab Center for Applied Social Studies in Haifa. The Museum is in the course of signing agreements with the rest of its partners.

The project also published a book featuring a collection of photographs by French photographer Joss Dray, who captured snippets of everyday life in Jenin. The book includes texts written by former ambassador Leila Shahid, philosopher Edgar Morin, and academic Dr Sari Hanafi.

### **Palestinian Journeys ([www.paljourneys.org](http://www.paljourneys.org))**

The Palestinian Journeys website is an interactive digital encyclopaedia dedicated to the Palestinian cause. It illustrates various aspects of the Palestinian experience with historical events, biographies, events, and stories not yet discovered. The project strives to craft a comprehensive Palestinian narrative emphasising the effective role Palestinians played in our history. It evokes stories of resistance, steadfastness (*sumood*) and hope. This is a joint project of the Palestinian Museum and the Institute for Palestine Studies, in cooperation with Visualizing Palestine.

The project's digital platform currently consists of two parts: "Thematic Chronology" created by the Institute for Palestine Studies, and "Stories" selected by the Palestinian Museum.



# HIGHLIGHTS: ACHIEVEMENTS, NETWORKING, and MEDIA





The Palestinian Museum's operations during 2020 were marked by several achievements in terms of adapting to the pandemic, as seen by the number of visitors and participants who attended its activities, and networking and media coverage. Most prominently:

### **The Palestinian Museum launched its #MuseumfromHome campaign**



The Museum launched this campaign in March 2020 in light of the exceptional circumstances that prevailed in Palestine and around the world. The Museum offered its visitors an educational and knowledge-based experience through its digital platforms, social media platforms, and the activation of the hashtags #MuseumfromHome and #Palestine-Perseveres.

The campaign involved the production of a series of short videos, including a video tour of the "Glimmer of a Grove Beyond" exhibition, with subtitles in English, French and Spanish. The tour was also presented in sign language.

The Museum also produced and circulated a video titled: "Our Mini Museums, Let's Preserve Them". In this video, the Museum provided basic information about preserving archives at home through the "Let's Document Our Family History and Share it" initiative, and an educational video for children celebrating Eid. Finally, the Museum released a short video that offered a quick review of the website of "Palestinian Journeys".

Through this campaign, the Museum worked to strengthen its online presence through educational, historical, artistic and interactive initiatives, including: "What are we reading at home?", "A Riddle in the Archives", and "The Global Challenge: Between Art and Quarantine". Finally, the Museum screened three films about Palestine with the emerging Palestinian cultural institution, Dar Yousef Nasri Jacir for Art and Research.

### **The Palestinian Museum was recognized by ICOM as an example during lockdown**

In 2020, the International Council of Museums (ICOM) listed the Palestinian Museum as an example of overcoming lockdowns with innovation and efficiency. This was published in a newsletter disseminated to international museums and ICOM members around the world.

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## The Palestinian Museum celebrates national and international events through virtual reality

Among these events was the anniversary for the inauguration of the Palestinian Museum, and the International Day for Museums, in addition to local and political events, which included reviving intimate moments in the historical, social, cultural and political history for Palestinians before the Nakba (1948) and an electronic bulletin specific to a collection of articles and photographs commemorating the war of June 1967.

### Crowdfunding campaign, "Let's Bring Our *Thobes* Back Home"

In the context of preserving Palestinian material heritage, the Museum successfully launched its first crowdfunding campaign under the patronage of the Bank of Palestine, a Museum Platinum and strategic partner. The aim was to bring 80 *thobes* from the United States to Palestine. The campaign achieved remarkable success.



### Installation of solar panels

Reinforcing the prioritisation of energy efficiency, the Museum completed the installation of its solar panels. The panels will be connected to the Palestinian electricity grid and will be capable of generating 320 Kilowatts at peak performance, thus covering the Museum's yearly energy needs.

### Digital symposia and panels

The Museum participated in a series of interactive and digital panels represented by the Museum's Director General Dr Adila Laïdi-Hanieh. These panels included:

- Online Cultural Majlis organized by Sultan Al Qassemi – Barjeel Foundation.
- The First Arab Virtual Forum around the International Day for Museums titled: "Museums for Equality: Diversity and Inclusion".
- A digital panel titled: "Museums and galleries facing global changes and challenges", organised by the Jordan National Museum of Fine Arts.
- A meeting with the Palestinian community in Dubai. The meeting was organised by the "Funnoun" initiative of the Palestinian Community Committee in the Emirates.

- The Arab Cultural Heritage Forum 2020 titled “Authenticity, Community and Heritage Preservation in Arab Thought” organised by the Regional Office for the Preservation of Cultural Heritage in the Arab Region (ICROM-Sharjah).

### Events

The Museum and Art Dubai successfully launched a new media production that will shed further light on our work. Art Dubai disseminated a presentation to the public on its Planetary Feed platform. The presentation comprised a video featuring Director General Dr Adila Laïdi-Hanieh speaking about the Museum’s work and mission. In addition to a guided video tour of the “Glimmer of a Grove Beyond: Visual Journeys through the Landscape” exhibition.

### Networking Meetings and Partnerships

Director General Dr Adila Laïdi-Hanieh met through video conference with Spain’s Secretary of State for International Cooperation, Ángeles Moreno Bau, and representatives of the Spanish Agency for International Cooperation in Jerusalem. Dr Laïdi-Hanieh began the meeting by presenting an overview of the Museum and its role in bolstering Palestinian identity and in strengthening the bonds among Palestinians in Palestine and the diaspora. The meeting also discussed the partnerships the Museum seeks to develop with public and private institutions in Palestine and abroad, in addition to prospective partnerships with Spanish museums and cultural institutions, which she had initiated during her visit to Spain in November 2019.

The Museum held a meeting with the Director General of the Hebron Rehabilitation Committee, Mr Imad Hamdan, to discuss cooperation and partnership, especially to establish an interpretive museum in the Old City of Hebron.





Visitors

Number of Virtual and In-person Visitors		
	2019	2020
In-person visitors	20800	1327
Participants in digital events	-	1185
Views on social media	267186	275683
Total number of visitors	20800	2515



## Media

The Palestinian Museum's media coverage during this year included (53) articles in international media, and (253) articles in Arab and local media. Most notably:

The Palestinian Museum reopens its doors to the public, Monte-Carlo International.  
المتحف الفلسطيني يفتح أبوابه من جديد أمام الجمهور، مونت كارلو الدولية.

The Palestinian Museum inaugurates its exhibition "Printed in Jerusalem: Mustamloun" digitally, Reuters.

المتحف الفلسطيني يفتتح معرض (طُبع في القدس.. مُستَمَلون جُدد) إلكترونياً، رويترز.

"Printed in Jerusalem: Mustamloun", Palestinian Museum's new exhibition, Monte-Carlo International.

«طُبع في القدس، مُستَمَلون جُدد» معرض المتحف الفلسطيني الجديد، مونت كارلو الدولية.

The Palestinian Museum inaugurates its exhibition "Printed in Jerusalem" - video, Roya TV.

المتحف الفلسطيني يفتتح معرض «طُبع في القدس» - فيديو، فضائية رؤيا.

"The Palestinian Museum": Archives and Journals to "The Land of Oranges", Al-Akhbar Lebanese Newspaper.

«المتحف الفلسطيني»: أرشيف ورحلات إلى «أرض البرتقال».

Printing as an Act of Cultural and Civilized Resistance, Al-Ayyam Newspaper.

الطباعة كفعل مقاومة ثقافي حضاري في القدس! الأيّام.

The Palestinian Museum in your Home.. Digital Initiatives and Virtual Tours in Times of Corona, France 24.

المتحف الفلسطيني في بيتك... مبادرات رقمية وجولات افتراضية في زمن كورونا، فرانس ٢٤.

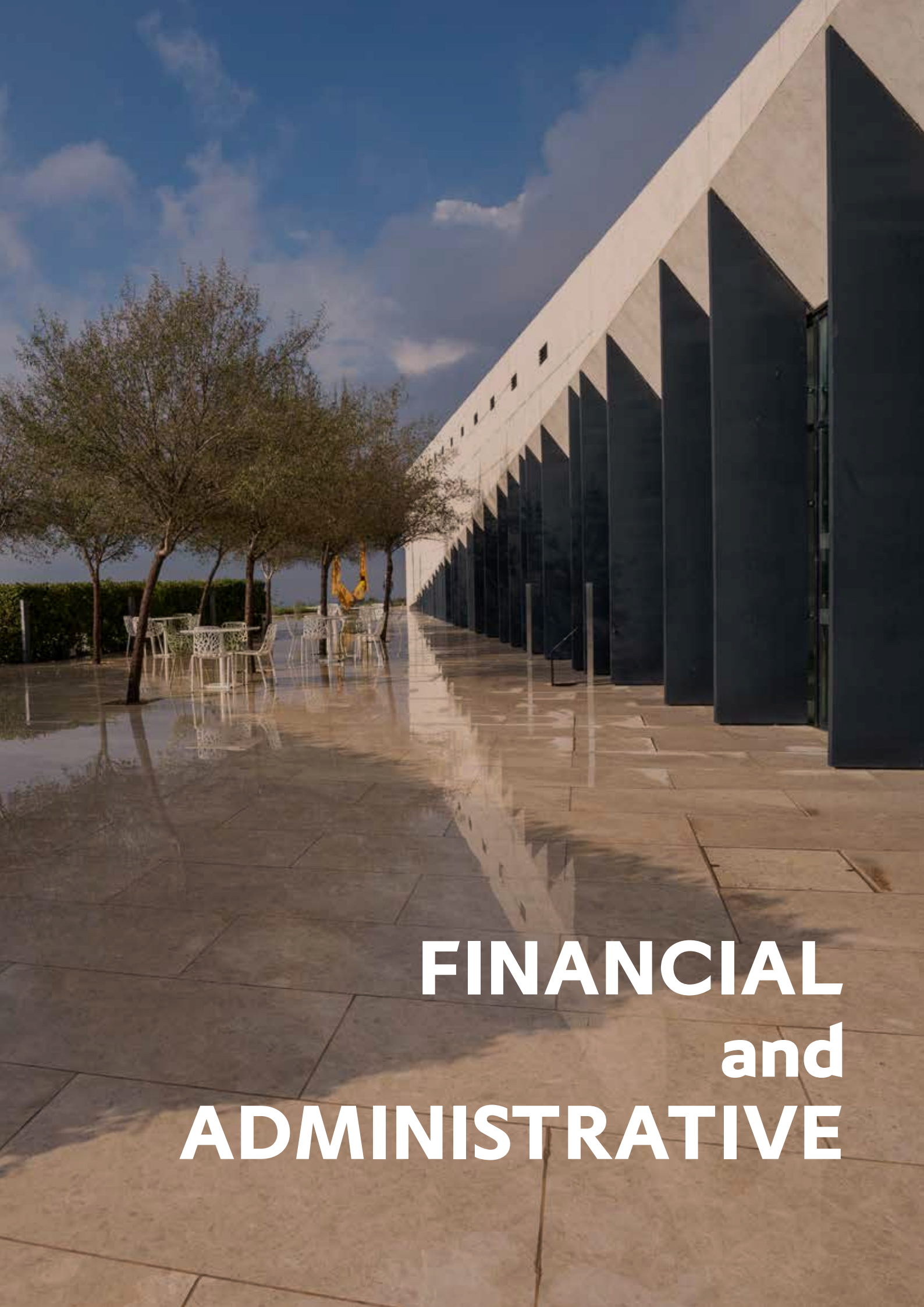
The museum without borders: a new perspective on Palestine one click away, Sekka magazine.

Arts in the Time of Coronavirus: Solidarity, Innovation and Change, Washington Report on MEA.

I 30 musei del mondo che piacciono a Elle Decor Italia, Elle Décor - Italian.

How the region's art sector is adapting under COVID-19, Middle East Institute.





**FINANCIAL**  
**and**  
**ADMINISTRATIVE**



A photograph of the Palestinian Museum team in the Museum gardens, late 2019.

The Palestinian Museum was founded by Taawon, which began working on the idea of the Museum in the 1990s. The active construction of the Museum began in 2012. Since then, the Palestinian Museum has been a cornerstone project of its mother institution, Taawon. As the Palestinian Museum is within Taawon's financial purview and therefore not financially independent, Taawon's financial reports include all details pertaining to the Palestinian Museum. These reports have been audited internally and externally and are available to the public through the Taawon website.

Within this context, Taawon and the Palestinian Museum have a collaborative and strategic relationship with a vision of independence for the Palestinian Museum within the next two years.





**FUNDING  
and  
PARTNERSHIPS**



This list includes the individuals and institutions who have spared no effort supporting the Palestinian Museum in a variety of ways. We take pride in their support and generosity and extend to them our utmost thanks and gratitude. We look forward to the reliability of their ongoing support, as it is what will make it possible for us to achieve our goals of strengthening the sumood (steadfastness) of the Palestinian people, and of developing an innovative and fruitful cultural and knowledge-producing space built on modern narratives of the history of Palestine and her culture. We are happy to introduce them here by name.

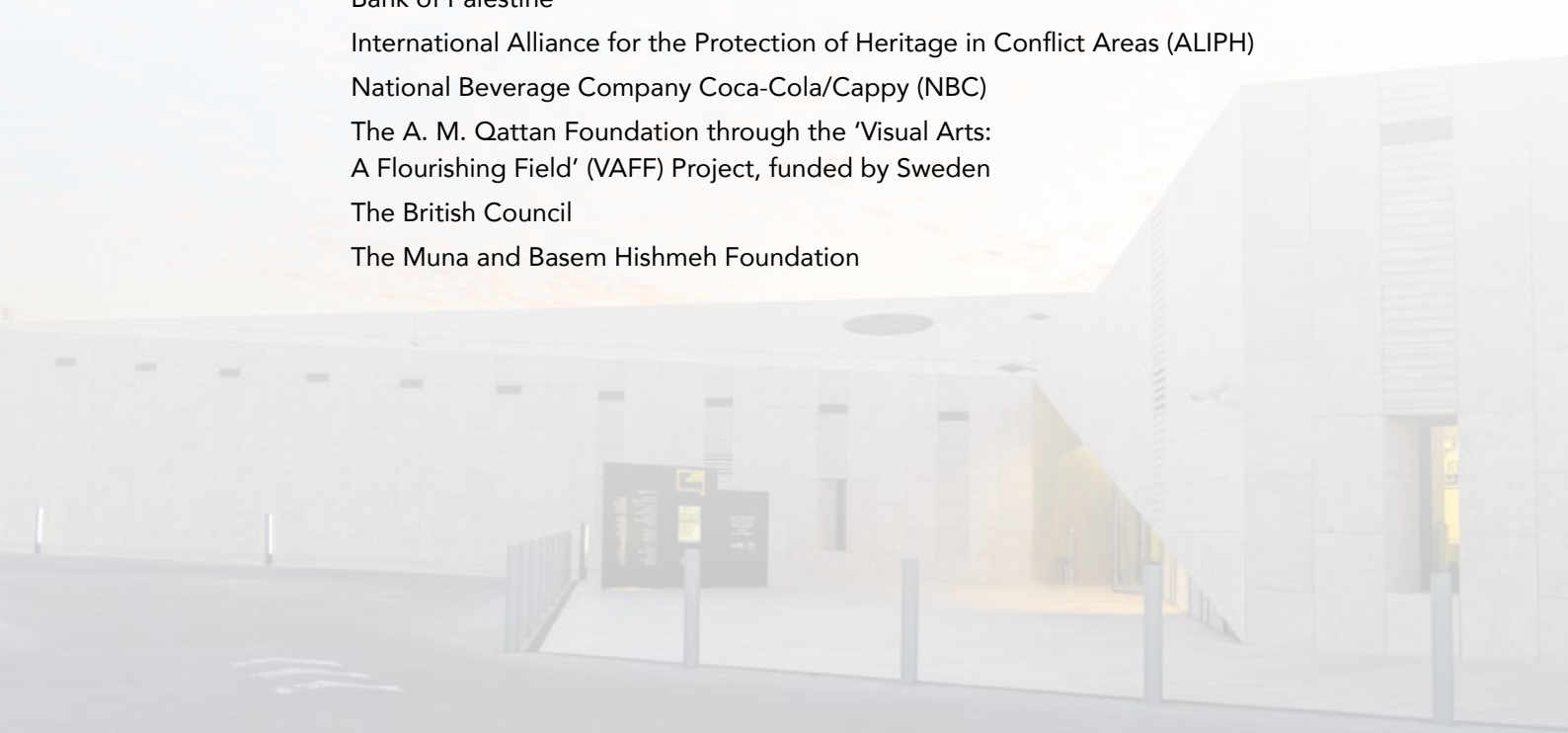
Note: Names are in alphabetical order.

### **Individual Donors**

Claire Christine  
Elaine Mokhtefi  
Ghalia and Omar Al-Qattan  
Kaoukab Chebaro, PhD  
Laila Qaddumi  
Lila Abu-Lughod, PhD  
Linda Shawa  
Munir Kaloti  
Nisreen and Yacoub Rabie  
Taima Khoury  
Yasmine Qaddumi  
Ziad Khoury

### **Donor Institutions**

Arab Fund for Economic and Social Development  
Arcadia Fund  
Bank of Palestine  
International Alliance for the Protection of Heritage in Conflict Areas (ALIPH)  
National Beverage Company Coca-Cola/Cappy (NBC)  
The A. M. Qattan Foundation through the 'Visual Arts: A Flourishing Field' (VAFF) Project, funded by Sweden  
The British Council  
The Muna and Basem Hishmeh Foundation





**The Palestinian Museum** - Non-Governmental Association is dedicated to supporting an open and dynamic Palestinian culture nationally and internationally. The Museum presents and engages with new perspectives on Palestinian history, society and culture. It also offers spaces for creative ventures, educational programmes and innovative research.

The Palestinian Museum is a Swiss-registered non-governmental association with a branch in Palestine.

**The Palestinian Museum**

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Facebook: The Palestinian Museum

Twitter: @palmuseum

Instagram: palmuseum

Visit the Palestinian Museum Digital Archive: [www.palarchive.org](http://www.palarchive.org)

The Palestinian Museum won the 2019 Aga Khan Award for Architecture and is LEED-certified Gold by the U.S. Green Building Council.