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# **Palestinian Social Movements Documentation Form**



## **Cultural Institutions Movemen**

## Section One: Identifying Information

1. Name of the Movement: Cultural Institutions Movement
2. Year of Establishment: 2019
3. Geographic Location/Reach: Ramallah and Al-Bireh Governorate – Occupied West Bank
4. Nature of the Movement (multiple options allowed):
  - Cultural
  - Social
5. Does the Movement Have an Official Name or Logo?
  - No official logo; the movement is based on coordination among cultural institutions in the occupied West Bank.

## Section Two: Background and Formation

6. Motivation and Context Behind the Movement (event/crisis/issue/demand):
  - The Cultural Institutions Movement was initiated by several cultural institutions through organizing periodic meetings and coordination in response to violations against individuals or cultural activities, such as the assault on Ashtar Theatre or the banning of artistic performances and cultural evenings.
  - The movement continuously engages in cultural and social initiatives under the banner of protecting individuals and cultural institutions from violations and attacks by official bodies or unknown parties.
7. Initiating Party or Founding Groups (independents, activists, unions, institutions...):
  - A group of Palestinian cultural institutions, including the A. M. Qattan Foundation, First Ramallah Group, and the Palestinian Performing Arts Network, which includes numerous cultural institutions.
8. Organizational Structure (if any):
  - There is no hierarchical structure. The movement relies on convening meetings when any institution or individual affiliated with these institutions is subjected to a cultural-related attack.
9. Decision-Making Mechanism:
  - Initiatives are proposed by members, discussed collectively, adopted, and followed up through events and meetings with relevant authorities to resolve emerging issues.
10. Is the Movement Officially Registered?
  - No, the movement is not officially registered. It is a coalition of cultural institutions that issue public statements through a specialized media committee.

## Section Three: Goals and Vision

### 11. Short-Term Goals:

- To protect institutions and individuals working in the cultural field from any violations or assaults that contradict laws, freedom of expression, and cultural participation as guaranteed by the Palestinian Basic Law.

### 12. Long-Term Goals:

- To shift public opinion and raise societal awareness regarding cultural issues, and to enhance cultural activities in ways that respect community values, traditions, and norms.

### 13. Core Message/Vision of the Movement:

- The Cultural Institutions Movement aims to protect and promote the Palestinian cultural scene as a fundamental pillar of national identity. It seeks to build effective solidarity among cultural institutions across all Palestinian governorates, address challenges facing these institutions, defend their right to operate freely, and ensure a supportive environment for culture and creativity amid political, social, and economic challenges.

### 14. Target Group(s):

- General public.
- Section Four: Activities and Impact

### 15. Main Types of Activities:

- Protests/Demonstrations
- Media Campaigns
- Solidarity Gatherings
- Advocacy and Lobbying

### 16. Examples of Key Activities Implemented:

- In addition to its political and civil engagement, the Cultural Institutions Movement continues dialogue with the Palestinian government to address issues related to cultural activities and ensure their freedom and independence.
- Practical steps include:
  - a. Organizing immediate solidarity gatherings when any cultural event faces an attack or ban.
  - b. Holding solidarity events at the affected institution's location—e.g., a sit-in at the Khalil Sakakini Cultural Center when its events were banned.
  - c. Holding emergency meetings when new threats or harassment arise from known or unknown actors to determine a collective response.

17. Impact of the Movement (local, national, media, legal...):

- The media committee of the movement played a crucial role in raising public awareness by cooperating with local print, broadcast, and online media. It influenced public opinion by issuing well-crafted statements to expose violations, strengthen solidarity, advocate for change, and protect cultural freedoms.

18. Key Achievements / Changes Realized:

- Issuing public statements, organizing solidarity gatherings, and addressing official authorities with letters and complaints to resolve obstacles and issues facing the movement or its member institutions.

## Section Five: Challenges and Continuity

19. Main Obstacles Faced by the Movement:

- Internal Security Interference: Cultural institutions face restrictions from Palestinian Authority security forces under the pretext of "ensuring safety," which limits cultural freedom and fosters self-censorship.
- Threats from Unknown Sources: Institutions often receive direct or indirect threats, especially when organizing cultural events, leading to cancellations for safety concerns.
- Israeli Occupation Violations: The cultural sector is frequently targeted by Israeli forces, including arrests of cultural workers, destruction of institutions, and disruption of daily life in occupied Palestinian territories, particularly intensified during the war on Gaza.

20. Is the Movement Still Active?

- The movement convenes when necessary, particularly in response to incidents affecting cultural institutions.

21. Are There Attempts to Revive It or Turn It into a Permanent Initiative?

- There are no regular meetings or continuous activities currently. However, when new issues arise, committees are formed to address them. Member institutions maintain ongoing social activity.

## Section Six: Relations and Support

22. Does the Movement Have Partnerships with Local or International Institutions?
  - No formal partnerships exist; coordination occurs collectively among Palestinian cultural institutions.
23. Has the Movement Received Any Support (financial/moral/technical)?
  - Support is primarily voluntary, such as hosting meetings at cultural institutions, providing a safe and free space for planning and discussion. Often, in-kind and logistical support comes from partner institutions that believe in the movement's importance and mission.
24. Has the Movement Faced Rejection or Attacks from Certain Entities?
  - Aside from the challenges previously mentioned, the movement has not faced opposition from specific entities. It received positive feedback from the Minister of Culture, who at times participated in meetings and helped resolve certain issues.

## Section Seven: Additional Information

25. Name of the Person Completing the Form:
  - Yousef Hossam Al-Din Yousef Al-Shayeb
26. Their Role in the Movement:
  - Cultural activist, journalist, and film/art critic
27. Contact Information (optional):
  - Email: yalshayeb2005@gmail.com
  - Phone: +970562919057