

CREACT  **MED**

CREATIVE MEDITERRANEAN

Cultural & Creative Industries in Palestine

Salient Features

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Creact4med



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CREACT4MED engages CCI players to enhance networking, collaboration, visibility, financial opportunities and market access. Join the CREAT4MED community at: <https://platform.creativemediterranean.org/>

A GENERAL OVERVIEW

Population size: 4.8 million in 2020

GDP per capita: \$3239.73 (current USD) in 2020

GDP: \$15.5 billion (current USD) in 2020

GDP growth rate: -11.45% in 2020

Inflation rate: 1.23% in 2021 (consumer prices)

Unemployment rate: 24.9% of total labor force in 2021 (modeled ILO estimate)

Youth unemployment rate: 41.9% of total labor force aged 15-24 in 2020 (modeled ILO estimate)

Female unemployment rate: 39.7% of female labor force in 2021 (modeled ILO estimate)

Female labor force participation rate: 16.6% of female population aged 15+ in 2021 (modeled ILO estimate)

Source:

World Development Indicators (WB)- Last Updated: 25/05/2022 (<https://databank.worldbank.org/source/world-development-indicators>)



Overall Context

Since the signature of the Oslo peace treaty and the establishment of the Palestinian National Authority (PA) in 1994, Israel controls resources, borders, access to markets and economic activity in Palestine.

This situation directly affects the security, quality of life and livelihood of Palestinians. With the eruption of COVID-19, the socio-economic situation in Palestine has declined further.

The economy remains unstable and fragile with long and continuing political talks and internal divisions. The economy is on the path to recovery, with relaxation of COVID-19 lockdown measures, but the fiscal situation has not improved due to a decline in donors' aid (World Bank, 2022). The country is facing numerous political and economic challenges, including high unemployment rates, especially in the Gaza Strip.

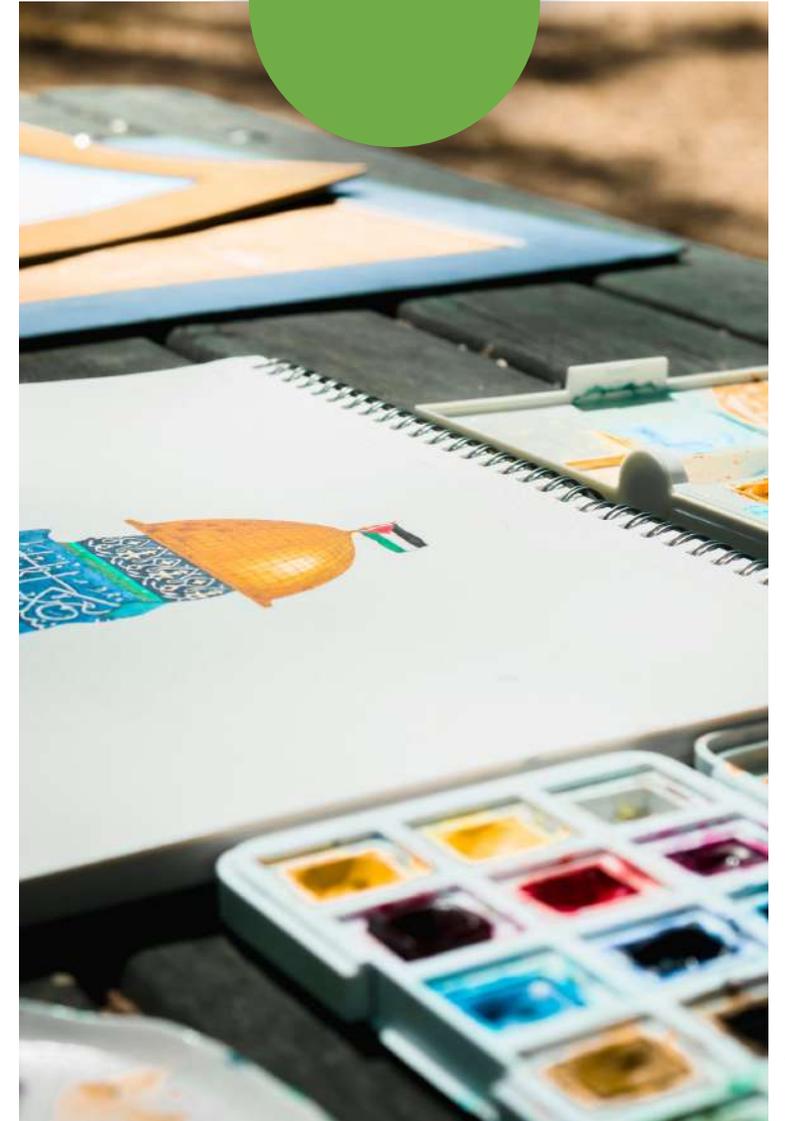
Key CCI Figures ⁺ In Palestine

The cultural diversity, the determination of youth and the resilience of people means that creativity, arts and culture have survived in Palestine, in spite of all economic and political hardships. The decline in external international financial support in addition to the repercussions of the COVID-19 pandemic have left the country with a deficit of over 9.1% of GDP.¹ Moreover, Palestinian democratic processes and legislative systems have come to a stand-still since the last legal elections in 2006, and many old legislations are hindering further investment and development.

Cultural and creative industries (CCI) are not well recognized in Palestine, nor is the economic potential of creativity, arts and culture fully exploited. Often, the term CCI is immediately linked to “handicrafts” as an industry.² CCI was modestly referred to in the latest sectoral strategies of the Ministry of National Economy (MoNE), linked to objectives on “tourism” development, the Ministry of Culture (MoC), and the Ministry of Tourism and Antiquities (MoTA); however, terms like “innovation” and “creativity” are quite redundant in their strategies.

¹ A deficit of \$1.7 milliard USD in 2021, according to the Palestine Economic Policy Research Institute (MAS)
http://www.mas.ps/files/server/2021/bulletin%20176/bulletin_may_176_-_arabic_a4.pdf

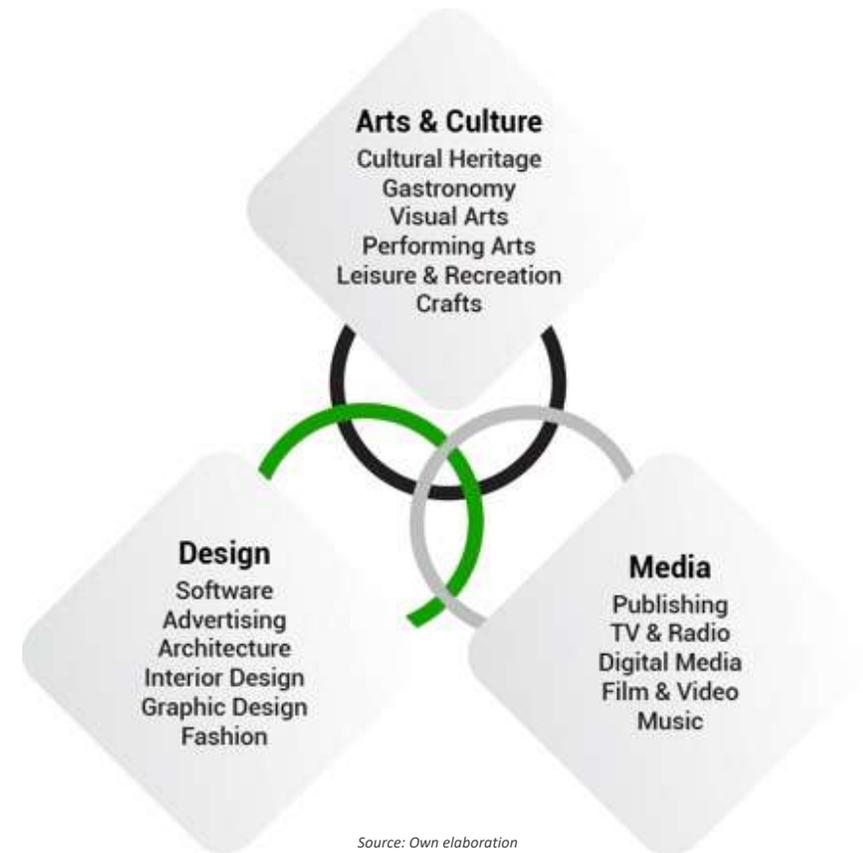
² According to the Quality Chart of Palestinian Handicrafts Industries, Article 4, there are 17 different classified traditional handicrafts.



Key CCI Figures + In Palestine Continued

There are a number of definitions of CCI in the literature.³ In this report, we adopt a broad definition drawing from different sources , which classifies CCI into 3 main groups: Arts and Culture, Media, and Design.

CCI in Palestine are recognized in fields of performing arts, music, cinema, literature, publications, cultural heritage, visual arts, design and handicrafts, among others. These products are considered as a “luxury” compared to other basic needs in the country, and so CCI have not been given priority in the national plans and budget by the Palestinian Authority (PA), nor by the private sector or international donors. Nevertheless, these sectors have been playing an important role socially by shaping the national and cultural identity in Palestine and keeping the Palestinian narrative alive under years of occupation. The underlying diverse and multidisciplinary sub-sectors led by strong independent actors mainly Civil Society Organizations, individual professionals and not-for-profit organizations.



³ Amongst numerous CCI classifications available in the literature, we are mainly inspired by those of the UN (EY, 2015), UK (DCMS, 2019), Singapore (ERC-CI, 2002) and the European Commission (EC, 2010).



Key CCI Figures In Palestine Continued

According to the PCBS (Palestinian Central Bureau of Statistics), the number of establishments (private, NGOs, non-governmental) in “Arts, entertainment and recreation” are 3050⁴ (representing roughly 2% of all establishments). The number of non-governmental “Cultural Centres” according to the PCBS was 528 in 2020.⁵ This number has declined from 666 centers in 2014 as these entities are highly reliant on external funding and the outbreak of the COVID-19 pandemic and the introduction of conditional EU funding has led to scarcity of funds.

The media market in Palestine has shown an average annual growth rate of 3% between 2015 and 2018, reaching \$73 million in 2018 (Arab Media Outlook, 2018). Print, TV and digital account for the highest share of the country's media market, with digital media representing the highest average annual growth rate of 13% between 2014 and 2018 (Arab Media Outlook, 2018).

Fields like music, cinema and visual arts have become internationally recognized. According to UNESCO Institute for Statistics (UIS) 7 feature films were produced by Palestine in 2016-2017.

⁴ <https://www.pcbs.gov.ps/Downloads/book2384.pdf> p.55

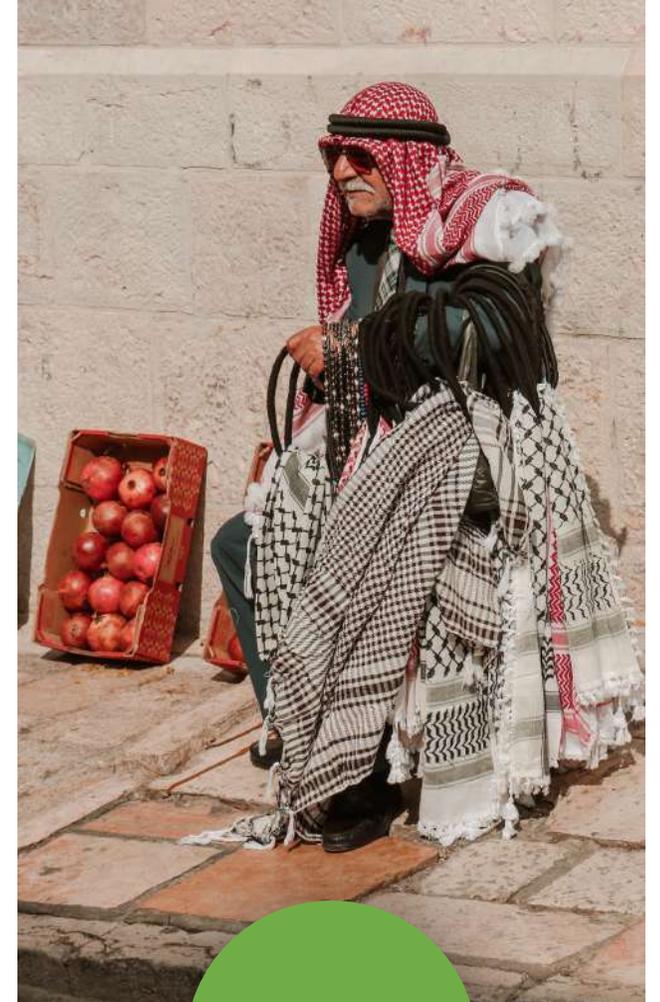
⁵ https://www.pcbs.gov.ps/Portals/_Rainbow/Documents/Cul_Ml_A.html

Key CCI Figures⁺ In Palestine Continued

There is no national definition of CCI, and therefore it is very challenging to identify the overall contribution of CCI sub-sectors to the economy. According to a study by “Film Lab” published in 2019, on the value chain of the film industry, “in 2016 the value added of art and entertainment industry in the economy reached \$30 million US, making up approximately 0.05% of the GDP”.⁶

The Ministry of Tourism and Antiquities (MoTA) considers “creative activities, arts, and entertainment” as integral to “Tourism”; the “tourism” sector contributed 2.8% of the GDP in 2017⁷. Based on the PCBS (2018) and UNESCO (2020), the share of cultural activity⁸ in GDP was 10.60% in 2017, representing 2.3% of total employment and accounting for 66,311 jobs (44,710 for men and 21,601 for women).

In terms of high-potential CCI sub-sectors, there have been new trends in the fields of music, films, visual arts, design and handicrafts, with key actors rapidly adopting fast-growing digital and interactive media; these fields have high potential to turn into fully fledged CCI if the many political and economic challenges become less burdensome.



⁶ Film Lab Palestine – Value Chain Analysis of the Film Industry in Palestine. 2018-2019. P.61

⁷ The sectoral strategic plan 2021-2023 Ministry of Tourism and Antiquities (total establishments 10,706 in 2018, employing 21,436) <http://www.palgov.ps/files/server/%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%AD%D8%A9.pdf>.p.8-9

⁸ Specifically sectors under cultural activity are Cultural and natural heritage, Performance and Celebration, Visual Arts and Crafts, Books and Press, Audio-visual and Interactive Media , Design and Creative Services , Cultural Education, Tourism, Sports and Recreation.

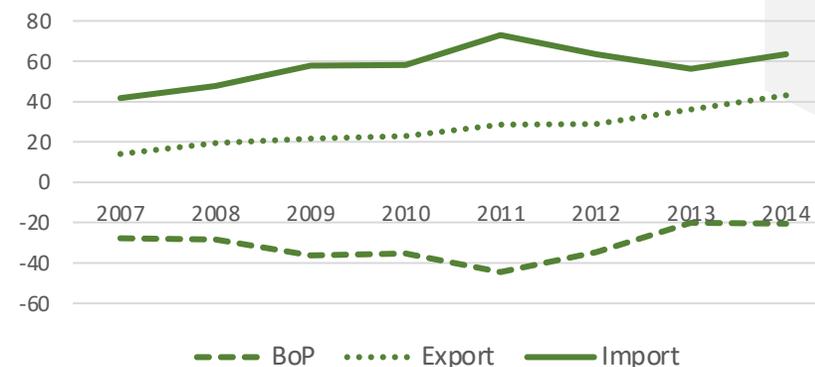
CCI Exports



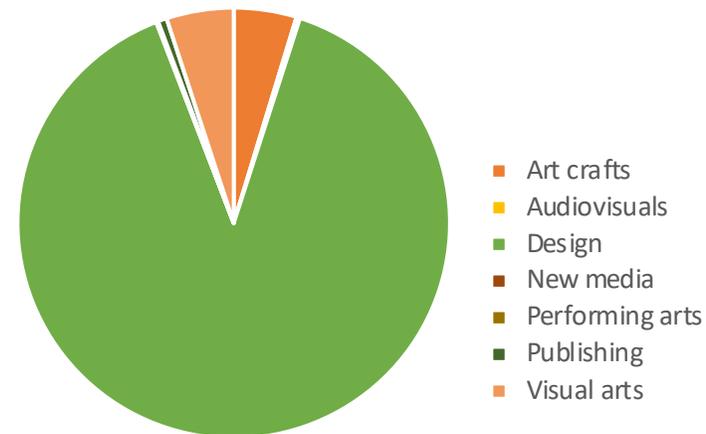
According to UNCTAD (2018), Palestine’s CCI exports reached \$43.1 million in 2014, with the largest share in design, art & crafts, and visual arts. Civil society is one of the main actors promoting Palestinian identity, heritage and culture. CCI, like many other sectors of the economy in Palestine, suffer from mobility and export restrictions. CCI exports are lower than imports, showing the high demand for these sectors.

According to the UNESCO’s Institute of Statistics (UIS), the export in cultural activity only in 2019 was \$3,536,034 (amounting to 0.32% of total exports), with visual arts and crafts goods accounting for 63.8% of those cultural exports, books and press goods for 26.38%, and performance and celebration for 9.29%. Meanwhile, imports in cultural goods alone was \$20,955,650 (representing 0.31% of total imports).

CCI imports and exports in 2014



CCI Exports in Palestine in 2014



Source: UNCTAD global database on creative economy

CULTURAL INFRASTRUCTURE

The Palestinian Museum

<https://www.palmuseum.org/about/the-building-2#ad-image-thumb-1914>



32 Museums

Ashtar Theater

<https://www.patreon.com/ashtartheatre>



16 Theaters

<https://electronicintifada.net/content/palestines-disappearing-cinemas/21876>



2 Cinemas

Kalidi Library

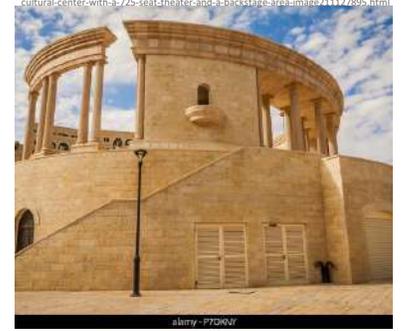
https://commons.wikimedia.org/wiki/File:Khalidi_Library_P6070022.JPG



108 Libraries

Rawabi Cultural Center

<https://www.alamy.com/rawabi-west-bank-palestine-november-11-2017-the-rawabi-cultural-center-with-a-725-seat-theater-and-a-backstage-area-image211127895.html>



**528 Cultural centers
(non-governmental)**

Numbers up to the end of 2021; non-exhaustive list based on inputs provided by CREAT4MED Technical Experts for Palestine and PCBS. For the number of libraries, data is taken from Palmuseum.org, based on a study on public libraries in 2015 (excluding libraries of children, universities, and private).

MAIN CCI ACTORS

CCI Ecosystem

01

Governmental

02

Private Sector



03

Associations & NGOs

04

Academia

Governmental + Actors



The main governmental entities promoting CCI include but are not limited to:

- The Ministry of Culture - MoC (www.moc.pna.ps)
- The Ministry of Tourism and Antiquities - MoTA (www.tourism.ps)
- The Ministry of National Economy (www.mne.gov.ps)
- The Ministry of Entrepreneurship and Empowerment – MoEE (www.moee.pna.ps)
- The Palestinian National Committee form Education Culture and Science – PNCECS (www.PNCECS.plo.ps)
- Higher Council for Innovation and Excellence -HCIE (<https://hcie.ps/?lang=en>)
- Municipalities of Ramllah and Bethlehem, unlike other municipalities, these have a strategy and budget for cultural activity (<https://www.ramallah.ps/>)

We did not observe any systematic coordination to further develop CCI between these actors.



Private ⁺ Sectors



Private sector CCI actors not only include artists, designers, architects and other individual creative workers, but also:

Private Palestinian Foundations, such as:

- A M Qattan Foundation (www.qattanfoundation.org)
- Welfare Association (www.taawun.org)

Not-for-profit organizations, such as:

- Filmlab Palestine⁹, actively contributing to the cinema value chain, and annual festival (www.flp.ps)
- Jafra Music production (www.jafraproductions.com)
- Atabet Fan, which launched a digital platform for arts training and arts management (www.atabetfann.org/ or <https://www.facebook.com/AtabetFann/>)
- Shagaf Foundation, which encourages young people's digital expression and engagement in innovative and creative projects (<https://www.facebook.com/shagaf.org/>)

- Palestine Music Expo (PMX), first organized in 2017, which brings together Palestinian artists and international industry professionals in an effort to develop a valuable music industry (www.palestinemusicexpo.com)
 - Zawyeh Gallery (www.zawyeh.net), and Gallery One (<https://www.facebook.com/galleryonepalestine/>), established in Ramallah in 2013 and 2014 respectively, exhibit contemporary Palestinian and International art
 - Al-Mamal Foundation for Contemporary Arts (www.almamalfoundation.org)
 - Business Women Forum (www.bwf.ps)
- Incubators and Business Support Organizations (BSO), such as:
- Techno Park (www.technopark.ps)
 - Leaders (www.leadersinternational.org)
 - Bank of Palestine (www.bankofpalestine.com)
 - Palestine Investment Fund (www.pif.ps)
 - PalTel Group (www.paltelgroup.ps)
 - Dar Al-Shurooq (www.shorok.com)
 - Asala, which focuses on empowering women (<https://asala-pal.org/>)

⁹ <https://dezain-space.netlify.app/>

<https://www.startupmgzn.com/english/news/ibda3-startup-accelerator-launches-in-jordan-specializes-in-multiple-creative-industries/> and <https://www.ibda3.com/index.html>

Associations & NGOs



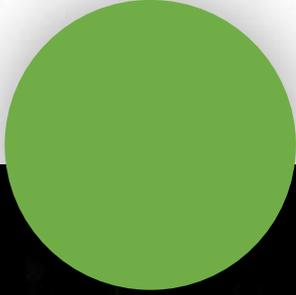
NGOs, civil society organizations and associations are the main promoters of CCI in Palestine, according to the Ministry of Culture, 240 NGOs are formally registered.¹⁰ These include:

- General Union of Cultural Centres in Gaza, which has 67 members in culture, youth and arts (<https://www.guccpal.org/>)
- Shababeek in Gaza (www.shababek.guccpal.org)
- Palestinian Performing Arts Network (www.ppan.ps), which includes 14 leading NGOs working in performing arts and music¹¹
- Al-Hakawati group, National Theatre in Jerusalem (www.al-hakawati.org)
- Yabous Cultural Centre in Jerusalem (www.yabous.org)
- Palestinian Arts Court al Hoash in Jerusalem (www.alhoashgallery.org)
- Al-Kasaba Theatre, a Palestinian Culture Incubator(www.alkasaba.org)

¹⁰ NGOs are formally registered under the Palestinian Ministry of Interior (MOI), as per the Law of 2000 ; many NGOs are also registered under the specific ministry linked to the field of their work

¹¹ PPAAN general assembly members: Popular Arts Centre, El-Funoun Dance Troupe, Edward Said National Conservatory of Music, Yes Theatre, Al-Harah Theatre, Ashtar Theatre, Freedom Theatre, Popular Theatre, Al-Kamandjati Association, Theatre Day Ayyam Al-masrah, Wishah, Naqsh, Nawa and Palestine Circus School



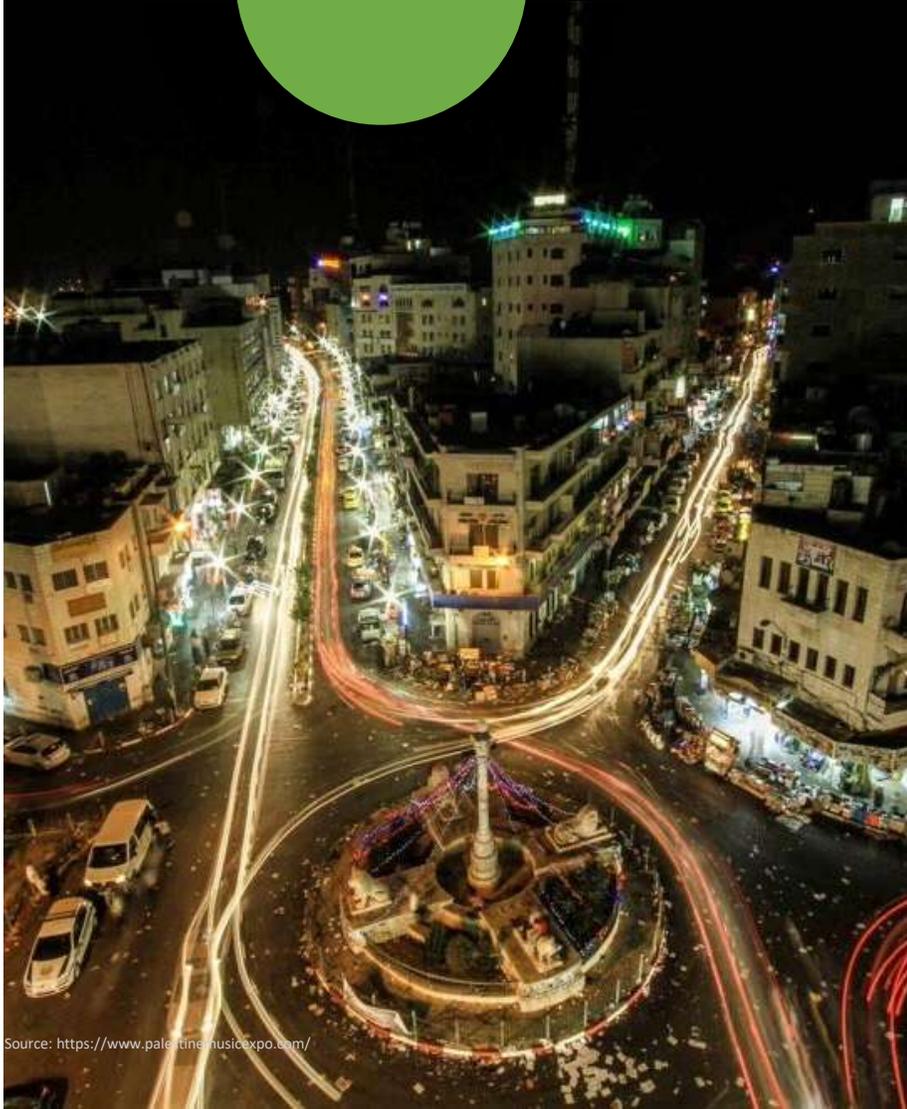


Associations & NGOs Continued



- Visual Arts Forum (www.vaf.org)
- Riwaq Centre for Architectural Conservation (www.riwaq.org)
- Centre for Cultural Heritage Preservation (www.cchp.ps)
- Tamer Institute, which publishes books for and with young people (www.tamerintitute.org)
- Sariyyet Ramallah (www.sareyyet.ps), organizer of 15 editions of the Ramallah Contemporary Dance Festival (<https://www.facebook.com/RCDFpalestine/>)

We did not observe any systematic coordination to further develop CCI between these actors.





Academia

Palestinian universities have expanded their academic programs to include diverse fields of CCI¹², in addition to offering training through their entrepreneurial and business development centers. Business development programs aimed to help women in particular to develop small businesses in handicrafts and gastronomy have been growing. There are 51 Palestinian higher education institutions.¹³ At least 26 of them are offering specialized academic certificates (BA, MA, or diplomas) in CCI sub-sectors: fine arts, design, architecture, media/communication and digital media. At least 8 universities have “business development centres”, “incubators” or “Entrepreneurship and Innovation units”, as well as “media and digital media centres”.¹⁴ The following universities have the most outstanding programs in different CCI fields:

- Birzeit University: Faculties of Arts, Music and Design and Architectural Engineering (<https://www.birzeit.edu/en/>)
- Najah University (<https://ffa.najah.edu/en/>)
- Dar Al-Kalima University (<https://www.daralkalima.edu.ps/>)
- Al-Quds University, Department of Fine Arts, which offers an undergraduate BA (<https://www.alquds.edu/ar/faculties-ar/arts-ar/ba-arts/13421/>)
- Polytechnic (<https://dar.ppu.edu/>)
- Al-Aqsa University in Gaza (<https://alaqsa.edu.ps/en/page/2008/Alaqsa-University-Gaza-Faculty-of-Fine-Arts>)
- Palestine Technical University – Khadouri, (<https://ptuk.edu.ps/palestinetechanical-mainpage/>)
- University College of Applied Sciences – Gaza Strip (<https://en.ucas.edu.ps/>)

We did not observe any systematic coordination to further develop CCI between these actors.

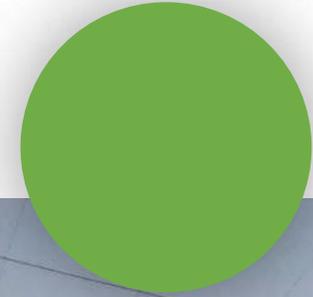
¹² There were 21,828 students studying arts and humanities in Palestinian higher education institutes in 2020-2021, comprising about 10.2% of all enrolled students.

<https://www.mohe.pna.ps/services/statistics> p.10; there were 4,001 graduates of arts and humanities in 2019-2020, comprising 10% of graduates. (p.12)

¹³ <https://www.mohe.pna.ps/services/statistics> Annual Statistics Book, 2020/2021

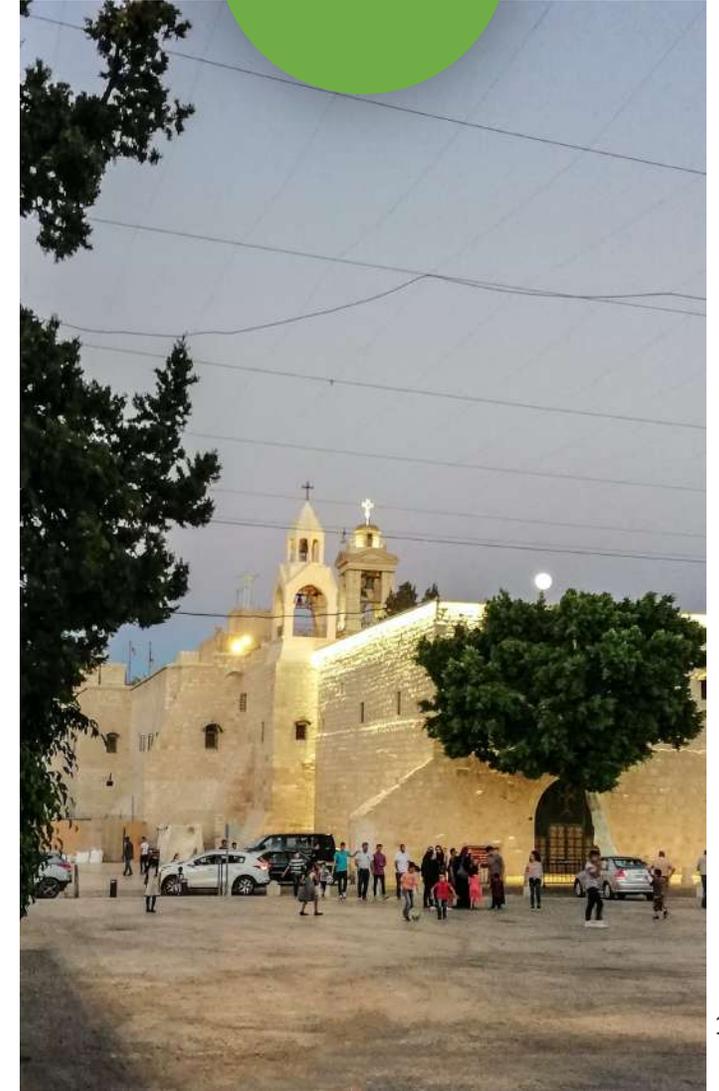
¹⁴ www.mas.ps, Innovation and digital Economy in Palestine, Opportunities and challenges, 2019. P.9

GOVERNMENTAL INITIATIVES TO PROMOTE CCI



At the national level, the Palestinian Ministry of Culture (MoC) is responsible for overall policies and functions of the “culture and arts”, while the Ministry of Tourism and Antiquities is responsible for tourism, cultural heritage and antiquities. The MoC has five strategic objectives which are tackled in its three distinct programs: “Culture for all”, “Cultural heritage protection program” and “Administrative Program”. According to the sectoral strategy 2021-2023, the budget allocated to the MoC is expected to be around \$10.4 million USD for 2022, of which about \$ 4.3 million USD are earmarked for salaries.¹⁵ This is an outstanding change for the Ministry as the budget allocated it by the PA has always been quite modest, not exceeding 0.003% of the public budget until 2014-2015.¹⁶

The Ministry of Entrepreneurship and Empowerment (MoEE) envisions industry and investment as contributors to sustainable development through all sectors of the economy. Its strategy aims to promote innovation within micro, small and medium-sized enterprises (MSMEs), enable innovative companies to access finance, and support startups and new businesses with better services and better legislative protection.



¹⁵ <http://www.moc.pna.ps/files/server/strategic/2021-2023.pdf> p.53

¹⁶ https://www.culturalpolicies.net/wp-content/uploads/2019/10/palestine_profile_summary_2014.pdf

GOVERNMENTAL INITIATIVES TO + PROMOTE CCI CONTINUED

The Palestinian National Development Plan 2021-2023 includes a policy on tourism and culture under the 10th national priority within the 33rd national policy, mentioning “cultural identity and heritage based on the Palestinian narrative” and “affirms that Palestinian human capital is the pillar for innovation and excellence and as such for development” (Palestinian Cabinet, 2021).

Under this policy, interventions include: “support innovation and production, support initiatives to protect and develop cultural heritage, develop handicrafts and promote Palestine as a tourist destination” (Palestinian Cabinet, 2021). Hence, the focus is on handicrafts and tourism, and not the wider CCI.

In terms of international conventions, Palestine joined UNESCO in November 2011; it has ratified 6 conventions relevant to culture, including the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. As a member state, Palestine has by default adopted the 1980 Recommendation Concerning the Status of Artists, but it has not ratified the 1952 and 1971 Universal Copyrights Conventions.



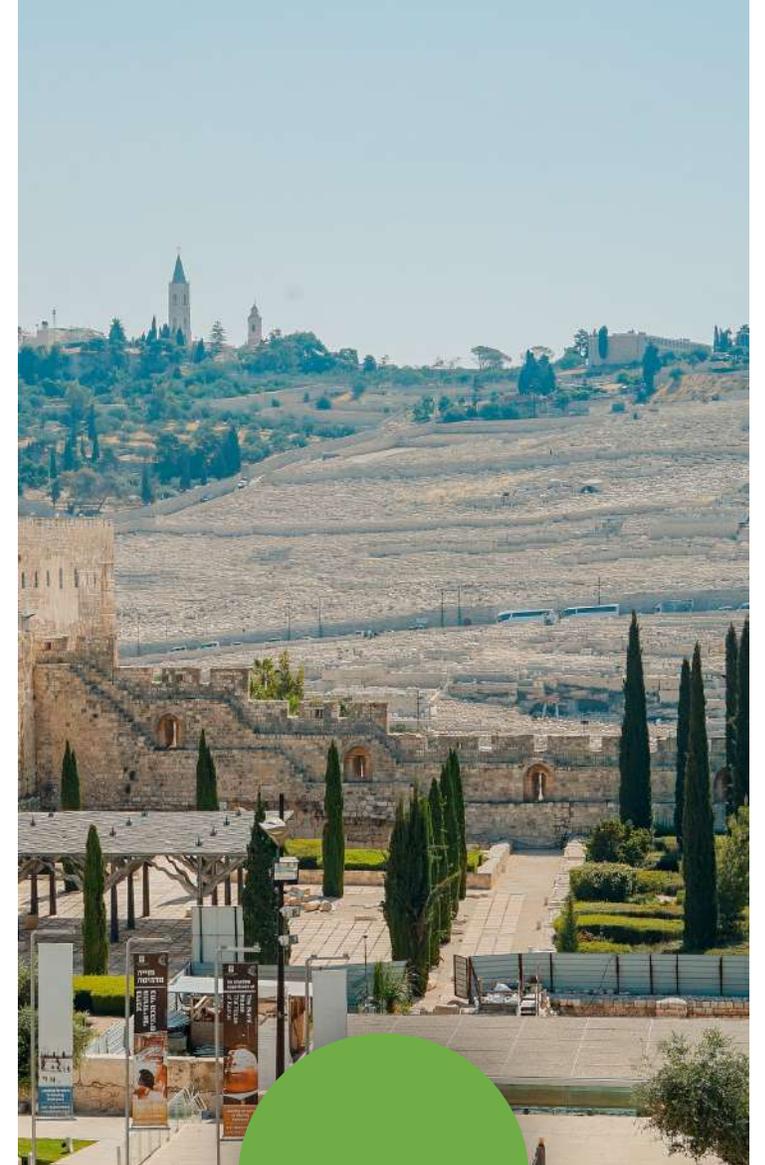
GOVERNMENTAL INITIATIVES TO PROMOTE CCI CONTINUED



In terms of national legislation, since the suspension of the Legislative Council in Palestine in 2006, legislations are endorsed first by the Palestinian Cabinet, then raised for the President to issue a presidential decree; once issued and published in the Palestinian Official Gazette, it becomes a valid law by decree. In June 2018, “the Decree Law no. 11/2018 concerning Tangible Cultural Heritage entered into force after it was signed by President Mahmoud Abbas and published on the official gazette.”¹⁷ Other draft laws were raised by the MoC to the Palestinian Cabinet are still awaiting the Presidential Decree, namely the protection of intangible cultural heritage law, and the copyrights of intellectual and authors’ rights.

Following a review of the 1933 Industrial Licensing Law and the 1953 Crafts and Industries Law, Presidential Decree No. 10 of 2011 was issued, concerning “Industry Law” relevant to all registered industrial entities, with a specific reference to Palestinian traditional handicrafts. Examples of other presidential decrees include: No.7 of 2014 on the “encouragement of investment”; and the latest decree No.42 on the “Companies Law” on 2021.

¹⁷ <https://en.unesco.org/fieldoffice/ramallah/policies-legislations>





Intellectual + Property Rights (IPR)

Palestine has observer status and is not among the 193 member states of World Intellectual Property Organization (WIPO).¹⁸ It is not a Contracting party to the Paris Convention for the Protection of Industrial Property or to the Patent Cooperation Treaty (PCT), nor the TRIPS Agreement.¹⁹ However, it is a member of the Arab Convention of Intellectual Property Rights and signatory to the Bern Convention of 1933.²⁰

Laws pertinent to IPR management are outdated and date back to the British Mandate. The Law of Trademarks was last modified in 1938 and is still the valid law for Gaza; in the West Bank, the Jordanian trademarks Law No.33 of 1952, and patents Law of 1954 is still applicable.²¹ The MoC drafted a law on the “copyrights of intellectual and authors’ rights” in 2012 with 62 articles,²² which was submitted to the Cabinet for a 2nd reading. It is due to undergo a 3rd reading by the Cabinet, before being raised for ratification by the President.

According to the WIPO website, the only National IP office in Palestine is:

- Business Innovation and Technology Hub at An-Najah National University (<https://www.najah.edu/en/>)

¹⁸ <https://www.wipo.int/members/en/>

¹⁹ https://www.wipo.int/export/sites/www/patent_register_portal/en/docs/ps.pdf

²⁰ https://info.wafa.ps/ar_page.aspx?id=8993

²¹ http://trademarks.mne.gov.ps/page.aspx?page_key=key_home_page_1&lang=ar

²² http://www.moc.pna.ps/ar_print.php?id=a461cy673308Ya461c



Creative Palestine

<http://www.creativepalestine.ps/>

Supported by the United Nations and the EU, Creative Palestine aims to contribute to inclusive growth by fostering entrepreneurial cooperation in cultural and creative industries through the development of cluster initiatives.

Ramallah City of Music

<https://en.unesco.org/creativity/ifcd/projects/ramallah-city-music-strategy-sustainable-city-development>

In February 2022, within the framework of the UNESCO’s funding of the International Fund for Cultural Diversity (IFCD) 2005, the Ramallah municipality was awarded a grant for its project “Ramallah City of Music – A strategy for sustainable city development through music”. In this project, it will 1) Map the music industry and create a strategy for the development of the sector, 2) identify skills and gaps in the sector, 3) develop and implement a tailored educational program to enhance the mobility of Ramallah artists.



CRE@CTIVE

<https://www.enicbmed.eu/projects/creative>

The EU-funded ENI CBC Med project CRE@CTIVE aims to boost creativity as a key to increase economic opportunities of MSMEs by creating links between traditional sectors and creative industries like crafts, design and culture.



INNOMED-UP

INNOMED UP

<https://www.enicbcmec.eu/projects/innomed-up>

The EU- Funded ENI CBC Med project INNOMED-UP works with CCI to shift local urban economies towards circular production and consumption.

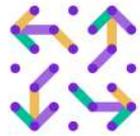


CROSSDEV

CROSSDEV

<https://www.enicbcmec.eu/projects/crossdev>

The EU- Funded ENI CBC Med project CROSSDEV aims to increase tourism competitiveness and the attractiveness of lesser known destinations and rural areas, enhancing the Cultural Routes experiences such as those of the Council of Europe (e.g. Phoenicians Route and IterVitis), Palestine (Palestinian Heritage Trail) and Jordan (Jordan Trail).



ثقافة -ة- ALL
دائِر AROUND
ما يدور CULTURE

All around Culture

<https://allaroundculture.com/>

Co-funded by the European Union, the All Around Culture project provides support to cultural institutions, initiatives and individuals to strengthen their capacities and increase their reach through funding, knowledge exchange and networking opportunities.

Local Development through the Rehabilitation and Revitalization of the Historic Built Environment in Palestine

<https://en.unesco.org/fieldoffice/ramallah/herritageanddevelopmentprogrammeinpalestine>

Implemented by UNESCO from 2012 to 2021 and funded by Sweden through the Swedish International Development Cooperation Agency (Sida), this project targets mainstreaming the work on cultural heritage preservation in Palestine to meet the national priorities and needs, building on the Palestinian National Development Plans and the Sector Strategies for Cultural Heritage.

A New Approach to Drama for Deprived Children, Youth and Young Adults

<https://drosos.org/en/projekte/a-new-approach-to-drama-for-deprived-children-youth-and-young-adults/>

Implemented by the Theatre Day Productions and funded by the Drosos foundation, this project aims to educate participants and to use drama, theatre and other arts to help create responsible citizens who can think creatively and exercise freedom of expression.



Palestinian Culture Fund

<https://www.pcf.pna.ps/>

The Norwegian Government has been allocating funding to the Ministry of Culture through the Palestine Culture Fund (PCF), established in 2004. Through this program, the Ministry supports registered NGOs in diverse cultural fields. From 2017 to 2020, the Palestinian Cultural Fund has supported 149 projects and cultural activities in Jerusalem, the West Bank and the Gaza Strip, with a total of \$1.6 Million USD.

CHALLENGES & OPPORTUNITIES

Challenges

- Political challenges associated with the Israeli- Palestine conflict, friction between the major political parties, and the siege in Gaza strip create an unfavorable business environment not only for CCI but for all industries.
- There is no clear consensus on the definition of CCI, meaning that:
 - The concept is not clear to decision-makers.
 - No data is available to monitor CCI economic contribution or evolution.
 - The potential for job creation and contribution to economic growth of the CCI is not well recognized.
 - CCI is not a priority either for the authorities or for Palestinian private sector and international donors.
 - CCI is not well integrated in the academic system within public schools.
- Municipalities and local communities are not integrating CCI into their budgets and strategies, nor are they opening local public spaces for diverse CCI programs.
- Key actors in CCI, particularly those working in arts and culture, heritage, and music, are highly dependent on funding from donors and external support, and the COVID-19 pandemic had led to a decline in the already-limited funds available.
- The CCI are highly fragmented, with limited consolidated or coordinated efforts between stakeholders. In particular, there is a lack of coordination between the different ministries involved in CCI development.
- Policies and regulations are outdated, and do not encourage investment in value chains of CCI.
- Intellectual property rights are not well protected in Palestine, and existing laws are outdated.
- Tax regulations on income imposed on individuals, not-for-profit companies and NGOs is crippling the development of programmes in CCI.
- There is a gap between actual market needs in CCI and the higher education system, causing high unemployment rates among graduates of media arts, culture and architecture.
- There is a lack of infrastructure and specific expertise to build complete value chains, for example in film industries and performing arts.
- The use of digital platforms and business development programmes in CCI is quite limited to some categories of key actors especially NGOs, some specific groups and individuals.

CHALLENGES & OPPORTUNITIES

Opportunities:

- Potential peace in the region would greatly improve the prospects for CCI development.
- Palestine has rich historic and cultural diversity, and a commitment to persevering with innovation and creativity, particularly among the younger generations.
- The country has a young population with innovative ideas, more digital awareness, and greater willingness to forge new paths.
- Palestinian National policy to develop clusters, encourage and include innovation and creativity in the country's plans and strategies.
- Private and international financial resources are directed into ICT, private business development centers, and innovative and entrepreneurial ideas in different fields. There has been an improvement in access to internet, digital media, and platforms. This trend has particularly accelerated after the COVID-19 pandemic, creating an opportunity for actors to develop their capacities, increase efficiency and open doors to new businesses.
- Exchange with regional and international CCI actors has become easier and more accessible for Palestinians.
- More initiatives are carried out by different actors in CCI aiming to create coalitions, collective work and consolidated efforts.
- Many professionals and some Civil Society Organizations are realizing the economic relevance of the CCI, as well as the new opportunities offered by digitalization.
- There are many established business development centers providing mentoring, training, incubation and grants for innovative start-ups.
- Universities and community colleges offer a wide range of courses and programmes in entrepreneurial skills and incubation services.
- Draft laws in IPR are ready, but need to be endorsed by the Cabinet and President. This will give a big boost to investment in and protection of CCI.
- There are many business development programmes directed towards women in particular to develop businesses in handicrafts and gastronomy.



POLICY + RECOMENDATIONS

Mainstreaming CCI at national level in Palestine:

- Agree a national definition of CCI to allow proper data collection and monitoring of CCI sub-sectors.
- Allocate sufficient budgets for the MoC and MoTA, recognizing CCI's high potential to promote social cohesion as well as economic value and job creation, with the goal of reducing reliance on donors' and external funding.
- Include CCI in the mandates, strategies and budgets of local governments, and allow different actors to use public spaces within communities.
- Foster dialogue and coordination among different stakeholders, from civil society to national and international actors in CCI.

Updating and adopting laws and legislations:

- Enable and encourage CCI development in line with modern technological developments, including IPR laws.
- Create financial incentives through tax breaks and favorable fiscal policies.

Enhancing knowledge and expertise in the field of CCI:

- Develop more programmes at universities, open more spaces, and invest in acquiring more equipment.
- Develop training programmes enhancing digital skills in CCI.
- Encourage market research in relevant fields.

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Creative + Mediterranean

The Creative Economy has become a strategic asset for innovative job creation around the world. Cultural and Creative Industries (CCI) represent nearly 30 million jobs worldwide and are major drivers of the economies of developed, as well as developing countries (UNESCO). CCI contributed as much as 7% to the global GDP and was estimated to be around 10% of the GDP in the MENA Region (World Bank 2017). Within the CCI (mainly architecture, design and photography), there were 1.2 million cultural enterprises, generating EUR 193 billion of value added in the EU. It is a growing and promising industry that has become strategic, not only because of its impact on employment creation, but also due to its influence on the creativity and social cohesion of societies.

CREACT4MED is an EU Project, funded by the EuropeAid Programme, is focused on strengthening CCI businesses and job creation, giving support to entrepreneurs, start-ups and SMEs in particular, and targeting young people and women in the Southern Neighbourhood of the European Union.

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