

THIS  
WEEK  
IN

# Palestine

Issue No. 141, January 2010

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# Contents

The Need to Support the Fledging Television Industry in Palestine .....	4
Palestinian Video Art .....	8
Herod, Hisham, and Ein el-Sultan .....	12
Broadcast Media in Palestine .....	20
Not The Classic Way .....	24
Last Year in Jerusalem .....	28
Recording Translation for Broadcasting Purposes .....	34
A Multi-Coloured Dress for Jerusalem .....	36
Palestinian Television Production .....	42
The Palestinian Local Visual Media Experience .....	44
NGO Financial Support for Palestinian TV and Radio, is it Necessary? .....	48
We Also Care .....	52
In the Limelight .....	56
Reviews .....	62
Events .....	68
Listings .....	70-90
Maps and Where to Go? .....	91-97
The Last Word .....	98
Picturesque Palestine .....	99



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This publication is



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# Message from the editor

We have kept our promise and have augmented the number of non-thematic articles in *This Week in Palestine*. Make sure to read the interesting articles about Jericho and Jerusalem written by Dr. Ali Qleibo and by Dr. Abdul Rahim Al Sheikh, respectively, as well as the article about the fashion show which was held recently in Jerusalem. Actually, you might as well read the whole magazine!

Audiovisual media in Palestine is this month's theme. We invite you to learn more about this topic through the many articles published in our editorial section. Although we have spread the word and have contacted many of those working within the audiovisual sector in Palestine, for some reason, we have received more interest from the academics rather than from those who are actually working in the field and have hands-on experience. It was our intention to promote this sector, but you will notice that the thematic articles this month are rather critical, even harsh at times. They should be viewed as constructive criticism while being an honest reflection of the current situation.

As usual, this issue also highlights a new Palestinian book, an artist, and a Palestinian personality. Our book of the month is a valuable publication put out by the Palestine Monitor entitled *Palestine's Guernica*. The book is a detailed account of the causes and consequences of Israel's brutal assault on Gaza one year ago. Our artist this month, Rula Halawani, is a professional photographer, and our personality is a young Palestinian filmmaker, Muayad Alayan, who is already attracting the attention of the big guys.

However, here we are at the beginning of yet another year and our political situation is in limbo. Our internal reconciliation process does not seem any nearer at hand either. We pray that 2010 will bring about a major breakthrough on all fronts for the benefit of all.

Finally, during this month of January, Christians who follow the eastern Orthodox calendar celebrate their Christmas and their new year. To all we would like to wish a Merry Christmas and a happy new year.

**The Editor**

## Forthcoming Issues:

- **The School System in Palestine - February 2010**
- **Palestinian Customs for Social Occasions - March 2010**
- **Jericho, Palestine - April 2010**



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## The Need to Support the Fledging Television Industry in Palestine

By Daoud Kuttab

Television production is rather new in Palestine. Until 1994 Palestinians had access to regional and international television stations. Palestine TV was born with the Oslo Accords when Palestinian negotiators extracted the concession from the Israelis on the reasoning that radio and television were needed for the presidential and parliamentary elections that were due to take place as part of the PLO-Israeli Memorandum of Understanding. The same agreement had a clause for licensing other Palestinian radio and TV stations within the context of a joint Israeli-Palestinian technical committee. Over a period of 15 years Israel basically vetoed any properly licensed stations by refusing every request to allow the committee to meet. This, however, has not stopped the mushrooming of tens of local radio and TV stations that have "half" a license.

The stations have a piece of paper from the Palestinian Authority to work, but in terms of the International Telecommunications Union (the body that allots frequencies to countries), all the privately established stations are nothing more than pirate stations. This, of course, has resulted in the lack of any serious investment going into these stations and, conversely, the station owners have flaunted intellectual property regulations. Major football games, Hollywood movies, and Arab soaps are broadcast on these terrestrial stations without any restrictions.

When it comes to terrestrial broadcasting, the political geography and physical terrain of Palestine favours stations that are largely confined to city limits. For the most part local TV stations provide quality broadcasting within the limits of a particular city only. With such limited audiences and with the absence of any serious investment (because of the shakiness of the PA-only "licenses")

these stations spend as little time and effort as possible on original production. With the ability to "steal" world cup games or "pirate" major Hollywood blockbusters, what is the advantage of producing a local programme that you will have to spend real money producing and which will be far inferior to any of the high quality DVDs available on street corners for a few shekels or taken directly from satellite stations? Even encrypted stations (such as those for sports) have been decrypted using formulas that include the use of the Internet.

The situation is not all that bad. A number of stations do make valiant efforts, and there has been at least one successful attempt to remedy this problem. In 1996 Al-Quds University launched an educational TV station that has attempted to produce original programming including hard-hitting political shows, children's programmes, and awareness-building public service announcements. The station got worldwide notoriety when it ran into trouble with the Palestinian Authority over its attempts to broadcast live sessions of the Palestinian Legislative Council. One session that dealt with corruption in the Palestinian Authority irked the presidency so much that the authorities ordered the arrest of the director of the station.

An effort worth mentioning in this regard is the three attempts to create a network composed of some of the better stations in Palestine. This unusual phenomenon has produced a strange electronic media landscape consisting mostly of mom-and-pop shops that are given the name of a television station. Some of these stations are nothing more than a glorified video store. The only locally produced material on some stations is the TV ads about a local restaurant or bakery.

Since 1995 over forty stations have

been broadcasting on and off at any time. The only attempts to merge some of these stations have been in the effort to create loosely based alliances or networks. The first alliance was called Al Quds Television Network; this was followed by SHAMS. But the network that has survived the past seven years or so has been the Ma'an Network which comprises ten local stations in the West Bank. No private stations were allowed to exist in Gaza until the Hamas takeover.

Ma'an has combined the need for exchanging local programming and advertising with a robust effort at producing local soaps, news programmes, and talk shows. A wire service that is web-based provides the stations with a news ticker that allows the public to follow local news even if people are watching pirated programmes. The Ma'an Network, which has been registered as a not-for-profit corporation, has succeeded largely due to generous grants from Denmark, Holland, the United States, and the United Kingdom. These grants encouraged programme exchange but funded some quality programming that has even attracted Palestine TV to buy some of its more successful programmes. One such programme is a translation of Israeli media reporting from television broadcasts and newspapers. This has quickly become the most watched programme on Palestine TV. The Ma'an cooperation with Palestine TV was highlighted during the Fatah conference held in Bethlehem, which is

also the location of the Ma'an studios and administrative offices.

Palestine TV has suffered from a different kind of a problem. Largely a mouthpiece of the Palestinian Authority, the station has become a bloated and rarely seen television station that shows protocol news of the presidency. Under Palestinian leader Arafat the station was split between Gaza and the West Bank long before the Hamas-Fatah split materialised. It has also been riddled with corruption cases, and one of its earliest directors in Gaza was assassinated by a fellow Palestinian who accused him of numerous corruption charges and misuse of funds.

Of course all the efforts at creating television stations, whether state-run or private, were not matched by an equal effort to produce quality local programming. As is the case with today's Arab satellite stations, nearly 90 percent of the budgets of most television stations is spent on the hardware of studios and transmission costs, and less than 10 percent is spent on producing quality original programming.

The penetration of television in Palestine is quite high. Those with TV sets are surfing all available stations in search of quality programmes that address their needs. On the current affairs front there is no serious local news programme anywhere. The fact that major pan-Arab stations have offices in Ramallah and produce daily news reports has weakened any attempt to produce a



Sesame Street studio for season four.

regional news programme. Local news programmes, if done well, could attract a wide audience and compete with even the highly powerful stations based in the Gulf. Investigative local reporting is rare.

On the entertainment side, only a handful of soaps have been created and these have largely been one-time efforts. In children's programming, the Palestinian version of Sesame Street has witnessed three seasons since 1996. A fourth and fifth season are now being filmed for broadcast in 2010.

With the exception of the translations of the Hebrew media, no long-term quality programme has ever existed on national or local stations.

With such a huge television following, whether local or satellite, it is ironic that little public/private effort has been invested in creating and sustaining a local television and film industry. Although regional and international funds have been made available to Palestinian filmmakers, almost no money from the Palestinian authority, local NGOs, or the private sector has

gone into the creation of programming by Palestinians and for Palestinians. Most of the external funding has gone into making documentaries or features that try to tell the Palestinian narrative. Almost all these films are produced with the international audience in mind.

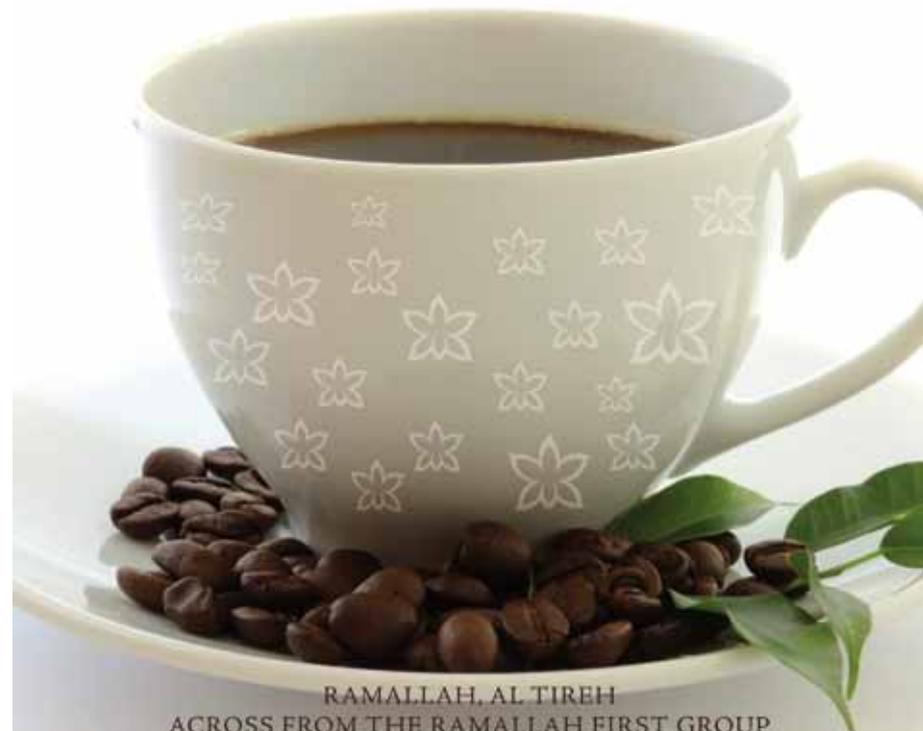
A serious strategy is needed to help create the environment that will make local production possible, attractive, and sustainable. Such a strategy might require a serious attempt to regulate existing stations, possibly forcing the disappearance or merger of most of the existing stations that could not survive if they were barred from pirating programmes. Efforts are needed to create the infrastructure for such an industry. When the current local Sesame Street programme was filmed, the producers, PEN Media, had to convert a hotel hall with high ceilings in order to accommodate the needs for such a large studio. Lighting and other essential equipment is often missing, thus forcing producers to rent from Tel Aviv. No union or association exists for audio-visual workers, which often results in cases of abuse and the absence of basic benefits that could be had if a union existed that defends audio-visual workers.

The serious nation-building efforts of Palestinian Prime Minister Salam Fayyad have not included any developed plans for the potential of building an audio-visual industry in Palestine. What is unique about this is that a serious audio-visual strategy could be a win-win effort. It can combine job creation, cultural and artistic development, awareness building, and national loyalty.

*Daoud Kuttab, an award-winning Palestinian journalist, was the founder of Al Quds Educational Television and its director between 1996 and 2006. In 1997 he was imprisoned for seven days by the Palestinian Authority. He is now the general manager of PEN Media, a Palestinian media NGO that produces Shara'a Simsim, the Palestinian version of Sesame Street. In 2007 Mr. Kuttab was the Ferris Professor of Journalism at Princeton University. His e-mail is info@daoudkuttab.com.*



## NEW AND YUMMIER MENU HAPPY NEW YEAR



RAMALLAH, AL TIREH  
ACROSS FROM THE RAMALLAH FIRST GROUP

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## Palestinian Video Art

By Samar Martha

There are many topics that come to mind when writing about Palestinian video art, such as the emergence of the medium and its relation to the international video art movement; the political, social, and economic factors that influenced its development and content; the art movements that have influenced Palestinian video art production, such as pop art, body art, Arte Povera, Fluxus, minimalist art, conceptual art, guerrilla art, etc.; and the available infrastructure for production, presentation, and marketing.

For the purpose of this article, however, I will start by defining video art and offer illustrations and examples of video artworks produced by Palestinian artists. Throughout the article I will highlight some of the ideals and concepts that have influenced the production of these artworks and how the social-political and economic forces have played a role in shaping them.

Video art can be characterised by its hybridity; it has drawn on a diverse range of art movements, theoretical ideas, and technological advances, as well as political and social activism.<sup>1</sup> Unlike paintings or sculpture, it is a non-static form, allowing artists to create stories that move through time and space. The democratisation of video made it accessible and easy to use, not only in its recording but also in its broadcasting and reproduction. From a spectator point of view, video art is an interactive medium that allows the viewer to form an immediate experimental relationship with the artwork.

The video art movement was inspired by the post-war era and the events of the 1960s, which brought with them technological advancement. Artists then employed video technology to critique the commodified homogenous mass-media representation. They have also employed the medium to question the

art institution's role as a dominant power structure. For many artists video was seen as a utopian medium that drew art closer to the public and provided the voiceless with a voice; in other words, it was perceived as a bonding agent for individuals in search of social engagement and a shared sense of community.<sup>2</sup>

The artists of this era have employed a number of techniques to get their messages across. Amongst the most common techniques used are the minimalistic portraits of storytelling, incorporating in some instances the real and, at other times, fabricating a narrative. Others used conceptual black irony and appropriation to challenge all forms of representation. And still others have employed the latest state-of-the-art techniques and slipped effortlessly from realism to surrealism.

Within this historical context, where does Palestinian video art stand? It can be said that Palestinians have employed video since its early stages in the 1960s in order to document and bring to the forefront the plight of the Palestine people and to counterbalance the Zionist myth of "a land without people." Similar to many underground video art movements in New York and Paris such as *cinéma-verité*, Palestinian filmmakers such as Mustafa Abu Ali and Hani Jawhariya have used the guerrilla techniques and free-hand filming to produce documentaries that aim to increase awareness about the Palestinian struggle and instigate political and social change. Despite the similarities in techniques and aims, art historians and critics have not classified the films produced by Palestinians in this era as video art. This is a notion that requires further investigation.

The earliest video that can be tracked and was classified as video art by art historians and critics is the 24-minute,



black-and-white video art *Changing Parts*, produced in 1984 by renowned artist Mona Hatoum. The work was constructed using shots taken inside her parents' home in Beirut (Lebanon) and some footage from the documentation of a live performance entitled *Under Siege*. One part of the video refers to an organised, clearly defined, privileged, and ordered reality and the other to a reality of disorder, chaos, war, and destruction.

With the eruption of the second Intifada in the late 1980s, many Palestinian filmmakers and artists used the medium to document the brutality of occupation and the destruction it inflicted on Palestine and Palestinian society. Many videos were produced during this period; however, due to the nature of the films, which are categorised as political activism, they have not been archived

or documented by art practitioners or art centres. As a result, many of these efforts have gone unrecorded.

Video as a medium gained its precedence among Palestinian artists in the late 1990s. After the peace process many of the artists focused their attention on personal and individual concerns. Themes such as identity, time, space, and gender were recurring ideals. Even though the occupation and its brutality and the preservation of national identity are still being depicted in many of the artworks, artists have portrayed these political issues in a subliminal and abstracted manner.

Artists such as Sharif Waked, Emily Jacir, Khalil Rabah, Larissa Sansour, Mohanad Yaqubi, Jawad Al Malhi, Taysir Batniji, Jumana Aboud, and many others have used video in their artistic



expressions. They have employed the medium to critique representation and counter the myths and stereotypes of (mis)representation. One example is the latest work produced by Sharif Waked, *To Be Continued*. In his video, Waked uses the now-familiar media image of a suicide bomber's last broadcast, but his leading role reads excerpts from *One Thousand and One Nights* instead, thus avoiding the horrific denouement. In his film, Waked interrogates the role of representation and creates a work that injects a realistic perspective into society and explores the castigation of Palestinians in contemporary Western dialogue. Similarly, Larissa Sansour, in her video *SBARA*, seeks to expose the cyclical nature of Middle Eastern rhetoric and policies and emphasise the psychological terror inflicted upon those on the receiving end.

In both video arts *To be Continued* and *SBARA*, Waked and Sansour, through appropriation and invasion, are critiquing

a commodified culture and its attendant forms of representation. Time, imagery, and stereotype are challenged and contradicted.

The democratisation of video and technical facilities enabled artists to create totally hybrid spaces where the virtual and the real exist side by side in a symbolic relationship. One example is the video *Bethlehem Bandolero* by Larissa Sansour. By adapting the latest state-of-the-art video techniques, coloring images and speeding up actions, Sansour visually creates a mythical portrayal, inviting viewers to experience a different sense of time, place, and meaning. She employs humour to highlight the obvious in the Palestinian current reality. Similarly, Alexandra Handal, in her video *From the Bed & Breakfast Notebooks*, uses the straightforward narration but brilliantly mixes it with layers of images and sound, creating an imagery of crime-scene investigation to unravel the story of Palestinians who have been expelled

from their homes in the neighbourhood of al-Musrara in Jerusalem.

In some cases artists have used portable video as a new source for community engagement. Similar to Fluxus and nouveaux realist movements, artists have incorporated the real into their work. Many artists have utilised guerrilla tactics and idealism, depicting minimalist portraits and straightforward storytelling without interfering or directing the process. This approach can be tracked in Khalil Rabah's video art *TVZero123*, which is a live broadcast of Palestinian villagers employed in architectural renovation of buildings in the West Bank, where a surveillance camera has been placed in two different locations, filming the workers on site. *Crossing Surda* by Emily Jacir is another example, where Jacir records her daily journey to work across the Surda checkpoint to Birzeit University, exposing through the discourse the hardship that thousands of Palestinians have to go through on a daily basis. In the same manner, Jawad Al Malhi records his video *The Gas Station*, in which he documents a gas station located at the periphery of Shufat Refugee Camp. He reveals throughout the process how time unfolds day and night for the workers of a gas station – their relationships and their interaction with the street.

It can be said that many Palestinian artists have appropriated the full range of production tools and aesthetics in their artistic practise in portraying their messages – whether personal, social, or political – to a wider audience.



1- Alexandra Handal  
*From the Bed & Breakfast Notebooks*, 2008  
Still from 13:46 minute video  
Courtesy of the artist

2- Jawad Al Malhi  
*The Gas Station*, 2007 – 2009  
Still from one-hour video  
Courtesy of the artist

3- Larissa Sansour  
*SBARA*, 2008  
Still from 08:30 minute video  
Courtesy of the artist

4- Larissa Sansour  
*Bethlehem Bandolero*, video, 2005  
Still from 5:00 minute video  
Courtesy of the artist

*Samar Martha is co-founder and director of ArtSchool Palestine and a freelance curator. She has been writing, lecturing, and curating exhibitions in the United Kingdom and abroad with a particular focus on Palestinian and Arab contemporary art practices. Exhibitions include This Day at Tate Modern (2007); Still on Vacation at Nobel Peace Centre, Oslo (2007); 50,320 Names, a solo exhibition by artist Khalil Rabah at the Brunei Gallery, London (2007); Mapping an Exhibition by Palestinian artists at Dubai, (2009), The Other Shadow of the City, an international art exhibition at Al Hoash Gallery Jerusalem (2009). She has also been the co-curator of the annual Palestine Film Festival at the Barbican Centre, London, since 2005.*

1. Chris Meigh-Andrews (2006), "A History of Video Art," p. 2.  
2. Doug Hall and Sally Jo Fifer (1990), "Illuminating Video: An Essential Guide to Video Art," p. 32.

## Herod, Hisham, and Ein el-Sultan Reflections on the Last One Hundred Centuries in Jericho

By Dr. Ali Qleibo

Spring in Jericho begins as early as mid-February and drowns the oasis in the aroma of the subtropical flora of citrus blossom, oleander, franchepan, sassafras, jasmine, rose, and chamomile throughout the summer and long into December. Its citrus and banana orchards and its legume fields provide a thin coat beneath which lies one of the longest continuously inhabited cities on earth, dating to 10000 BC.

The Arabic appellation of the oldest city on earth, *Ariha*, is derived from *Yarikh*, the name of the Canaanite god of the moon. Among his many attributes *Yarikh* is the provider of nightly dew. Married to the goddess *Nikkal*, his moisture enables her orchards to bloom in the desert. From the same root the Canaanite word *reah* is derived with the referential value of fragrance. The modern Arabic *Ariha* unites both referential values of the Canaanite word, that of fragrance and the name of the moon god.

Ein el-Sultan perennial spring played a major role in shaping the history of the oldest city on earth. The water associated with Jericho came in time to symbolise life. Myth and ritual rites of purification and regeneration associated with “water” reach their apogee in the person of Elisha and John the Baptist in Jericho. The biblical prophet restored fecundity to the city by casting a handful of salt at Ein el-Sultan and brought to end the infertility of its women, thus revitalising the city.

In Tel el-Sultan, adjacent to the spring, lie the traces of the lowest city on earth. The archaeological mound marks the site of the Neolithic revolution where Stone Age foragers made their first hometown. After millennia of hunting and gathering, early wheat was planted and people encamped on their fields to guard their crops from animals and other intruders. In Jericho our ancestors first domesticated goats and learned to have stable homes with watchdogs. Ten millennia later King Herod the Great spent his last

years in Jericho. His infamous swimming pools were lavishly replenished by Ein el-Sultan and Wadi Qelt. The meeting of Jesus with the Good Samaritan is associated with Jericho. Jesus came to the prosperous Roman town and cured the blind and installed piety and fear of God in the heart of Zacchaeus, the ruthless Roman tax collector. The Mount of Temptation, which overlooks Jericho, was the site associated with the forty days of fasting and the third temptation of Jesus just before the beginning of Passion Week. The water of the nearby Jordan was used by John the Baptist to purify sinners in preparation for the new life. Within sight of the spring, the Umayyad Caliph Hisham built his famous palace – a

water fantasy with pools, water fountains, and open canals – which was splendidly decorated with unprecedented Muslim sculptures of nude women and men dressed in black. Until recently Jerusalemites would retreat every winter to Jericho drawn by the murmur of the water of Ein el-Sultan as it flows down the open canals to irrigate the evergreen orchard.

Nothing remains of these great monuments but dust and rubble. Hisham’s Palace collapsed within forty years of the initial stage of its conception. Of the great Neolithic town nothing stands except for the “watch” or “sacrificial” tower rising mysteriously from the bottom of an archaeological pit. Of the splendour of Herod’s Palace only a few mosaic fragments remain scattered here and there. Even the villas of the modern Jerusalemites have fallen into various degrees of disrepair.

Jericho is located 258 metres below sea

level in the Jordan Valley. The abundant perennial water spring Sultan produces 1,000 gallons of water per minute, the red alluvial soil and the temperate weather provide ideal agricultural conditions. In this unique eco-system Neolithic man experienced a major cognitive revolution with the realisation that once the seeds of wheat were covered with earth and sprinkled with water they would come to life, would sprout. He had learned that a hundred days later the dry dead seeds would become saplings that would mature to give an abundant harvest. In this moment, as archaeological finds reveal, Neolithic man domesticated wild goats and practiced animal husbandry. If only the male goats are eaten then a huge surplus of meat would be available all year round. Agriculture and animal husbandry proved to be more efficacious for survival than the previous hunting and gathering mode of subsistence.



Jericho vegetable field.



Modern Arab winter houses.

“Here” (for neither the name of these Neolithic people nor that of their city is known), surplus carbohydrate and protein allowed for the division of labour to start and specialisation to develop. Whereas one could make pottery, another would protect the city, and another could be devoted to rituals placating the dead and ensuring the fertility of the land and the people.

In Jericho we glimpse the first intimations of the Other. Human society expressed the uncanny sense that death was a passage to another existence. Archaeologists uncovered bones of the dead neatly packed in a foetal position within individual jars, resembling the uterus, evidently in anticipation of the afterlife.

We observe compassionately the first fumbling for architecture in Jericho long before writing was invented and centuries before the great civilisation in Sumer appeared in Mesopotamia. Inside the archaeological dig we stand in awe facing the formidable 10,000-year-old, 7-metre tower; a monument to that first majestic step on the planet earth towards urban settled life.

In the silence, meditating on the dusty archaeological mound, one hears the murmur of the water of Ein el-Sultan still pumping life into the modern orchards of

Jericho, now a Palestinian winter retreat.

Conquered by Mark Anthony and wrestled from the Seleucids, Jericho was Mark’s royal gift to Cleopatra thus becoming a Ptolemaic estate for decades to follow. A sea port and one of the main sources of potassium, which was essential in the process of mummification, Jericho was a highly coveted trophy.

It is reputed that Cleopatra spent a season in Jericho; the local natives of Ein Diuke (the settlement next to the second major water spring of Jericho), who bear finely chiselled faces and blue-black complexion, still trace their descent to the Nubians, courtiers who stayed behind from these glorious days marked by the visit of the Egyptian pharaoh. Their features and petite size are distinctly different from the Jericho African population, with chocolate-colour complexion and bigger bodies, the Sudanese renegades from the army of Ibrahim Pasha on his hasty retreat from Acre back to Egypt via the Sultan’s road on the other side of the Jordan.

King Herod the Great originally leased Jericho from Cleopatra. Following her suicide in 30 BC, Octavian assumed control of the Roman Empire and granted Herod free rein over Jericho. Herod’s rule oversaw the construction of a hippodrome (Tel el-

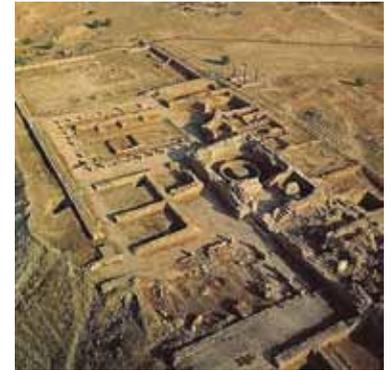
Samrat) and new aqueducts from Wadi Qelt and Ein el-Sultan to irrigate the area below the cliffs and reach his winter palace built at the site of Tulul al-Alaiq.

Jericho functioned not only as an agricultural centre and a crossroad, but also as a winter resort for Jerusalem’s aristocracy – a tradition which survived until recently only among Palestinian Jerusalemites and which now exists among many other Palestinians. The story of the dramatic drowning of Aristobulus III, Herod’s brother-in-law, in a swimming pool at Jericho, as told by the Roman Jewish historian Josephus, took place during a banquet organised by Herod’s Jewish mother-in-law on a Sunday afternoon.

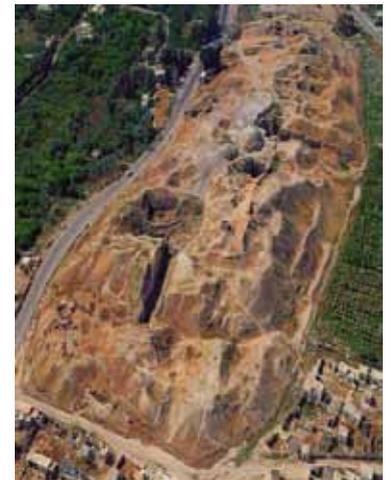
As one walks in the debris of Herod’s Jericho palace during a night lit by a full moon the very air feels haunted by his inconsolable grief. One visualises Herod, sleepless in Jericho, pining in grief for his beloved Mariamne, whom he had killed, driven by passionate irrational jealousy. Overcome with anguish, weakened by gangrene, his body covered with ulcers and blisters, the painful feeling of loneliness must have been overwhelming. *Yarikh*, rising from the mountains of Moab partially hidden behind the thick plumage of palm leaves, was his only companion and *confidant*.

Mariamne was a great beauty, a descendant of the Jewish Hasmonean Dynasty whose last king the Romans had replaced by the Edomite Antipater (Herod’s father). She wanted to place her Jewish brother Aristobulus, a Hasmonean, in a position of power as high priest. The political trajectory was designed by her mother. King Herod obliged and placed the barely eighteen-year-old Aristobulus in the coveted position. Within one year of the appointment of her equally beautiful brother, Aristobulus was killed. In the following years Herod was in a tragic position and had to kill his children from Mariamne lest the Herodian Dynasty move over to the Hasmoneans.

King Herod, the chieftain of the Edomite tribes and the nephew of the Nabataean King Arethra III (Al-Haretha in Nabataean and Arabic) was a Roman chief satrap. He controlled the Jewish rebellions and though



Hadrian's Palace in Jericho.



Tel Ein El Sultan.

he rebuilt the second temple, on its gate he installed the Roman eagle. Once the rabbis of Jerusalem destroyed it his rage was boundless and he killed many of them. The Jews complained of his excesses to Cleopatra, and Alexandra (Mariamne’s mother) wrote to Cleopatra asking her to punish Herod, who then had to travel to Egypt to explain himself. Jealous lest he may be killed and lest his beloved Mariamne survive him and marry another, he entrusted her to the custody of his uncle Joseph with the order to kill her should he die first.

The secret pact was disclosed and upon his return Mariamne rebuffed him. He did not truly love her, but loved her body she said. Herod’s sister Salome (there are many Salomes and many Herods in the Herodian Dynasty) insinuated to her brother that Mariamne had betrayed him. To gain favour



Water fountain on the grounds of Hisham's Palace.

with Herod, Mariamne's mother even implied that Mariamne had committed adultery with Joseph, *lèse majesté*, a crime against the monarch. In a fit of irrational jealousy he had her convicted and sentenced to death.

In this context Herod the Great emerges a tragic figure, an Edomite/Nabataean Othello.

The Edomite cum Nabataean tribal origins of Herod the Great demystify the much-maligned image of the founder of the Herodian Dynasty as presented by Josephus and the biblical narratives. After the conquest of Jerusalem by the Babylonians, the Edomites, one of the Canaanite tribes, were allowed to settle in the region of Hebron now known as Dora. They prospered in this new country, called by the Greeks and Romans "Idumaea" or "Idumea," for more than four centuries. Strabo, writing around the time of Christ, held that the Idumaeans, whom he identified as of Nabataean origin, constituted the majority of the population of Western Judea. Judas Maccabeus conquered their territory for a time around 163 BC. They were again subdued by the Hasmonean John Hyrcanus (c. 125 BC), who forced them to observe Jewish rites and laws. They were then incorporated with the Jewish nation but were resented by the observant and nationalist Jews of Judea for their Edomite

ancestry, their Hellenized culture, and their collusion with the Roman invasion.

Herod the Great spent his last years grieving his lost love. But this did not stop him from dividing his kingdom among his three Edomite/Nabataean sons assuring that Palestine would not fall under Hasmonian control and ensuring the triumph of the Herodian Dynasty.

A Canaanite whose people a century earlier were forced into following Jewish laws, Herod struggled for the sovereignty of Palestine, which pit him against the Hasmonians and the Jews. His political conflict with the Jews led him inevitably to be satanized by Josephus and the biblical narrative.

Hisham's Palace stands six kilometres to the north of Herod's Palace. Every time I enter the Umayyad Palace I am haunted by the nostalgic verses of Maisun bint Jandalah al-Kalbiyeh, the Bedouin wife of the first Umayyad Caliph Muawiyah ben Abi Sufian. Encumbered by her new life in the sumptuous palace in Damascus and longing for her poor Bedouin cousin with whom she was in love she wrote of the joyless court life. For the pleasure of the Arab reader I quote the first three verses.

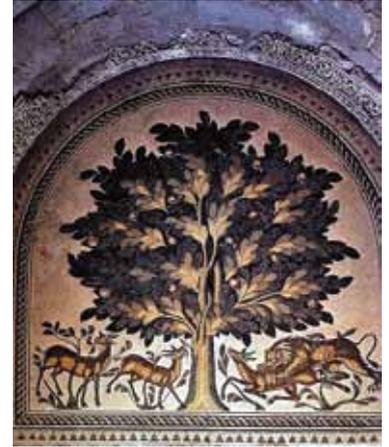
لبيت تخفق الارياح فيه  
ولبس عباشة تقرر عيني  
واحب الي من قصر منيف  
واحب الي من لبس الشفوف  
واحب الي من قط الوف  
واكلب ينيح الطرقات دوني

In her poem Maisun al-Kalbiyeh expresses her preference for life in a tent, in which the wind blows from all directions, rather than a sumptuous palace, a coarse wool garment rather than silk dresses, and the sound of dogs barking at desert travellers rather than a pet cat.

The poem is metaphoric of the lure of the desert to the early Umayyad Caliphs and explains the numerous hunting lodges (palaces) in the greater Syrian Desert. Hisham's Palace in Jericho stands witness to the transitional nomadic Muslim Caliphate before it became fully urbanised in Andalusia.

Water from Ein Diuke forms the running theme in the hunting palace built by Hisham ben Abd al-Malik (724–743). In the last year of his reign the tenth Caliph ordered the building of a hunting lodge three kilometres north of Tel el-Sultan. He died before its completion and was succeeded by his nephew Al-Walid Ben Yazid (743–744). Al-Walid had the reputation of being a debauched hedonist. The Caliph's irreverent attitude to Islamic canons outraged even his political allies. A poet, musician, singer, and self-indulgent libertine given to endless bouts of drinking, his indiscreet sexual excesses were scandalous. It is narrated that he had set off on pilgrimage to Mecca to drink alcohol on the Kaaba's roof. He was accused of heresy and was killed a year later. To this iconoclast, paradoxically the Caliph of Islam, are attributed the exquisite nude female stucco sculptures, the men dressed in black, and the exquisite mosaic and finely carved water fountains all housed in the Rockefeller Museum in Jerusalem. The Tree of Life, a naturalist mosaic portrayal of the strong overpowering the weak, the lion eating the gazelle, may be seen in situ; an ironic metaphor of Al-Walid's own victimisation for his very human vulnerabilities.

The displaced star from the window of the second floor of the palace stands in the place of the central water fountain now on display in the Rockefeller Museum. The Palestinian



The Tree of Life.



Water fountain from central courtyard.

Municipality chose the Umayyad star as the symbol of the city together with the ancient appellation Jericho, City of the Moon. Ariha Madinet el-Qamar (Jericho, the City of the Moon) is written on the modern sculpture at the entrance to the city. The artistic composition is constructed to resemble the map of Palestine and includes the token reference to Hisham's Palace. Whereas the moon god Yarikh is associated with the moon depicted as a sickle it is interesting to note that the moon in the composition metamorphoses into a Muslim crescent. In the combination of the two symbols contemporary Palestinians have justly appropriated ancient Canaanite history in Jericho as their national patrimony.

Jericho is heavily indebted to Ein el-Sultan, and its scenic beauty has exerted a great appeal and extended a warm welcome to all those who took it as their home or who have made it their home.

Following the *Nakba* many refugees from the Palestinian coast resettled in various refugee camps. Those with money built new homes. Um Husam, a refugee from the coastal village of Yazure, chose to make Jericho her new home.

“Cut off from our hometown and longing for our orange orchards in Yazure,” Um Husam explains her special attachment to Jericho in spite of the unbearable summer heat, “the orange orchards of Jericho provided consolation for our grief. We have the illusion that we are still home. Once inside our garden, we are surrounded by the citrus trees and with the aroma of the franchepan, oleander, and jasmine, our Palestine remains alive in our heart.”

In Jericho “history” lurks behind the fragrant aroma of its citrus orchards. Joy and grief, love and jealousy, passion and spiritual harmony, lust and asceticism, vanity and compassion, greed and magnanimity, hate and intrigue: all the elements of tragedy were played out with the peaceful oasis as its stage. History masks the scars of the individuals

who make it. For over one hundred centuries, for men and women from all races and from all places, Jericho offered a temporary home, a haven and a vision of paradise on earth. In the turbulent lives of these peoples we recognise the frailty, vulnerability, transience, and nobility of our own humanity.

In Jericho we glimpse the sublime in our humanity.

*Dr. Ali Qleibo is an anthropologist, author, and artist. A specialist in the social history of Jerusalem and Palestinian peasant culture, he is the author of Before the Mountains Disappear, Jerusalem in the Heart, and the recently published Surviving the Wall, an ethnographic chronicle of contemporary Palestinians and their roots in ancient Semitic civilizations. His filmic documentary about French cultural identity, Le Regard de L'Autre was shown at the Jerusalem International Film Festival. Dr. Qleibo lectures at Al-Quds University. He can be reached at aqleibo@yahoo.com.*

Article photos by Dr. Ali Qleibo.



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## Broadcast Media in Palestine

By In'am Obeidi

Although print media in Palestine has been in existence for a long time, Palestinian broadcast media, which was introduced after the establishment of the Palestinian National Authority (PNA), has attracted widespread attention among Palestinians. In fact, whereas the number of local stations is rapidly increasing, the number of print dailies (three) remains the same. According to official figures from the Palestinian Ministry of Information, there are approximately 30 local TV stations in the West Bank and 33 local radio stations. In Gaza, however, there are 13 radio stations and not a single local TV station. It is important to note that some observers argue that the number of functioning and licensed stations is variable.

People remember with nostalgia the time when the main television station was Jordanian. That was before the electronic revolution and before the existence of the Arab satellite channels. At that time, of course, there were also the Israeli television stations which broadcast in Hebrew except for one or two hours a day when the broadcast would be in Arabic. In those days, people who lived on high hilltops were lucky because, with a good antenna, they were sometimes able to receive the Syrian television signal.

Since the Oslo Agreement and the establishment of the PNA, Palestinians have begun to enjoy, for the first time, having their own broadcast media outlets, funded and managed exclusively by Palestinians.

The first effort in the preparations for launching the Palestinian Broadcasting Corporation (PBC) in 1994, the only official Palestinian television network, was a two-week training workshop in production for some outstanding Palestinian journalists. The outcome of that workshop was the first Palestinian TV News Bulletin, which used a closed circuit in the national theatre in Jerusalem in July 1993.

During the first Intifada in 1987 there were a few modest initiatives for establishing



local TV stations in the north using the technique of cable broadcasting services, in cooperation with some stations inside the 1948 occupied lands. Also at that time, the Palestinians and their cause were put on the agenda of the international media. A number of young men and women were hired to assist foreign correspondents as translators, field guides, and logistics workers to help arrange interviews with freedom fighters and political activists. Eventually, though some of these Palestinians were promoted to act as TV producer assistants, the Palestinian perspective was not adequately reflected in the media. This reality served to alert Palestinians to the importance of media training and education, especially in the area of television and radio.

At a global level, the media role in encouraging democracy and development in various parts of the developing world gained the support of many scholars and experts. This was also true for the Palestinian case. Significant financial aid and expertise were channelled to the Palestinian media services sector after the Oslo Agreement. Media training centres and journalism schools became popular future options for high school students. Among the best of the few local radio stations in Ramallah is *Radio Ajyal*, which frequently hires Birzeit University media graduates as journalists, presenters, and managers.

During crises such as invasions by Occupation soldiers into PNA territory or during closures or any sudden emergency situations that affect Palestinian security and safety, people need to have access to up-to-date news about any of the latest developments. For this reason a good radio station that provides nonstop news could score high in the ratings.

The ongoing rapid changes in communication technology have made the cost of founding a local private television or radio station relatively reasonable and affordable. Moreover, the operation of these



stations has also become less demanding and sophisticated, especially for radio stations, where some programmes can even be managed by only one person. The fact that there are no laws to regulate music copyrights makes it easy to fill up long periods of air time for free. For this reason it is imperative that laws to protect copyrights and to regulate broadcasting be formulated and enforced.

Most of the radio stations in the West Bank and Gaza have a flexible format and are not specialised. For example, they broadcast a mix of news bulletins, current affairs, light youth programmes, and lots of modern Arabic pop music. Only a few stations are specialised, e.g., Radio Qur'an Karim, which broadcasts readings of the holy book, and Radio Tarab for classical Arabic music.

Advertising covers the operating costs of most stations in the West Bank. Some are even able to make a profit. In Gaza, however, most stations are sponsored and funded by local and international non-governmental organisations. There are, however, four radio stations in Gaza that belong to political parties: Al-Quds Radio (Al-Jihad), Al-Aqsa Radio (Hamas), Al Sha'ab Radio (Palestinian Popular Front), and Al-Boraq (Popular Resistance Committees).

A number of radio stations have claimed success through community service programmes that provide a platform for listeners to submit complaints on the air – about water shortages, road problems, health care issues, etc. These programmes function as a liaison between people and responsible decision makers, and they provide a means for public involvement. The appeal of these programmes for the stations themselves is the fact that very little money, preparation, or competence is required.

In spite of the popularity of many radio stations, a large sector of the public – the elderly – has yet to be targeted. Their cultural and educational sophistication as well as their taste in music remain outside the focus of these stations. Palestinian broadcast media organisations would do well to include this significant sector of the population in their programme planning.

Palestinians can be proud of all in their history that has set the stage for the success of their modern broadcast media. There remains much potential, however, that needs to be encouraged and skills that need to be polished in order to assume the breadth of responsibility required to develop and enhance the arena of Palestinian broadcast media.

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## Not The Classic Way Stand by ... sound rolling ... camera rolling ... ACTION!

By Mohanad Yaqubi

A crew of 20, sometimes even 30 members, is standing still while the scene is being played out in front of the camera. They all wait. The director calls "Cut"; the First AD (assistant director) stares at the director waiting for a reaction. The director is staring intensely at the blank screen of the monitor. He nods in approval and the First AD stands up: "It's a good take, check the gate." Suddenly the crew members spring into action as they begin to prepare for the next scene. The set becomes a beehive.

This type of production is, of course, the best way to make fiction films, but two things about it are problematic: first of all, the extremely high cost of such a process. In addition to the salaries paid out to the crew and the running costs (transportation, catering, communication, etc), there is also the very high cost of the purchase and development of the negatives on which the film is shot. Negatives require a special, and thus expensive, treatment until the end of postproduction.

The second problem with this classic approach to producing films is the lack of intimacy. And what I mean here by intimacy is, on one hand, the relation/communication between the director and the actors, and on the other hand, the relationship between the production team/workers and the film/product. This lack of intimacy/dialectic most probably would occur in a film directed by a young director or a first-time director, and since the production of a film is a rather homogenous and harmonious type of teamwork where one needs to have the ability to click into all the aspects of such work, and with an environment charged with major pressure, the directors would very likely lose this ability and become an easy lunch for producers, especially if they are from abroad.

Other approaches to the production of films should be considered in order to avoid



these problems and allow us to make the films we want to make. Filmmakers must first reflect on previous experience, not only in Palestine but also in the larger scope of world cinema. There are a number of schools and trends in the history of film that have worked within alternative approaches that were generated from the situation on the ground of their political, social, and economic environments; schools such as early expedition documentary, Neorealism, Nouvelle Vague, Cinéma vérité, Dogme, and so on.

In addition to this accumulation, one also needs to understand the digital environment and the workflow related to it, especially in the filmmaking sector. Five years ago, just as I was beginning my career in

filmmaking, the formats used were tapes (miniDV, DV cam, Beta cam). But for the past two years all I've dealt with were chips (SD cards and flash cards). We no longer need to go through a tedious process of capturing the material onto a hard drive via a tape player. Instead the filmed material is quickly transferred onto the hard drive, edited, exported, and uploaded onto Vimeo, YouTube, other online channels, or FTP servers.

This provides substantial cuts in budget and time, and raises the possibility of self-funded films; the less the film is controlled by funding from others (producers, financiers, etc.), the more the filmmaker can exercise his/her unique voice. This is very important simply because it means that the filmmaker

has more space and time to express his/her true creative self.

We need to keep in mind the relation between the topic and the process. This could be categorised as a concept of cine-tactics, which is the filmmaker's awareness of the relation between concepts and tools. This relation is of key importance because we need to understand that a film aesthetic does not consist of a script and visual ideas/language only but involves (the awareness of) the process of making it, the tools and techniques used, the budget, etc.

A simple example of cine-tactics can be to imagine yourself in a war zone. All you have is 30 minutes of tape to shoot. Whatever the topic of the film, you are pressured by the time and the circumstances, and you need



to formulate a tactic on how to approach/shoot the topic. Should you let your camera roll for one single 30-minute shot of a sunset while combat aircrafts rip the sky? Or should you go for a shorter version involving brief interviews and shots of destroyed land/urbanscape? Or perhaps choose to do it some other way? These choices, and the filmmaker's awareness of making them, will essentially set the aesthetics of the film.

Where does all this lead to?

Until today, films made by Palestinians have not been Palestinian films. The basic element of any film industry is for the films to be funded and produced by the government, in one way or another, which obviously is not the case in Palestine. Instead, we as Palestinian filmmakers have to request funding from international sources, mainly European, to produce Palestinian films. The problems with this are all the regulations and politics of the film industry, not only legal and financial, but conceptual as well. About 30 years ago, the concept of a "Script Doctor" was introduced. The role of the script doctor is to treat the script as a patient, diagnose it, and then, of course, provide a cure. In this case the patient is the "underdeveloped countries" and the scripts that come from there that need to be processed in order to fit the requirements of a Western audience and producers.

I am not saying that we should refuse or

boycott international co-productions; on the contrary, we should have our content developed in such a way as to express the real us, our needs as a society, our visual passions. Since we don't have any governmental support, our goal is to find new ways of securing funds for producing films. If this were the case, then when approaching European and other Western industry people, the power relationship would more or less reach a certain equilibrium, no longer having to depend completely on "Western money."

Where to find these alternative funds? This is another sphere in which we, the filmmakers, need to be creative as well. Apart from "mingling" at the social events and cocktail parties during festivals such as Cannes, Berlin, Tribeca, and Dubai, where prestigious industry people scout for new talents and projects, we need to find other ways of securing money. These alternatives would by no means reduce the quality of the work just because the money is not coming from the film industry. I personally believe that such sources lie in the private sector and even, in some cases, in the NGO sector (keeping in mind the power structure and the domination of NGOs over social practices in Palestine today).

In addition, we need to begin to bring together, in one project, experts from the film scene and create a type of group/collective. Each film should be based on

a collective work. This, of course, does not eliminate the director's role, or the role of any other crew member. But basing the production on equal participation, not only in terms of labour, will raise questions and generate new techniques and even styles (collective development of cine-tactics). In this way, all those involved in the making of a film would have personal input into and a relationship with the product/film, not to mention the very much needed emotional and professional support that the process of making a film requires.

Here I would like to refer to the Palestinian revolutionary cinema of the 1960s and 1970s, which is the only case of purely Palestinian film scene. The films of that cinema were low-budget films that invaded the region and the world with new themes and, surprisingly, a fine cinematic language. They made films not only in order to provide information on the Palestinian cause and mobilise international support through propaganda, but also to create key elements in building the so-called Palestinian visual identity. I believe that their experience is a necessary reference for filmmaking in Palestine today and in the future, simply due to the methods they used in producing those films.

The last and the most important element

in the digital chain is the distribution via Internet, not only for promotional purposes, but also as a source of regular income. There are several Web-based distribution companies that specialise in short films (fiction and documentaries), video art, and experimental films. A small amount is paid every time the film is viewed, and in some cases the filmmaker receives up to 80 percent of that fee. I find this to be better than the deals made with major industry distributors and sales agents, who, as part of the contract, usually receive a 10-year rights exploitation that leaves the filmmakers penniless.

Thinking of these elements (for scriptwriters, producers, and directors) should be part of the whole process, starting from scriptwriting to production and finally to distribution. The way is full of obstacles, but finding creative solutions adds to the content of the film and produces a piece that will not be watched only as entertainment but will be considered a voice, a new expression in the world of visuals, something that is sorely needed these days.

*Mohanad Yaqubi is a filmmaker and one of the founders of Idioms Film. Reem Shilleh, a scriptwriter and independent researcher, helped in the preparation of this article.*



## Last Year in Jerusalem

By Dr. Abdul-Rahim Al-Shaikh

Since Jerusalem was declared the Capital of Arab Culture for the year 2009, there has been a heated controversy over how to celebrate this grand tribute. This was due to the fact that Palestinians have no sovereignty whatsoever over Jerusalem, nor do most Palestinians, pedestrian or official, have the ability to reach Jerusalem. The reason is painfully obvious and striking: the Israeli occupation and the apartheid Wall it erected around the outskirts of the holy city. Given this, symbolic celebrations seem to be the only means by which Palestinians can commemorate Jerusalem in any capacity.

Under such circumstances one would expect a mass representation of this kind of symbolism throughout the Palestinian public sphere to be seen, heard, and touched. However, signs of an esteemed tribute to the city of tears are barely present in the chaotically planned public sphere and poorly constructed landscape that we live in and witness.

Given local monopolies over the advertisement industry in the Ramallah area, an aboriginal *flaneur* would lament this chaos. However, one can only mourn the abysmal officially mentored contribution to the manufactured landscape where the symbols of Jerusalem are almost entirely absent not only for the year 2009 but for years to come. To demonstrate the absurdity of this absence, I shall use the example of road signs that have been recently installed along the roads leading to Ramallah.

While coming from Birzeit University towards Ramallah, one comes across all kinds of signs: commercial billboards, event advertisements, civil society project promotions, and official announcements. In November 2009, a new type of sign was installed that summarises all the absurdities mentioned above at once. Jerusalem is entirely absent from all the official road signs. Where Jericho and Ramallah, for

example, are clearly indicated, with the approximate distance from the road sign, Jerusalem is ignored – although it is only a bit farther than Ramallah and far closer than Jericho! This paradox provokes those who are travelling to Jerusalem to wonder why it is omitted from such signs, and who is responsible for such a bold omission?



Within my field of work in visual and cultural studies, I have been researching the genealogy of colonial name commissions and the politics of toponymy in Palestine both under the British Mandate and the Israeli occupation. My work reveals that the politics of toponymy is a national project especially in newly established modern nation-states and political entities. This national project of (re)naming is a crucial part of language engineering and the making of collective national identity. The aim of nationalistic language-planning, therefore, is to promote the national language as a vehicle of unity and authenticity. Being as such, highly

qualified commissions are meticulously chosen on the national level to carry out such a fundamental duty.

In the Palestinian case, however, one need not search far to fathom the genealogy of road signs or to decode the politics upon which they were created. Among the handful of signs installed on the Birzeit-Ramallah road, at the edge of Ramallah's northern entrance, a striking placard narrates the entire story. The triumphant eagle logo of the

United States Agency for International Development (USAID), which is reputed for having a clear political agenda to promote the colonial *status quo* imposed by the Israeli occupation. Omitting Jerusalem from the road signs installed within this project plainly ignores Palestinian national sovereignty, the aboriginality of the landscape, and cultural and political sensibilities towards Jerusalem and the rest of historic Palestine. Given the Israeli and the American stands towards Palestine, this project could be problematized and understood as part of the politics of amnesia fostered by the two colonial powers in the matrix of the post-Oslo political culture in Palestine. In addition, the time limit of the project (50 calendar days) transforms one of the most important vehicles of language and identity construction into a mere technical affair promoted by a foreign agency.

What makes the situation drastically ironic is that Jerusalem is blatantly present on other types of road signs – the road signs where one exits “Area (A)” of the Palestinian Authority! The Israeli road signs installed beyond the Qalandia roadblock, in particular after passing the (Area “A”) sign installed on Al-Ram-Jaba’ Street, clearly display the name of and the distance to Jerusalem.

In addition to the actual Israeli road signs, the placards installed on the roads under construction reveal the difference between the Israeli national, albeit colonial, project and the absurdity of the USAID-funded project in Ramallah! The placard indicates that the construction work is undertaken as a national project, by a national company, in a time framework that lasts two years. If one goes further to follow the signage system on Road 1, s/he would realise that the place-names appear to be affixed according to a six-category coding system that is purposefully created and painstakingly endorsed by the Israeli Governmental Names Commission (IGNC), which are: (1) Ancient Biblical/Talmudic; (2) Abstract; (3) Natural/ rural; (4) Nationalist/Zionist; (5) Arabic origin; and (6) Military heroism.

Palestinian Authority is located on the upper part of a bilingual sign that reads in a loose, inaccurate, and confusing translation: “Client: Palestinian National Authority. Project: Know Your home Land. Install Guide for Localities) Ramallah and Al-Bireh Districts. Project Period: 50 Calendar Days. Donor: USAID-Palestinian Authority Capacity Enhancement Project. Supervision: Ministry of Public Works & Housing. Contractor: United New Land For Investments.”

When it is thoroughly read, the placard outrageously reveals the roots of investment in such a project. The project is carried out by a “donation” from the

The vast divide in the juxtaposition between the fleeting Palestinian project of road signs and the Zionist enterprise of the IGNC is a longstanding one. Even before the emergence of political Zionism, archaeology was a “national sport” for the Zionist immigrants to Palestine to the extent that it became the guiding principle of transforming Palestine into Israel. Zionist settlers first declared the war of *naming* and *renaming* by establishing the first Zionist settlement of Petah Tikva (“The Gate of Hope”) on the ruins of the Palestinian town of Mlabbis in 1878. This effort of the IGNC to supplant the Arabic names with Hebrew ones historically developed in three phases. The first phase, during the British Mandate period, is marked by a “Special Committee” that was established by the Zionist movement in 1925 to name the newly founded Jewish settlements to compete with the overwhelmingly Arabic map of mandated Palestine. In 1949, the second and most crucial phase began when David Ben-Gurion, the first prime minister of Israel, nominated a commission to work to create Hebrew names for the newly occupied Palestinian landscape. In 1951 this commission, officially called the Israeli Government Names Commission, was given the task to produce a Hebrew map of Palestine and to publish Israel’s first Year Book. During that year, Ben-Gurion decided to anchor the Commission directly to his Office, and it has since remained part of the Israeli Prime Minister’s Office. The last phase began after the setback of 1967 when the mandate of the IGNC was expanded to include the newly occupied land of the West Bank, East Jerusalem, the Gaza Strip, and the Golan Heights, to work in consultation with the “local” authorities of the settler communities in these areas.

Such a complex and multi-layered Zionist enterprise should not prevent Palestinians from establishing their own national commission(s) of names for locations, streets, and plazas in a broader project of landscape and public sphere planning. In spite of the gloomy picture of the first attempt to launch a project for road signs by the Palestinians themselves, there are,



however, some bright pictures in the scene. If one takes a left at the second traffic light after the entrance of Al-Muqata’a, and follows the wall that leads to the entrance of the mausoleum of Yasser Arafat, s/he would find a ceramic sign affixed to the wall indicating the distance to Jerusalem from the place in which the late iconic Palestinian leader Yasser Arafat rests.

As tiny as it might look, the sign is not less significant or symbolic than the architectural concepts of the mausoleum itself. The entire mausoleum, made of glass and beige Jerusalem stone, is surrounded on three

sides by water, and a piece of rail track is entombed underneath the grave. It was built on a natural spring to signify the temporality of the grave itself, for the water and piece of track symbolise the impermanent nature of the grave to show how Palestinians aspire to move it to Jerusalem, the capital of their desired state, the city which Yasser Arafat was born in, fought for, and in whose soil he yearned to rest. To further the concept of temporality and connection, the monument also includes a mosque and a minaret built after the Andalusian architectural style which shines a green laser light towards Jerusalem.

Though Jerusalem was declared the Capital of Arab Culture for the year 2009, the year witnessed two paradoxical positions regarding the placement of Jerusalem within the cultural landscape and public sphere in Ramallah. One seemed to be a (sur)“realistic” attempt to treat Jerusalem as a virtual reality and to colour the landscape and the public sphere by (un)consciously fostering certain politics of amnesia. The other, however, had a “nostalgic” approach, highly charged with the politics of remembrance to preserve ties with Jerusalem. The dream of a modern city like Ramallah, however,



Photo by Palestine Image Bank.

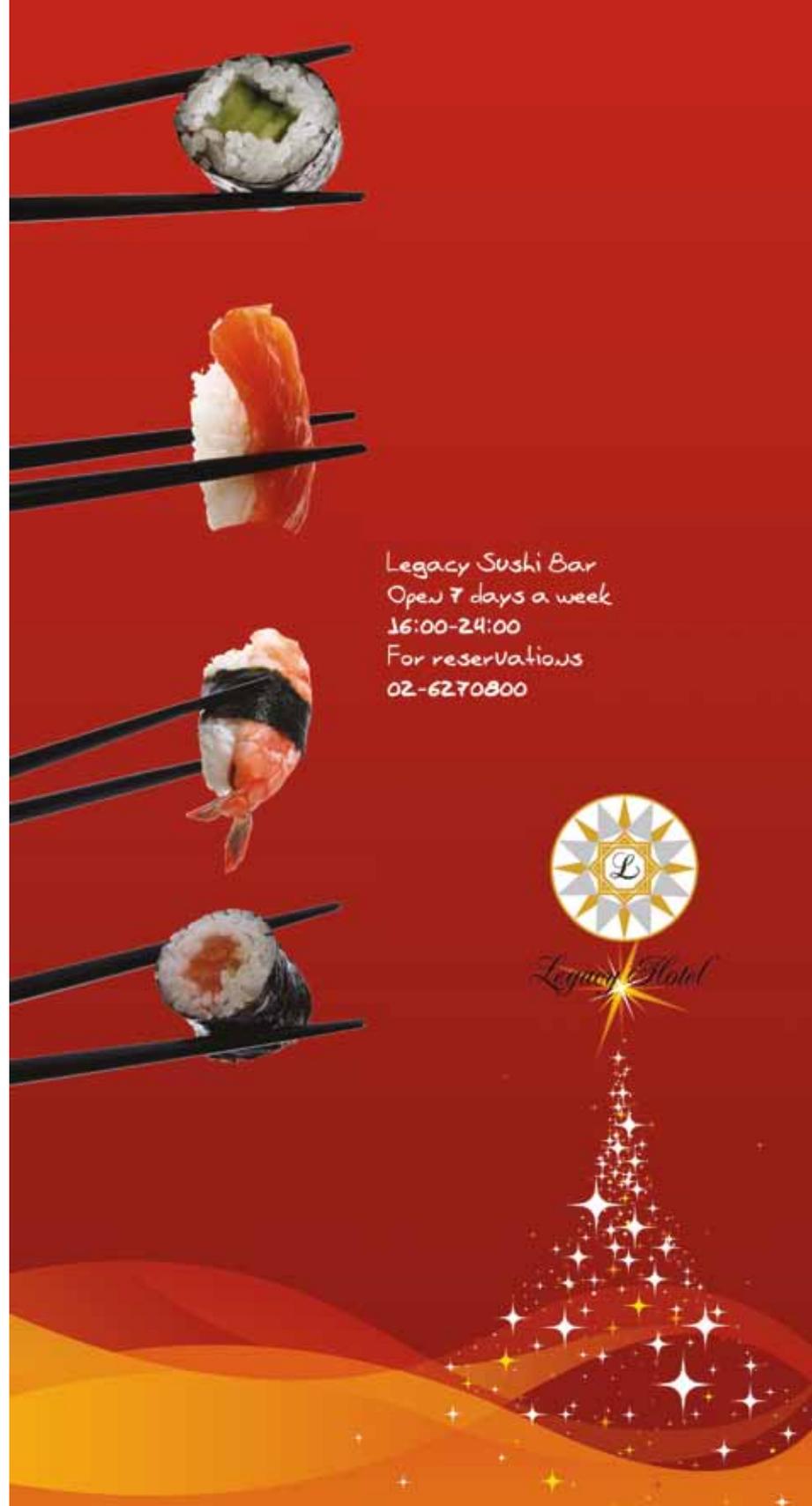
should not, in normal circumstances, contradict the yearning to get closer to Jerusalem as the capital of Palestine. The persistence of the illusion of Ramallah, as a dwarf *badauderie* with an area of 16.3 km<sup>2</sup>, becoming a modern city, or at least becoming a boulevard in a modern city, should not sidetrack Palestinians from bringing Jerusalem to Ramallah as much as taking Ramallah into Jerusalem, culturally speaking.

The idea that human *history* is the history of the victor no matter how many uprisings have temporarily broken its continuity should not prevent the militarily defeated Palestinians from establishing their own modernity with all that it entails of nationally planning their landscape and public sphere. In this sense, victors write history as colonisers name *territory*, but resistance begins by challenging this very dynamic. Palestinians should not mourn not being “last year in Jerusalem,” but they must

learn the lesson of how to keep Jerusalem inside them “next year in Ramallah”!

*Dr. Abdul-Rahim Al-Shaikh is a poet and academic. He is the head of the Department of Philosophy and Cultural Studies, and the director of the Graduate Program in Contemporary Arab Studies at Birzeit University. Professor Al-Shaikh is the consultant to the Palestinian House of Poetry and a fellow at Muwatit, The Palestinian Institute for the Study of Democracy.*

- (1) Palestinian-installed road sign on Surda Street.
- (2) A placard installed at the northern entrance of Ramallah-Al-Irsal Street.
- (3) Israeli-installed sign on the road to 'Azariyya and Jerusalem.
- (4) Israeli-installed sign on Road 1 (Jerusalem-Dead Sea)-A Nationally Funded Road Construction Project with A Duration of Two Years.
- (5) Israeli-installed sign on Al-Ram-Jaba' Street that prohibits Israelis from entering (A).
- (6) A ceramic sign affixed on Al-Muqata'ah Wall right before the entrance of the mausoleum of Yasser Arafat.



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## Recording Translation for Broadcasting Purposes

By Rania Filfil

As a conference interpreter, I am sometimes requested to have my voice recorded for live or other types of TV or radio broadcasts during in-booth interpretation. Journalists come with their microphones and assume that it is their right to make this request. They are surprised, and so are some of my clients, when I object to such recording. Many of them believe that I simply want to charge an extra fee for the recording; they do not realise the legal implications and copyright concerns that underlie the issue. Moreover, if the interpreter is connected to numerous microphones that record all that is said in

to communicate in order to divide the work between themselves and to ask questions regarding terminology or other technical issues. Any microphones that are placed in the booth in order to record live translation will also record the internal conversations of the interpreters. This alone is violation of their freedom of communication. It is also bad for your image and jeopardises the quality of your reporting!

On the other hand, you are the information specialists and you should know the rules of access to information from any source. Although it is true that conferences are usually public, you as media professionals

that your news/media agency make available an authorisation form. You will have to report our names as translators in your media coverage to preserve our right to intellectual property. Moreover, you are required to pay royalties (indemnities for use of copyrights). We, in Palestine, do not usually insist on the payment of royalties although it constitutes an integral part of the international norm and must be applicable to all TV and radio stations.

The other owner of such copyright is the organiser. Therefore, the role of the event organiser is to ensure that a media box be installed alongside the translation and sound equipment where media representatives can purchase or acquire access to translation and broadcast it. You

also need to provide for the recording in the agreement with the interpreters so that they prepare to be recorded. Preparation requires formulating sentences in a way that allows for documentation through translation, which is not automatically produced in live interpretation. This is an additional effort.

I urge you, then, conference organisers and media representatives, to consider this matter in your organisation and coverage of events. It is also important for the image of Palestine in the world of information. And remember that you can be sued for violation of these rules.

*Rania Filfil is a freelance translator/interpreter and occasional media person.*



the booth, it can be an infringement on the interpreter's freedom to engage in dialogue of a professional or technical nature with a colleague.

Therefore, I believe that I have an obligation to explain to the Palestinian media the rules that apply to recording of translation for broadcast purposes.

Dear media professionals,

Interpreters are human beings and not machines. It is not that you can press a button and the voice will come out spontaneously without effort. In the booth, there are usually two interpreters who need

do not come to broadcast or cover the events unless you are invited. But translation is another copyright subject matter. Written translators and interpreters do not translate without the verbal or written authorisation of the owner of the original material, and it is therefore unacceptable to make copies of the translation for the same reason. In addition, it is not convenient at all to have scores of microphones in the booth for a whole day as it makes the interpreters feel like criminals under surveillance.

We as translators must authorise any recording of our translation, which requires

## LPC International Children's Camps A Great Opportunity!

LPC (Luethi-Peterson Camps) brings together children from various countries to participate in summer camps to promote peace and international understanding. We would like to encourage children from Palestine to participate in the camps as we have no representatives from Palestine.

The camps were founded after the Second World War with the idea of bringing children together to overcome prejudice and promote international understanding. LPC is a non-profit, non-political, non-sectarian organisation whose office is based in Switzerland.

The camps are held in large houses and bring together children from many different cultures and backgrounds for three to four weeks. Emphasis is placed on building a small community and encouraging the children to take on responsibilities. The children gradually learn to make decisions, plan, organise, and lead activities. There are two age groups: 10- to 13-year-olds and 14- to 17-year-olds. The daily programme includes music, sports, drama, crafts, art, and hikes and cultural excursions.

The camps provide a wonderful opportunity for children to meet children from other countries, to share experiences of their countries, to learn about others, and to form international friendships. We would very much like to encourage Palestinian children to apply to be campers. We can provide free places at the camp, depending upon financial need, and there is also a fund that can help with travel costs.

The exact locations of the camps for 2010 are decided in January. They are likely to be in Europe and the United States. For more information, visit our website at <http://www.lpcamps.org/>.

If you know children who would be interested in participating in the camps, please contact Pete Moorhouse as soon as possible by phone at +44-117-908-4181 or by e-mail at [petemoorhouse@blueyonder.co.uk](mailto:petemoorhouse@blueyonder.co.uk).

## A Multi-Coloured Dress for Jerusalem A Fashion Show of Sorts

By *Amal Nashashibi, Maro Sandrouni and Hamada Atallah*

The Arab League decided that in 2009, Jerusalem would be “the Capital of Arab Culture.” The announcement took the Jerusalem community by surprise. Poets and writers quivered, as the task to reinstate the city as a centre of Palestinian Arab culture would be a daunting affair, especially as the necessary infrastructure is not in place. There are no publishing houses in the city, no specialised journals, nor is there serious journalism.

Other concerned Jerusalemites tried to transcend this reality, to override the deficiencies, to start thinking of it as an opportunity to put in place a five-year culture-rehabilitation plan. The priorities of the plan would include the restoration of the Jerusalem theatre house, Al-Nuzha El-Hakawati, to its pre-eminence as a vibrant cultural space; completion of the restoration of the Al-Quds cinema building and its inauguration as a space for local cultural production; assurance of core funding for the thriving cultural organisations to help them reach more children and youth; development and financial maintenance of the old private family libraries in the Old City and provision of research grants to encourage the exploration of the city’s social and cultural history; completion of the restoration work that was started a few years ago in the two museums in town, and the training of their attendants in order to turn them into educational spaces for school children.

In the short run, however, and within the modest means availed to the NGO community, individual organisations began to plan for events that would celebrate Jerusalem as capital of Arab culture as early as December 2007. Al-Mirsat, which is a Jerusalem-based organisation that helps youth find employment in arts and crafts and related information-technology fields, developed a co-project with two fashion designers, Hamada Atallah and Maro Sandrouni, to stage a fashion show of Jerusalem Costumes Across the Ages.

We mused about what the city stood for across the ages and speculated that it was an

open city which never closed its gates to any pilgrim, visitor, or refugee, and had never withheld residency rights to anyone who desired to stay on to live in peace within its walls. It had never bound anyone to pray, never averted anyone from worshipping his or her own God, never imposed its language on anyone, and never forced a soul to live in a specific quarter because of ethnic affiliation.

We deemed it important in these dark times that Jerusalem should be celebrated for its efforts to safeguard for the world the hope of peaceful coexistence among religions and peoples. Our consensus was that

we should weave for Jerusalem a multi-coloured dress worthy of its history and its essence.

Sixty dresses to be exhibited in a fashion show would be produced by the two designers. The show would involve a modern cultural representation of the city of Jerusalem inspired by the present material manifestations of the age-old spiritual beliefs and social customs. It would represent the designer’s individual interpretation of the Old City’s landscape against which different and diverse communities of the bold and the introvert, who converged on Jerusalem and who represent nearly the entire cosmos, have created cacophony and concord in the space.

The designers were left alone to look for and find their inspiration. However, an apprentice programme was appended to the project by Al-Mirsat in order to

encourage young Jerusalem artists, artisans, and apprentices to gain hands-on experience, especially as reviving traditional arts and crafts was an important part of the fashion production process. Finally, after 12 months of researching, designing, training, shopping for fabric, cutting, sewing, and apprenticing, the show was ready. It was staged on 16 December in Jerusalem, at the Notre Dame Conference Center, one day before the closure of the festivities of Jerusalem, Capital of Arab Culture. The conference hall was packed.

The project was funded by the Welfare Association, and the fashion show was funded by the French Cultural Centre in Jerusalem. Al-Mirsat as well as the two designers offered their work gratis. It was labour that was passionately offered to Jerusalem.

By *Amal Nashashibi*

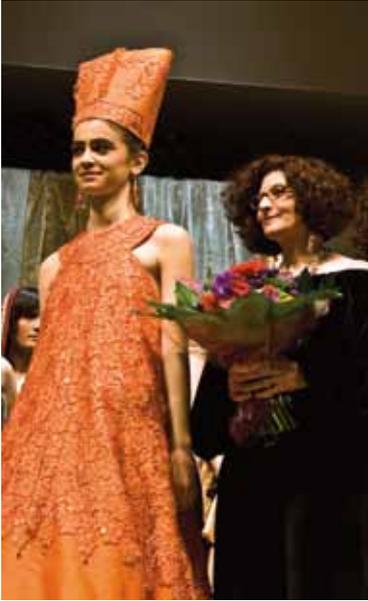


*Rasha Jahshan impersonating Ishtar. Costume designed by Maro Sandrouni. Photo by Kayaneh Antreassian.*

The concept of this project emerged upon the completion of the History of Fashion course I took in New York, which inspired me to embark on a project to reveal the origin of costume in the Middle East, along what is known by historians as the The Fertile Crescent, The Cradle of Civilisation.

When Jerusalem was declared the Capital of Arab Culture for 2009, I decided to materialise this concept with a focus on Jerusalem. Since my focal point was the early civilisations (2500 BC until the Ottomans), I proposed the idea to my friend Hamada Atallah, who agreed to take over from the late-19<sup>th</sup> century until today.

With my proposal, “Jerusalem Across the Ages,” I approached Al-Mirsat, which offered to be the umbrella provided that we train 20 artisans in fields related to the production of the garments.



Maro Sandrouni with her models. Photo by Kayaneh Antreassian.

The project started a year ago with extensive research followed by production and apprentice training. The year-long effort was full of challenges and tremendously strenuous, yet inspiring and exhilarating.

During my research, I discovered the Great Goddess of Love and War known as Inanna/Ishtar, the Joyous

and Sorrowful, who constantly reshaped herself.

I was fascinated by her countless resilient and challenging qualities, which stimulated my imagination and triggered a sense of connection between her and my city, Jerusalem, which across the ages experienced love, war, joy, and sorrow. Therefore, I decided to start the show with a young and talented dancer to impersonate this character and thus celebrate this golden city in a "Moment of Peace." This was followed by a number of tableaus of trendy evening gowns inspired by various eras: Canaanite/Jebusite; Hyksos/Egyptian; Assyrian/Babylonian; Persian; Hellenistic; Roman Byzantine; Armenian; Muslim; Crusader; and Mamluk. In most cases, the source of inspiration was the original dress of the era, however, when researching the Muslim Era, I was intrigued by the treaty, Al-Ohdeh Al-Omarieh, and since I have a passion for Arabic calligraphy, I decided to decorate the dresses with a mélange of Armenian floral motifs and some excerpts of the treaty. The Mamluk Era with its rich architectural patterns carved on domes ranged from ribs and zigzags to floral and geometric star designs

enhanced the beauty of three of my garments creating the Mamluk mosaic.

I ended the show with a bridal gown inspired by the gates of the walls of the Old City erected during the Ottoman Period. The bride with her thorn crown and her barbed-wire bracelets and the chains connecting the gates once again uncovered the joy and sorrow that Jerusalem experiences along the way.

It was important that people become aware, even briefly, of the various bygone peoples who influenced their culture and society and enjoy the history of Jerusalem in a peaceful and creative setting. Moreover, having to relate the past to the present by means of apparel was very attractive and interesting to people from all walks of life regardless of age, sex, religion, or ethnic group.

To identify a Jerusalemite, questions are asked in order to verify the ethnic background of the individual. Therefore, it is necessary to emphasise the fact that every single person in this small city comes from a different ethnic group that helps to form this interesting, spicy society we live in.

*By Maro Sandrouni*



The gates of Jerusalem, designed by Maro Sandrouni. Photo by Kayaneh Antreassian.



Designers Hamada Atallah and Maro Sandrouni Surrounded with their models. Photo by Kayaneh Antreassian.

My extensive proficiency as a costume designer in the performing arts and film productions locally and internationally and my expertise in Palestinian embroidery as a trainer of a number of women's handicraft groups in different parts of Palestine encouraged me to embark on this very special project. Since the focus of my friend Maro Sandrouni was early civilisation, I succeeded in completing the history of my city by covering the late-19<sup>th</sup> century until today.

To make it more vibrant and comprehensible, I decided to present my works in seven scenes that covered the Late-Ottoman Period, the British Mandate, 1948 Al-Nakba, 1967 the Occupation, the First Intifada, the Second Intifada; and the Wall. The costumes revealed the moods of the era, the political situation, and the characteristics of the events. My vision was to create an inventive collection, free from the rigidity of literal reconstruction of historical garments. My artistic background in sculpting and painting enabled me to create stage scenes that allowed spectators the freedom to see and imagine each piece through their own lenses, just as each one of us lives and feels Jerusalem in his or her own unique, personal way.

Two threads of themes ran through the collection: the Three Dominant Religions and the numerous Communities of Jerusalem. They portrayed the peoples

who have arrived from various parts of the world and settled in the city, and the communities that have flourished and declined – Armenians, Ethiopians, Assyrians, Sufis, Africans, Gypsies, and Greeks, to name a few. The collection expressed their rituals, customs, spiritualities, languages, values, and cultures – the mosaic pieces that make up this extraordinary city.

Palestinian embroidery was an integral part of my works because I tried to emphasize the importance of our tradition by engraving our stamp on our own heritage. It was imperative, therefore, to revive the vanishing art of embroidery which has been diminishing since the destruction of much of our culture in 1948 and because of the modernizing of our lifestyles. Given this reality, I sprinkled each costume with various elements of traditional embroidery and offered a glimpse into our exquisite and diverse artisan heritage.

The undercurrent of the collection is a complex emotional relationship that I, as a Jerusalemite, have with my city – the profound love, hate, sickness, pride, and a sense of belonging to its millennia-long history. The collection celebrated the unbreakable bond that will always pull us back to our city, and the beauty that rises above all the tragedies and insanities.

**By Hamada Atallah**



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## Palestinian Television Production Developing a Viable Sector

By **Tamara Kharroub**

Although the independent television production sector in Palestine started in the late 1980s, Palestinian television production is still very limited in quantity, genre, and quality.

There are three major factors that influence Palestinian television production.

The first factor is the local broadcasting industry, including the 30+ terrestrial television stations and an increasing number of Palestinian satellite stations with pan-Arab reach.

The majority of Palestinian television broadcasters adopt a "producer-broadcaster" model where most content is produced by the broadcasters themselves; a model that evolved naturally due to limited financial and human resources. However, this vertical integration between production and broadcast leads to minimal competition and thus minimal motivation for improving the quality of production. As a result, we find that most productions are in low-cost genres, such as talk formats or documentaries, and of low quality (reflected in terms of technical competencies, aesthetic values, originality of presentation, and depth and relevance of content).

Moreover, the regulatory framework does not serve to improve the quantity, quality, or diversity of Palestinian television production. Regulations that enforce some level of disintegration between production and broadcast will create demand for the TV production sector and, as a result, improve the variety and quality of production through competition and promoting innovation.

Another obstacle facing Palestinian broadcasters is the lack of financial resources due to the weakness and instability of the advertising economy, which normally provides the main source of revenue in the television industry. The limited spending on advertising in Palestinian TV broadcasting leads to low-quality in-house productions and hardly any resources for programme

commissions to independent producers.

More importantly, the lack of structure in the advertising market has contributed to inefficient distribution of advertising expenditure. The main failures in the advertising market structure include the unavailability of a regular viewership measurement system that motivates TV stations to improve their quality in order to attract more viewers and thus generate more advertising revenues, and the distribution of the small amount of advertising expenditure on 30+ broadcasters regardless of quality.

The second main player influencing Palestinian television production is foreign donations, as they are considered the main source of funding for television production. This donor-driven environment with relatively small budgets granted particularly for developmental purposes results in limiting the genres produced to mostly documentary formats, low production quality, and lack of sustainability.

One important element that can help overcome such impediments is resource management techniques, for example, co-productions, human resource specialisations, utilising young new talents, and meticulous attention to details.

The third player that influences the Palestinian television production sector is pan-Arab satellite broadcasting. Although the opportunities presented by this industry have not yet been fully realised by Palestinian producers, the proliferation of pan-Arab satellite channels with increased broadcasting hours and billions of dollars in advertising revenues provides a great opportunity for Palestinian television production.

As such, there is already a mature regional market that is financially capable and in need of commissioning and buying TV programmes. Yet in order to be able to compete with the experienced pan-Arab production industry, Palestinian production must focus on quality and resource management.

In conclusion, since the TV market in Palestine is very immature and disorganised, it is not ready for free market economics and thus must be regulated in order to support the development of the production sector.

Therefore, policies must be in place in order to support the disintegration between production and broadcast. The most recommended regulatory measure consists of imposing an independent programming quota on broadcasters; a quota that requires broadcasters to have at least 15 percent of their programming produced in Palestine by producers who are independent from the broadcasters themselves.

Further recommendations include restructuring the advertising market and implementing regular audience measurement and research techniques in order to incentivize broadcasters to improve their performance as a pre-requisite to attract advertisers and generate more revenues. Moreover, television producers are encouraged to adopt resource management practices, in addition to seizing the opportunities presented by the pan-Arab industry.

*Tamara Kharroub has an MA in media management and is the manager of Bethlehem Media Center at ICB/ Diyar Consortium. She can be reached at [tkharroub@annadwa.org](mailto:tkharroub@annadwa.org).*



Control Room, Wattan TV. Photo by Mohammed Injas.

## The Palestinian Local Visual Media Experience... Between Necessity and Disappearance

By Muamar Orabi

Since the emergence of the Palestinian National Authority in 1994 a blocked outlet was opened to the Palestinians: Their rights to establish television and radio stations had been denied for many long years by the Israeli Occupation before the signing of the Oslo Agreement. This was the first time that the Palestinians were given the space to work in the field of media, including exercising their right to establish new stations. Eventually dozens of radio and television stations were established in many Palestinian cities.

At the beginning this experience appeared to be promising as it expressed the overwhelming Palestinian desire to provide local audiences with a fresh Palestinian voice and an image other than that which was presented by the Occupation media outlets or some Arab official media outlets, mainly in Jordan and Egypt.

In spite of the limited resources and somewhat humble beginnings, this experience succeeded in introducing new choices to the public and rapidly gained popularity among Palestinian audiences who were eager to hear and see the authentic Palestinian story retold by the media sources that share the same worries and aspirations. Free interaction between visual local media outlets and the public deeply enhanced their popularity.

Not long afterwards, however, the modern media revolution started to challenge the young local stations. The highly equipped and qualified Arab as well as international satellite stations were spreading widely. Due to their high profile human and



financial resources they were able to provide viewers with exclusive and rapid coverage of news in addition to varieties of exciting programmes. Unfortunately, these stations – including the evolving electronic media – played a crucial role in threatening the popularity of the local television stations in spite of all the efforts they expended in order to survive.

This unprecedented and impressive development in the satellite stations brought the local stations back to the starting point. These stations could not play any role other than being a passive spectacle of the evolution that was passing them by. All the challenges that faced the local TV stations rendered them powerless in front of the choice to carry on and continue to develop and provide viewers with genuine Palestinian material or to

give up and bury the whole experience.

Obviously, a number of factors contributed to changing people's local TV-watching patterns, among which were the stations' lack of sound planning and the inability to cope with the rapid development in the field of audio-visual media. In addition, the support to local stations which should have been provided by official bodies was sorely missing. Rather, those stations were left to struggle alone amidst the absence of any legal or professional references.

On the other hand, due to internal competition and dissonance, the local stations could not manage to form a real coordinating body that would have been able



Production at Bethlehem Media Center. Photos by Noor Hodaly, BMC.

to defend its rights and provide alternative and creative solutions which would have sustained those stations and enabled them to survive and fulfil their aim to provide the Palestinian audience with unbiased news and authentic stories. On the contrary, some members of the local media – intentionally or unintentionally – negatively affected local stations by minimising their role as re-broadcasters of programmes previously broadcast by various external satellites. As expected, this situation imprisoned Palestinian viewers by limiting their choices and deprived them of their freedom as they became passive receptors of the agendas of guided external media outlets.

What an expert or a researcher might conclude is that Palestinian local visual media is facing a true crisis. It is struggling for survival

within the competitive market of media and the wide range of productions emitted in space and through the Internet. This sector is in great need of financial as well as capacity-building support in order to compete in this developing field.

We sincerely hope that a promising visual media will be born from the current experience, one that will be able to fulfil the desire of Palestinians – in Palestine as well as in the diaspora – for a national democratic and objective media outlet that devotes itself to serving Palestinians in a genuine and authentic manner.

*Mr. Muamar Orabi is the general director of Wattan TV, a secular, democratic, independent national television station based in Ramallah, Palestine. Mr. Orabi is also a civil society activist and an effective board member of various Palestinian NGOs.*

**May 2010**

The pitching commission, **Ramallah.doc**, is an opportunity for documentary filmmakers to present and defend their **documentary** film project, directly in front of a forum of 10-15 commissioning editors representing overseas broadcasting networks.

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## NGO Financial Support for Palestinian TV and Radio, is it Necessary?

By Juman Quneis

NGOs spend hundreds of thousands of dollars to support local media in Palestine. Nevertheless, the old and recent Palestinian surveys indicate that the Palestinian local TV and radio audiences are not large when compared with those of Arab and international media.<sup>i</sup>

According to the Palestinian NGO Portal (Masdar),<sup>ii</sup> there are about fifty non-governmental organisations that have been working on developing media in Palestine since the 1990s. Approximately 100 local TV and radio stations that target a Palestinian audience broadcast from the West Bank and Gaza.

### Do audiovisual media still need financial support from NGOs?

The majority of NGO projects aim to train those who work in local media. A great deal of money is spent on these projects, but there are very few results. Most people who work in the media are amateurs with no professional training. Very few even have professional ambitions. Working with TV or radio stations is generally a hobby that people engage in outside their regular full-time jobs in other diverse fields.

Professional journalists always look for alternatives to working with local media outlets. Jobs with other Arab or international organisations, in general, provide much higher salaries. NGO projects to upgrade local media outlets are not usually taken seriously. Given that the local media is dominated by a patriarchal system, managers generally nominate project participants not according to professional criteria but based on personal interest considerations.

### Local TV and radio stations seek only financial support

Local TV and radio stations have no clear vision or goals even though they claim to raise “all the social issues” and “adapt to all circumstances.” They broadcast some patriotic songs and live programmes when a particular political crisis takes place, but then abruptly change to “entertainment as usual” when it’s over.

Managers of local TV and radio stations are obsessed with expanding the coverage of their stations. Their priority, therefore, is enhancement of technical support rather than staff development or increased financial remuneration. Due to the chronic lack of income, NGO projects are considered to be the best funding source for local TV and radio stations. Managers of local stations focus on financial benefits to the detriment of quality content. Therefore, many radio stations rebroadcast programmes from the BBC and DW for very high fees. If the financial compensation were not very high, these stations would never consider this possibility.

### NGOs work according to the “fashion” and strengthen “the culture of business”

Nongovernmental organisations work according to the “fashion,” which changes rapidly. At times, the fashion calls for “women’s empowerment” and at other times it’s “transparency and good governance.” Thus NGOs propose projects that are consistent with their agendas and not necessarily a response to the needs of local media outlets. Given this reality, there is an increase in organisations that work in similar fields.

When NGOs choose their partners from among the local NGO community and media outlets, they usually select those who have good English-language skills and proposal-writing experience, not necessarily those who are competent in

the media sector. In addition, the work of NGOs is not cumulative. NGOs usually implement their projects starting from zero, without reference to what was done before. This leads to unnecessary project duplication – similar aims, activities, and target groups. Project completion, moreover, is often celebrated in five-star luxury hotels, and evaluations are often conducted through photos and/or newspaper reports and not in accordance with verifiable achievements. In addition, local media outlets in Ramallah and other cities in central Palestine – where most NGO head offices are located – generally receive more support than those in Gaza or in northern or southern Palestine.

This situation creates “the culture of business.” Two classes have emerged: The first one includes the non-governmental development organisations that compete to work in this part of the world; the second includes local media employees, most of whom are in management or high-administrative positions.

### Does the role of NGOs end?

Although local audio-visual media still need training and financial support,

NGOs have to change the way they work. Priority should be given to professional TV and radio stations only, those that have a clear vision and goals, not only those who speak English and write good proposals. Local TV and radio stations, in their turn, should contribute to the implementation of the projects. And NGOs should make sure that the local stations are committed to content development and not simply profit-making business. NGOs must be creative in developing quality projects that lead to stable, sustainable programmes.

*Juman Quneis is an instructor in broadcast media at Birzeit University. She was the project manager for AMIN Network (2007–2009) and the senior announcer and producer for Voice of Palestine (1996–2006). Ms. Quneis has edited three books on media published by the Media Development Center at Birzeit University. She can be reached at [jquneis@birzeit.edu](mailto:jquneis@birzeit.edu).*

i. Survey implemented in October 2008 by JMCC about the audience of audiovisual media in Palestine. And a survey conducted in March 2009 by Ramallah Center for Human Rights Studies (RCHRS) on the reflection of the political affiliation on the Palestinian audience.

ii. The Palestinian NGO portal (Masdar).



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## We Also Care

In 1988 a local committee, with Carol Morton, wife of the Reverend Colin Morton of St. Andrew's Church in Jerusalem, founded Craftaid, a non-profit organisation that markets crafts from women's groups, societies for those with special needs, and other social enterprises in the occupied West Bank and Gaza. This was the predecessor of Sunbula, Palestine's leading fair trade organisation, and its sister in Scotland, Hadeel.

Who then could have imagined the range of unique and beautiful products, which, 20 years later, have become a mainstay of many Palestinian communities now under ever-greater economic and social pressure? And all over the world people know something about the beauty of Palestinian work and tradition because these products are available online. Shawls, rugs, bags, cushion covers, belts, dolls, olivewood carvings, ceramics, and jewellery show a Palestine as far away as could be imagined from the stereotypes of violence of everyday media pictures.

When Carol and Colin returned to Scotland in 1997 Carol started marketing these crafts from her home. Then, in 2003, a group including Carol and Colin, formed two companies, Palcrafts (UK) Ltd, and Hadeel (UK) Ltd – the trading arm. The relief of poverty, and educational work, are the objects of the registered charity, Palcrafts. With only two part-time paid staff, the work is carried out largely by dedicated volunteers.

Today the shops of Hadeel in Edinburgh, and its sister Sunbula at St. Andrew's Church, Jerusalem, provide employment and a sustainable source of income for craftspeople working with social enterprises in the West Bank, Gaza, and Lebanon, as well as one in the Galilee and another among the Bedouin in the Negev. Vulnerable and

disadvantaged groups are the centre of the enterprise. The work also helps to sustain infrastructures, as many of the producer groups also provide health, education, and emergency services in their communities, which lack any form of local government that might do this. The biggest problem for Hadeel today is receiving delivery of the handicrafts – recently it took several months for a box of embroidery to leave the Gaza Strip.

Hadeel is a member of the British Association for Fair Trade Shops and supplies other fair trade shops and individual fair traders as well as Palestine solidarity groups. In the United Kingdom it works closely with Zaytoun – which sells great za'atar, fine olive oil, and olive oil products in the United Kingdom. Any surplus made on the sale of goods is gift-aided to Palcrafts, which distributes small development grants to the producers. In the past, items such as a digital camera, a computer, a printer, storage equipment, a laminating machine, English and computer literacy courses, an industrial sewing machine, and a second-hand scanner have been provided. Palcrafts participates in many events that serve an educational purpose in Britain; it also organises educational tours to producer groups and produces information for customers and other interested people.

Palcrafts attracts many volunteers and also works through church, fair trade, and trade union organisations. It is a true example of corporate social responsibility working in both Palestine and the United Kingdom.

Sunbula was founded in 1996 as a Jerusalem-based non-profit organisation committed to promoting social justice and economic empowerment for the marginalised. It too supports women's cooperatives and disabled people's self-help groups. It has 17 partner groups across the

West Bank, Gaza, and Israel, and has 2,000 artisans working at the crafts. It offers marketing, sales promotion, and quality control skills.

Palestinian handicrafts have always been living examples of ethnic art deeply rooted in Palestinian folklore; they have now become a symbol of the people and their striving for a normal way of life with a national identity,



*A collection of pillows made with Moreh, Ghabbari, and Saya fabrics from Syria, featuring Tashreem appliqué technique, Tahriri couching stitch, and the Almond Blossoms motif from central and southern Palestine. Made by Women's Child Care Society (Beit Jala) and Haneen Project (Balata Refugee Camp, Nablus). (Photo: Garo Nalbandian).*

in the face of the Israeli occupation of their land. Making beautiful crafts also helps people psychologically to survive during long hours and days when they are not permitted to travel because of Israeli-imposed barriers and restrictions.

As Carol once put it, "The sale of these products gives not only income to the communities, but also dignity and hope; it ensures the survival of traditional Palestinian crafts, particularly embroidery. Culture is an essential element in the identity of people, and Palestinians are a people under threat by illegal Israeli settlements on Palestinian land."

The words of Mariam, the production manager from one of the most marginalised communities – Bedouin

of the Negev – could also be heard from many of the women who work in these projects and have found themselves empowered and able to supply the family income and give their children a good education as a result: "The project has been a life-changing experience for us. Now I drive a car, use the Internet. I feel as though I am free."

The Lakiya Bedouin Weaving Project,



*Duffel bag: Travel with style with this denim duffel bag featuring the Slices and Cypress Trees motif from the Negev and Sinai areas. Made by Haneen Project. (Photo: Idioms Film).*

where Mariam works, was established in 1991, and in six centres 150 women are using their traditional skills of dyeing and weaving, while also learning business management skills.

Atfaluna (Our Children), in Gaza, is another example of miraculous transformation of people's lives. Velvet cushions and purses, original hand-painted ceramics, and many other fine crafts are made in the very creative income-generating project of the centre for deaf children opened in 1992 and the only institution in Gaza devoted to education and services for those with hearing difficulties. It educates 250 children and serves more than 5,000 people. Of the 148 members of staff of the Atfaluna Society, 40 percent are hearing impaired.



Mike Russell, Member of the Scottish Parliament responsible for Fair Trade, culture and external affairs, visited Hadeel on the occasion of Fair Trade Fortnight in March 2009. With Mike are Carol Morton, Manager of Hadeel, and Colin Morton, secretary of Hadeel UK and former minister of St. Andrew's Church, Jerusalem.

And from the village of Idna, near Hebron, Naime, Nuha, and Sadieh, of the Idna Ladies' Association, show visitors fine linen scarves, original bags, and many other pretty and practical things that they have been making since the start of their project in 1998. They had the help of a Japanese designer and sewing instructor. As one of them said, "When we began, it seemed like a dream that we would have our own association and earn income. Today, we've done it." The project has changed the women's lives, bringing income of between \$50 and \$120 monthly, and, equally important, giving them a sense of independence and self-worth as they see their families flourish – thanks to them.

Carol Morton's initiative has succeeded in becoming a model showing what a fair trade organisation such as Sunbula or Hadeel can do. As she puts it: "Good things can happen when people work for the common good – whether it be the local people or others from outside who identify with them in working for justice."

*Hadeel is Arabic for the cooing of a dove. Hadeel (UK) is a company owned by the charity Palcrafts (UK) [Scottish Charity number 033983]; [www.hadeel.org](http://www.hadeel.org). Sunbula means spike of wheat; [www.sunbula.org](http://www.sunbula.org).*

*Some of the groups which work with Hadeel and Sunbula are:*  
 Association Najdeh, Al Badia, Lebanon  
 Aftaluna Society for Deaf Children, Gaza  
 Bethlehem Arab Women's Union  
 Bethlehem Committee for Rehabilitation and Development  
 Friends of the Sick, Ramallah  
 Gloria Enterprise, Beit Sahour  
 Idna Ladies' Association  
 Jalazon Refugee Camp YWCA Project  
 Lifegate Rehabilitation, Beit Jala  
 Melkite Palestinian Embroidery Workshop, Ramallah  
 Oasis Workshop for People with Special Needs, Beit Sahour  
 Sabeel Ecumenical Liberation Theology Centre  
 Sindyanna of Galilee  
 Sulafa, UNRWA Embroidery Project, Gaza  
 Surif Women's Cooperative, near Hebron  
 The Cave, International Centre, Bethlehem  
 Women's Child Care Society, Beit Jala  
 Zaytoun, [www.zaytoun.org](http://www.zaytoun.org)

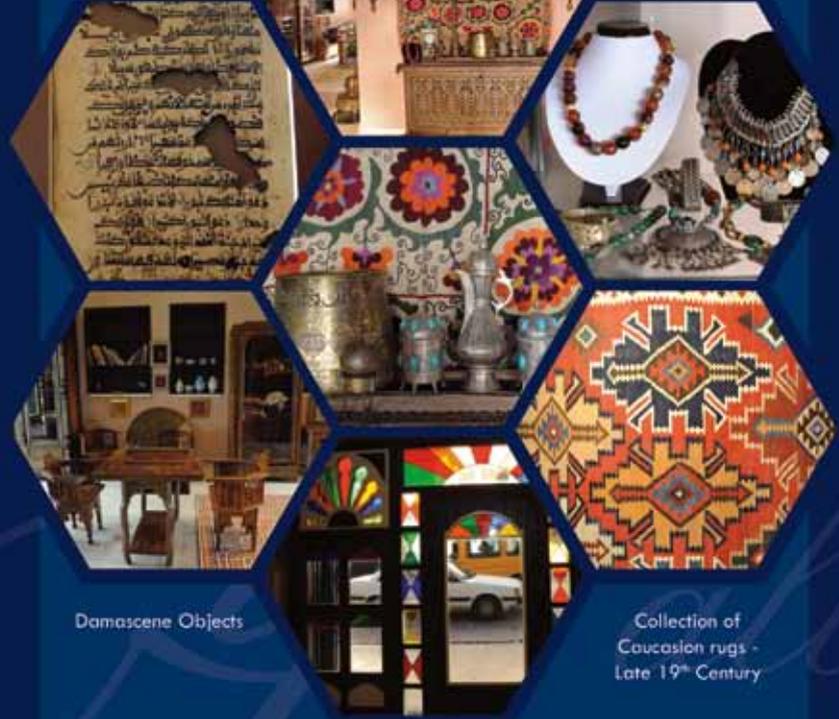
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14<sup>th</sup> century Qur'an -  
Origin (north Africa)

Jewellery  
Silver Ethnic kirdeh  
Necklace



Damascene Objects

Collection of  
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Late 19<sup>th</sup> Century

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### Muayad Alayan

By Amal Alayan

"It takes a village to make a film." This acknowledgement by 24-year-old up-and-coming Palestinian filmmaker Muayad Alayan is frequently expressed at his film screenings. "Making a film in Palestine is like having a wedding: a director turns to close friends and family," says Alayan.

"People were like, 'If Muayad is making a movie, we'll help him.' It was as though Muayad needed help to fix his car ... I felt this affinity – having come from a more guerrilla style of filmmaking – to show up there and be learning on the run as we were doing it, and teaching people along the way who had no experience making films. It was this great learning process both for me and for them – not to mention the whole cultural thing too, which was pretty darn amazing," notes Christian Bruno, a San Francisco-based film instructor and cinematographer in an interview following the screening of *Lesh Sabreen?*

*Lesh Sabreen?* is a short film directed by Alayan and co-produced by his brother Rami and Christian

Bruno. Set in Beit Safafa, which was, for its residents, a "divided Berlin" between 1948 and 1967 and is now the only Arab neighbourhood in West Jerusalem, *Lesh Sabreen?* tells the story of a young couple who navigates dreams through layers of economic hardship and social confinement only to confront an inescapable layer of political occupation. *Lesh Sabreen?* was premiered at Clermont Ferrand in early 2009 and has screened at over fifty international film festivals since then.

Alayan repeatedly includes in his filmmaking not only fellow "villagers" but also his students at Dar Al-Kalima as part of what Alayan describes as experiential learning and an organic bottom-up growing of a cinema in Palestine. Alayan teaches cinematography and lighting at Dar Al-Kalima, which is a daughter entity of Diyar, an umbrella cultural organisation based in Bethlehem. Dar Al-Kalima supports this teaching style and takes pride in pioneering such creation of learning environments.

Alayan exposes students at Dar Al-Kalima to the existential challenges of being a filmmaker: "Being an independent filmmaker is a challenge and a lonely journey. In Palestine, you have many more challenges: from the absence of funding sources, to scarcity of technically trained professionals, to lack of equipment and facilities and, last but not least, difficulty of distribution thereafter," repeats Alayan. Yet he expresses particular appreciation for European cultural support that has, in his opinion, been the main financial and marketing enabler of Palestinian cinema and independent Arab cinema in general.

Alayan also works at another subsidiary of Diyar, namely Bethlehem Media Center (BMC), where he directs TV programmes, films, drama series, and educational videos. Alayan experiences openness to innovation

at BMC. BMC is currently producing the first interactive TV series in Palestine, written by Rami Alayan, a Silicon Valley-based interactive designer, and directed by Muayad Alayan. In this show, the audience will decide on the flow of the story.

The two Alayan brothers are now jointly preparing for the production of their first children's fantasy feature. This complements a portfolio of Jerusalem-themed films that Alayan has passionately produced thus far

since his graduation documentary *Exiles in Jerusalem* that won the Kodak Award in San Francisco in 2005. Alayan will be launching the first Palestinian cinema sports competition in 2010.

*Amal Alayan is a businesswoman and writer whose book in progress is on creative entrepreneurship and change in the Middle East. She is also co-producer of Alayan's two upcoming initiatives: A children's fantasy feature and a Palestinian cinema sports competition.*

Youth Jury Award for Best International Short Film

Recipient of Award: *Lesh Sabreen?*

by Muayad Alayan, Palestine

Our choice for the Best International Short is *Lesh Sabreen*, a Palestinian love story. Wonderful contradictions unravel side by side throughout this film: political idealism and social realism, love in a despondent world, and humour in the midst of tragedy. Both characters faced obstacles in their lives which they needed to overcome in order for their love to succeed, giving us an insight into a culture that is so different from our own. It is for these reasons that *Lesh Sabreen* stood apart for us as the best international short film.





### Rula Halawani

Many of us see the relationship between the photographer and his/her subjects as if the camera were an extension of the photographer's eye. In the case of Rula Halawani (1964), an internationally renowned Palestinian photographer who was born, raised, and continues to live in the Mount of Olives neighbourhood of East Jerusalem, the camera is not only an extension of her eye, but also of her humanity and political identity.

Rula Halawani is a working artist, a photographer who lives and works in an intensely political environment. Halawani worked for Reuters until 1999, and since then has worked as a freelance photojournalist. From the beginning it was not an easy job for her. In addition to the fact that she was a woman living in a conservative society where there were very few other working women, there were even fewer Palestinians working as photojournalists. Most of the others were Westerners or Israelis.

Furthermore, since the beginning of her career, Rula was aware that she could not put her feelings aside. "I felt that something was wrong with my relationship to what I was doing," she noted. "I was trained like the other Western photojournalists to 'get the picture,' and I know that many of them felt

sympathy towards the people they were shooting. But for me, the relationship to what I was shooting was different. The problem for me was that the picture was not a separate thing or event to document. The pictures I was taking were part of me, and I was part of them."

Moreover, Halawani is constantly engaged in representing the daily transformation that occurs on the ground in Palestinian existence, which is overwhelmingly defined at the everyday level by political circumstances. Although her projects have a strong political message, they are an attempt to express aspects of the experience and feelings of the Palestinians, as a people. They allow others to look at and enter into the pictures and reflect on their own relationships to these experiences and feelings.

Halawani received an MA in photographic studies from the University of Westminster in London. Upon her graduation from Westminster she founded the photography programme at Birzeit University in 2000, where she currently works as director and photography teacher.



Working as an artist since 1988, Halawani is considered to be one of the most influential photographers in Palestine. She has exhibited at prominent arts and culture institutions worldwide including the Arab World Institute in Paris and the Khalid Shoman Foundation in Jordan. Rula's artwork is now also part of the British Museum and the Victoria and Albert Museum's permanent collection. In September 2008, a major retrospective of her work was held in Brussels as part of the Masarat Festival of Palestinian Art and Culture. Part of the retrospective has been exhibited during the Masarat Festival in Palestine at Al Hoash Gallery in Jerusalem and will later move to Ramallah.

*Text compiled by the Palestinian Art Court-Al Hoash.*





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## Palestine's Guernica

**A Diary of Israeli Aggression on Gaza**

Edited by Dr. Mustafa Barghouthi

Published by Turbo Design, November 2009  
180 pages, NIS 100

One year from the tragedy of Gaza, Palestine Monitor presents *Palestine's Guernica*, a detailed account of the causes and consequences of Israel's brutal assault. Using eyewitness testimonies, expert analysis, and a collection of articles and photography from Palestine Monitor, *Guernica* provides a new level of insight and humanity to a massacre that shamed the world.

Split into sections that focus on before, during, and after, *Guernica* begins the narrative from Israel's unilateral disengagement in 2005, and the escalation which followed. We see how Israel's siege of Gaza led to Hamas' election success and the shaky ceasefires that ensued, making conflict inevitable. Reports from human rights groups, politicians, and journalists describe the suffering of civilians before the attack and the poverty, disease, and unemployment resulting from Israel's illegal blockade.

The events of December and January are detailed through editorials, witness

testimonies, and a thorough set of statistics taken from the United Nations and independent human rights groups. Foreign ministers, academics, and UN officials unite in condemnation of an assault targeting civilians and property as much as Hamas. The truth of collective punishment is documented, exposing the lie of Israel's "moral" army. Powerful eyewitness accounts reveal the daily trauma of victims trapped in the killing zone; a mother describes discovering her five dead daughters; a doctor details the murder of his family. For survivors like these, the scars of a month-long period of terror will never heal.

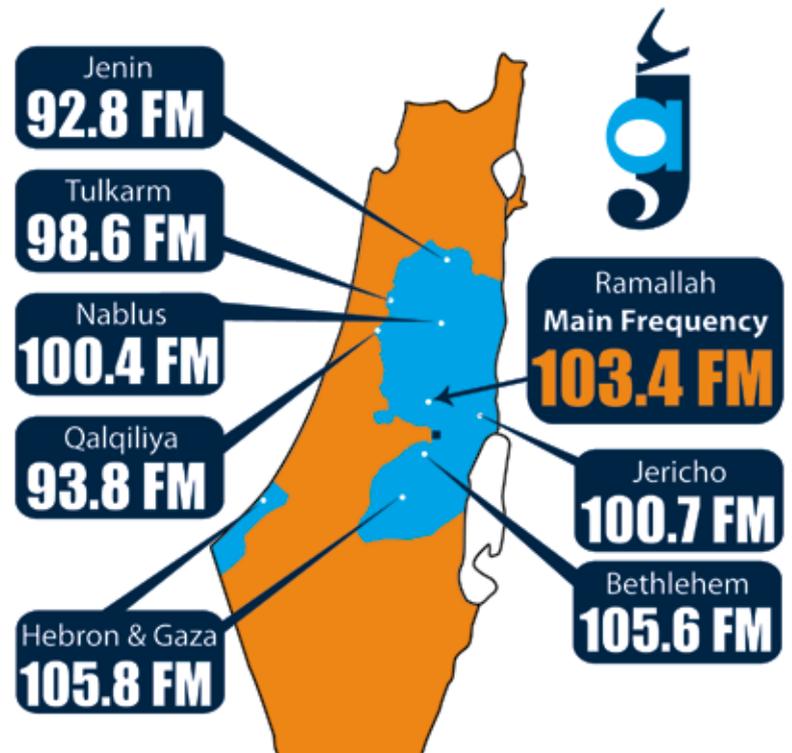
The cynical tactics of the IDF are laid bare, from the shelling of civilian targets to a calculated destruction of essential resources that is crippling the Gazan economy today.

Nowadays, Palestinians in Gaza face the daunting task of how to reconstruct their lives following the loss of relatives, homes, personal belongings, dignity. "Coming to terms with such devastation is almost impossible in Gaza, where the resumption of normality is denied because of the total siege imposed by Israeli authorities, which represents a collective punishment to 1.5 millions civilians," said Dr. Mustafa Barghouthi, editor and Secretary General of the Palestinian National Initiative, during the release of *Palestine's Guernica* at the beginning of December. "Israel still controls the air, land, and water around the Strip, and every entry-point in."

In the aftermath, as Gaza struggles to rebuild and a new generation grows out of the ashes, *Guernica* examines the legacy of war, the implications for a future peace, international involvement, and the prospects for a young and traumatised population. Will the perpetrators of the massacre go unpunished? Will the siege ever end? In the words of Dr. Mustafa Barghouthi, "Goldstone was just the beginning. Israel wanted Palestinians to understand that their continued resistance, even in the most peaceful and nonviolent way, is futile. We can say that Israel has failed, and the spirit of resistance lives on."

*Palestine's Guernica* is available in Ramallah at the offices of Palestine Monitor.

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## Exhibition of the Month

## Ramallah: A Portrait of Works and Days

By Dr. Robert Weston

Is there a Man whom incorrupt we call,  
Who fits alike unprejudic'd to all,  
By him the City flourishes in Peace,  
Her Borders lengthen, and her Sons increase; From  
him far-seeing Jove will drive afar All civil Discord, and  
the Rage of War.

No Days of Famine to the Righteous fall, But all is  
Plenty, and delightful all.

*Hesiod, Works and Days (ll. 225–237)*

And indeed there will be time  
For the yellow smoke that slides along the street,  
Rubbing its back upon the window-panes;



There will be time, there will be time  
To prepare a face to meet the faces that you meet;  
There will be time to murder and create,  
And time for all the works and days of hands  
That lift and drop a question on your plate;  
Time for you and time for me,  
And time yet for a hundred indecisions,  
And for a hundred visions and revisions,  
Before the taking of a toast and tea.

*T.S. Eliot, The Love Song of J. Alfred Prufrock*

In collaboration with the Municipality of Ramallah, Cuban photographer Jorge Alberto Perez has undertaken an intimate photographic portrait of the city to be exhibited in March 2010 at the Ottoman Court in Ramallah. Taking Hesiod's poem *Works and Days* as his point of departure for the project, Perez has spent his own days walking the city.

Hesiod's *Works and Days* celebrates the value of work and depicts a city that is rewarded with peace and prosperity, where a sense of community is the vital

underpinning of every citizen's success. The fundamental value of pride in work, however elevated or mundane, is the guiding spirit for Perez's visual mediation on daily life in Palestine's most vibrant and cosmopolitan city. "Ramallah: A Portrait of Works and Days" breaks with conventional depictions of the city that orient the eye to monumental images of "progress" and urban development. Rather than depict shimmering new buildings and verdant parks, Perez turns his lens to the more intimate gestures and complex textures of the cityscape, focusing on the daily rhythms of people at work and play and thus framing the city on a human scale, rather than from an architectural or metropolitan perspective. The resulting portrait is a visual mosaic that captures a pulsing city of contrasts whose inhabitants manage to fill their lives with joy and purpose, despite the hardships caused by the occupation.

The portrait Perez has composed is not about hardship at all; on the contrary, his images celebrate the unique aesthetic of Ramallah's streets and explore universal human themes emotionally accessible to anyone. The accumulation of "Days" that make up this portrait of Ramallah renders quotidian moments in poignant, at times solemn poetry. At the same time, the exhibit discovers beauty in the most unexpected places. "Ramallah: A Portrait of Works and Days" transforms the city into an enormous canvas, a palimpsest of papered walls, weathered stone, wooden carts, commercial goods, and many, many faces.

The curators hope that this portrait will present, even to those most familiar with the

city, a moving, at times surprising vision of the many facets of Ramallah.

The mission of the exhibition, co-curated with Fatin Farhat, director of the cultural unit of the Municipality of Ramallah, is to present images of the city that work to supplant the internationally disseminated clichés of rock-throwers and conflicts at checkpoints. On a global scale, the very mention of Ramallah brings to mind these distorted images. Although the violence and conflict continue, a visual shift in paradigm is long overdue in public impressions of the cultural centre of the West Bank. Through his daily walks, Perez has come to know his subjects personally, sharing coffee or tea, returning often and staying long enough to become "invisible." This approach to the project has enabled him to capture candid and truly authentic moments. The exhibition will have an accompanying book to be distributed to Palestinian consulates around the world, and the show is tentatively scheduled to travel to Amman, Cairo, Paris, and Berlin.

The exhibition will open with a reception at the Ottoman Court in Ramallah on 4 March at 6 p.m. and will remain on view until 18 March. Visit [www.jorgealbertoperez.com](http://www.jorgealbertoperez.com) to see more of Perez's work and [www.ramallah.ps](http://www.ramallah.ps) for more information on this and other cultural events at the municipality.

*Dr. Robert Weston is director of faculty and curricular development and professor of philosophy and literature at Bard Honors College, Al-Quds University. He is a founding member of The Center for Architecture, Media and Politics (CAMP) based in the West Bank.*

DVD of the Month

**Fatenah**



Fatenah is a 27-year-old young woman who lives in the Gaza Strip. Her life was like that of many other women in Gaza, until she became ill.

This short, 27-minute animation – the first Palestinian-produced animation – reproduces with incredible accuracy the scenarios of Gaza City. The story, untold till now, is a breathtaking adventure that takes the viewer on a journey that accompanies Fatenah in her daily struggles and uncovers the human drama of her fight to survive. This journey to the heart of the Gaza Strip will touch and move you.

The idea of the film is to illustrate what it is like to be a patient in need of referral for specialised hospital care outside Gaza. It is based on a true story, documented by WHO and Physicians for Human Rights (PHR)-Israel, of a patient diagnosed with breast cancer in Gaza.

Approximately 1,000 patients per month apply to the Israeli authorities for permits to get out of Gaza in order to access specialised treatment in East Jerusalem, Israel, Jordan,

and the West Bank. Many of them go through the kind of experiences that are revealed in this animation. However, about 30 percent of these patients, 300 patients per month, are unable to get out of Gaza because their permits are denied or delayed.

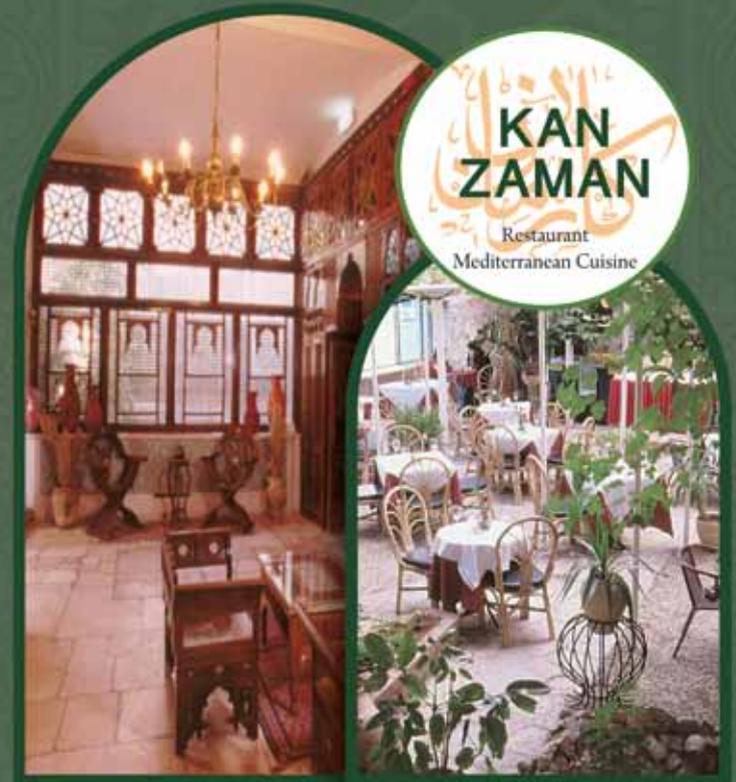
WHO puts out data regularly on the referral-abroad process in Gaza, and PHR-Israel also monitors and advocates for individual cases. But there is no substitute for the human story; this is the reason that WHO decided to support this project.

*Fatenah* is at once the first Palestinian-produced animation and the first time that a story on access to health care for patients in Gaza reaches the big screen. It was animated and directed by Ahmad Habash and produced by Saed Andoni. The screenplay was written by Saed Andoni, Ahmad Habash, and Ambrogio Manenti. This animation has been realised and distributed with the support of WHO West Bank and Gaza, the Swiss Agency for Development and Cooperation, and Sabreen Association for Artistic Development.



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Website Review

<http://www.palestine-family.net/>

Review date: 19 December 2009

Palestine Family Net (PFN) is an online Palestinian community that aims to preserve and promote the rich heritage of Palestine and its people.

The PFN site is available in several languages and uses a standard three-column layout sandwiched between a header and a footer. The top banner has the languages drop-down list and the search box on a photo background of Palestinian faces, young and old.

Most of the content is accessible from the left column, which starts with a login form and a link for members to retrieve a forgotten password or visitors to register as new members. Registration and login are required for uploading material and posting to the forums. The number of users online is also indicated at the bottom of the form.

A standard menu follows the login form. *Home* brings the user to the start page from any location. The site also uses breadcrumb navigation under the header for internal pages. *Your Personal Page* enables logged-in users to access their sites and update them. *People* has four sections: *Names* (alphabetical list of surnames with links to their occurrences in various sections), *Notable Palestinians*, *Life Stories*, and *Gravestones* (pictures of gravestones which are often sources of family information). *Places and Regions* offers an alphabetical index of villages and towns with links to their entries, and articles on certain places collected from various sources. *Family Trees* allows access to existing trees from an index as well as the possibility to create a new one or even to upload an existing tree. *History* has several sections: *Archaeology*, *Community Histories*, *Historical Documents*, *General History*,

*Immigration & Emigration*, *Letters & Diaries*, *Myths and Legends*, *Oral History*, and *Vintage Maps*. *Culture* is also a rich menu that covers *Architecture*, *Art & Performing Arts*, *Customs & Remedies*, *Food and Recipes*, *Handicrafts & Artifacts*, *Land & Nature*, *Religion*, *Songs and Poems*, *Stories & Sayings*. Under *Community Resources* one finds *Archive/Research*, *Associations*, *Books*, *Genealogy Articles*, *Links*, *Sightseeing*, *Where to Eat*, *Where to Stay*, *Written about Us*. The next menu section covers media items with photography divided into local and diaspora with various categories and audio (interviews and music). Then one finds *Our Partners*, links to organisations that help PFN, and *About Us*, which explains mission and background. One can easily find recent entries by accessing the *All Recent Entries* menu and can leave impressions in the *Guest Book*. A very useful tool where one can ask questions and get answers is the *Message Board*. Finally, there is the *Newsletter* link where one can subscribe and access the archive (the latest is from 2008).

The main area on the homepage has highlights from various sections, and the right column has the *Names* and *Places* indexes. The footer has links to *Help/FAQ*, *Disclaimer*, *Terms of Use*, *Contact* (address), and *culturesafe* copyright (developers of the cultural archiving system).

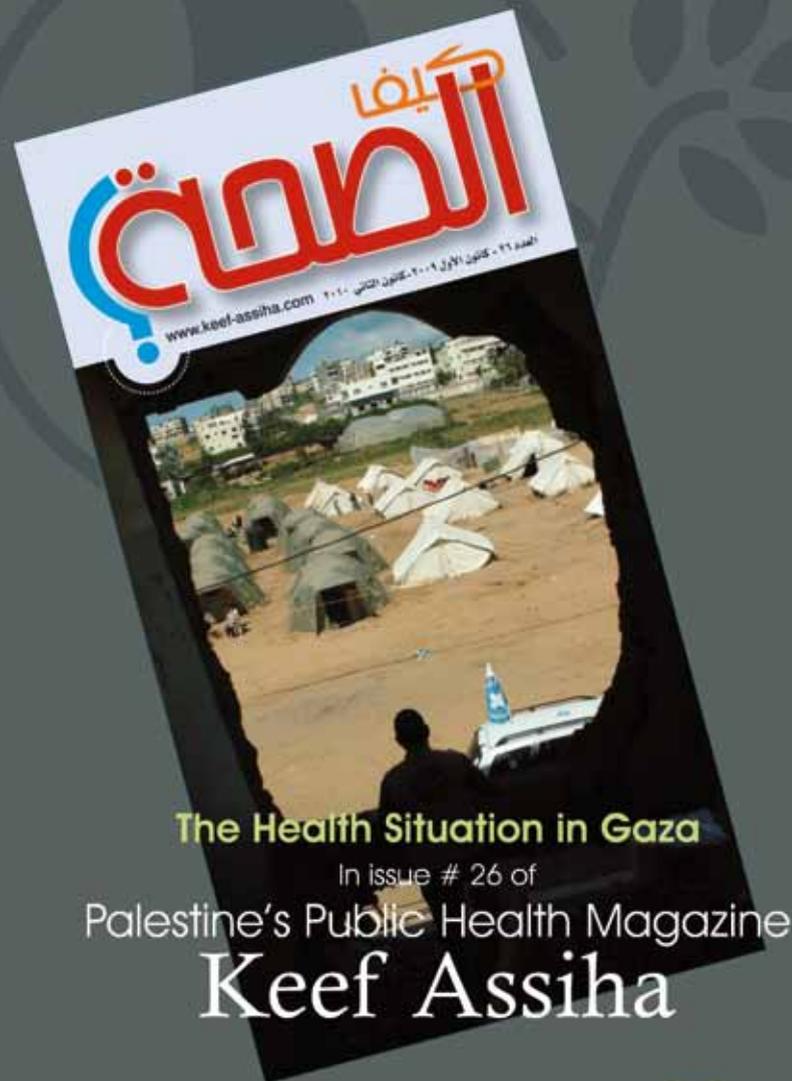
PFN is a rich site that serves a very good cause. The user interface could be upgraded for better readability, and the site needs to be publicised locally and among diaspora Palestinians.

Abed A. Khooli, IT/KM specialist  
Mr. Khooli can be reached at [akhooli@arabic2000.com](mailto:akhooli@arabic2000.com).

<http://www.palestine-family.net/>

One Year after the War ... The Siege Continues.

- What must Gazans face when they are forced to go abroad for medical care?
- Water in the Gaza Strip: Is it usable?
- The Gaza Strip: development or relief projects?
- What do Gazan children under siege say about the war?



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# Events

Note: Please make sure to contact the venue to check whether the programme is still running.

## EAST JERUSALEM (02)

Al Ma'mal Foundation for Contemporary Art, tel. 628 3457; Center for Jerusalem Studies, tel. 628 7517

### ART

#### Monday 4

9:00-16:00 Continuation of an art exhibition entitled "Never Part" organised by Al Ma'mal Foundation, part of Masarat project, curated by Jack Persekian (through January 8 daily from 9:00 till 16:00), Al Ma'mal

#### Friday 29

18:00 Inauguration of posters exhibition by Ezzedine Kalak, curated by Rasha Salti, part of Masarat project (through February 15 daily from 9:00 till 16:00), Al Ma'mal

### TOURS

The tours "Jerusalem, a Palestinian Perspective" are organised by the Center for Jerusalem Studies of Al Quds University (CJS). The dates of the tours are to be confirmed. For further information please call the Center for Jerusalem Studies, tel. 02- 628 7517

#### Saturday 9

10:00 The Old City settlements (meeting point Centre for Jerusalem Studies), Centre for Jerusalem Studies

#### Tuesday 12

17:00 The tunnel tour (meeting point Centre for Jerusalem Studies), Centre for Jerusalem Studies

#### Saturday 16

10:00 Silwan (meeting point Centre for Jerusalem Studies), Centre for Jerusalem Studies

#### Saturday 23

10:00 Khasiki Sultan Al-Takyeh, the orphanage school in the Old City (meeting point Centre for Jerusalem Studies), Centre for Jerusalem Studies

#### Saturday 30

10:00 The Palestinian National Museum "the Rockefeller Museum" (meeting point Centre for Jerusalem Studies), Centre for Jerusalem Studies

## BETHLEHEM and BEIT JALA (02)

International Centre of Bethlehem (Dar Annadwa), tel. 277 0047

### CHILDREN'S ACTIVITIES

#### Thursday 21

16:00 Play: *The Prince and the Pauper* by Mark Twain, in cooperation with Inad Theatre, Dar Annadwa

### CONCERT

#### Saturday 2

19:00 Special Christmas musical concert by the Olive Branches Choir, organised by Dar Annadwa, The Lutheran Christmas Church

#### Friday 15

18:00 Blues and Rock concert by Heart Quake, Dar Annadwa

### PLAYS

#### Saturday 9

18:00 *Thakera*, part of Masarat project, Dar Annadwa

## RAMALLAH (02)

Al Kasaba Theatre and Cinematheque, tel. 296 5292; Al Mahatta Art Station, tel. 298 1120; Birzeit Ethnographic & Art Museum - Birzeit University, tel. 298 2976; Franco-German Cultural Center, tel. 298 1922; Gallery Zainab for Oriental Art, tel. 295 6366; Palestinian Association for Cultural Exchange (PACE), tel. 240 6711

### ART

Electronic Exhibition (through January 31<sup>st</sup> daily 24 hours) organized by Birzeit Ethnographic & Art Museum, <http://virtualgallery.birzeit.edu>

#### Friday 1

Electronic Exhibition: the Other Shadow of the City

Electronic Exhibition: Selection of Jerusalem Syndrome

Electronic Exhibition: Al Quds a Celebration of Jerusalem

#### Monday 4

18:00 Inauguration of an art exhibition by Norwegian artist, curated by Jumana Manna (through January 15 daily at 18:00), Al Mahatta Art Station

#### Wednesday 6

18:00 Inauguration of a drawing exhibition entitled "Fous de guerre" by Basel El Maqousi, Franco-German Cultural Center

#### Saturday 23

12:00 Inauguration of a video installation: Intimate Narrative, by Palestinian women artists, part of Masarat project, the Ethnographic & Art Museum

#### Sunday 24

18:00 Inauguration of a photography exhibition entitled "Retrospective" by Rula Halawani, part of Masarat project (through February 5 daily at 18:00), Al Mahatta Art Station

#### Monday 25

12:00 Inauguration of a craft exhibition entitled "Her Things" by Palestinian women artists, the Ethnographic & Art Museum

#### Sunday 31

18:00 Inauguration of an art exhibition entitled "Beautiful Palestine" by Saed Karzoun (through February 15 daily), Franco-German Cultural Center

### CONCERT

#### Thursday 28

19:00 Piano recital by H el ene Grimaud, Al Kasaba

### FILMS

#### Sunday 3

18:00 *Ne le dis     personne*, Franco-German Cultural Center

#### Tuesday 5

18:00 Travelling J rusalem: *Noces en galil e* by Michel Khleifi, Franco-German Cultural Center

#### Sunday 10

18:00 Travelling J rusalem: *En attendant Saladin* by Tawfiq Abu Wael, Franco-German Cultural Center

#### Monday 11

18:00 Travelling J rusalem: *Intervention divine* by Elia Suleyman, Franco-German Cultural Center

#### Tuesday 12

18:00 Travelling J rusalem: *Le mariage de Rana* by Hany Abu-Hassad, Franco-German Cultural Center

#### Thursday 14

18:00 Travelling J rusalem: *Paradise Now* by Hany Abu Assad, Franco-German Cultural Center

#### Sunday 17

18:00 *Un homme sans l Occident*, Franco-German Cultural Center

#### Monday 18

18:00 Travelling J rusalem: *J rusalem, the East Side Story* by Mohammed Al Attar, Franco-German Cultural Center

#### Tuesday 19

18:00 Travelling J rusalem: *Lesh Sabreen* by Muayad Musa Alayan, Franco-German Cultural Center

#### Wednesday 20

18:00 Travelling J rusalem: *Bonjour J rusalem* by Hany Abu-Assad, Franco-German Cultural Center

#### Thursday 21

18:00 Travelling J rusalem: *Mur* by Simon Bitton, Franco-German Cultural Center

#### Sunday 24

18:00 *Hiroshima Mon Amour*, Franco-German Cultural Center

#### Monday 25

18:00 Travelling J rusalem: *5mn From Home* by Nahed Awwad, Franco-German Cultural Center

#### Tuesday 26

18:00 Travelling J rusalem: *Chroniques d une disparition* by Elia Suleyman, Franco-German Cultural Center

### LITERATURE

#### Saturday 23

19:00 The object of the month, presentation about the large Medallion Suzani, Gallery Zainab for Oriental Art

#### Wednesday 13

18:00 *Reise zwischen den Welten*, presentation of the issue "Travel" with an adjacent reading of the book "Journey Between the Worlds" written by Hussein Chawish and a discussion with Tahsin Yaqin, Franco-German Cultural Center

#### Wednesday 27

17:00 Caf  litt raire: Charles Enderlin presents his last book "Le grand aveuglement", Franco-German Cultural Center

### TOURS

#### Sunday 17

9:00-17:00 Ramallah city and vicinity, PACE

## NABLUS (09)

Palestinian Association for Cultural Exchange (PACE), tel. 240 6711

### TOURS

#### Sunday 10

9:00 - 17:00 Nablus city and vicinity, PACE

#### Sunday 31

9:00 - 17:00 Nablus city and vicinity, PACE

## HEBRON (02)

Palestinian Association for Cultural Exchange (PACE), tel. 240 6711

### TOURS

#### Sunday 3

9:00 - 17:00 Hebron city and vicinity, PACE

## JERICO (02)

Palestinian Association for Cultural Exchange (PACE), tel. 240 6711

### TOURS

#### Sunday 24

9:00 - 17:00 Jericho city and vicinity, PACE

# Cultural Centers

## East Jerusalem (02)

**Al-Jawal Theatre Group**  
Telefax: 628 0655

**Alruwah Theatre**  
Tel: 626 2626  
alruwahtheatre2000@yahoo.com

**Al-Ma'mal Foundation for Contemporary Art**  
Tel: 628 3457, Fax: 627 2312  
info@almamalfoundation.org  
www.almamalfoundation.org

**Al-Urmawi Centre for Mashreq Music**  
Tel: 234 2005, Fax: 234 2004  
info@urmawi.org, www.urmawi.org

**Ashtar for Theatre Productions & Training**  
Telefax: 582 7218  
info@ashtar-theatre.org, www.ashtar-theatre.org

**British Council**  
Tel: 626 7111, Fax: 628 3021  
information@ps.britishcouncil.org  
www.britishcouncil.org/ps

**Center for Jerusalem Studies/Al-Quds University**  
Tel: 628 7517  
cjs@planet.edu, www.jerusalem-studies.alquds.edu

**Community Action Centre (CAC)**  
Tel: 627 3352, Fax: 627 4547  
www.cac.alquds.edu

**El-Hakawati Theatre Company**  
Tel: 583 8836, Mobile: 0545 835 268  
f.abousalem@gmail.com, www.el-hakawati.org

**French Cultural Centre**  
Tel: 628 2451 / 626 2236, Fax: 628 4324  
ccfjeru@consulfrance-jerusalem.org

**Gallery Anadiel**  
Tel: 628 2811, Fax: 626 4403

**Issaf Nashashibi Center for Culture & Literature**  
Telefax: 581 8232  
isaaf@alqudsnet.com

**Jerusalem Centre for Arabic Music**  
Tel: 627 4774, Fax: 656 2469  
mkurd@yahoo.com

**Palestinian Art Court - Al Hoash**  
Telefax: 627 3501  
info@alhoashgallery.org, www.alhoashgallery.org

**Palestinian National Theatre**  
Tel: 628 0957, Fax: 627 6293  
info@pnt-pal.org

**Public Affairs Office**  
Tel: 628 2456, Fax: 628 2454  
www.uscongen-jerusalem.org

**Sabreen Association for Artistic Development**  
Tel: 532 1393, Fax: 532 1394  
sabreen@sabreen.org, www.sabreen.org

**Sanabel Culture & Arts Theatre**  
Tel: 671 4338, Fax: 673 0993  
sanabeltheatre@yahoo.com

**The Edward Said National Conservatory of Music**  
Tel: 627 1711, Fax: 627 1710  
info@ncm.birzeit.edu, www.birzeit.edu/music

**Theatre Day Productions**  
Tel: 585 4513, Fax: 583 4233  
tdp@theatreday.org, www.theatreday.org

**Turkish Cultural Centre**  
Tel: 591 0530/1, Fax: 532 3310  
kudustur@netvision.net.il  
www.kudusbk.com

**Yabous Productions**  
Tel: 626 1045; Fax: 626 1372  
info@yabous.org, www.yabous.org

## Bethlehem (02)

**Al-Harah Theatre**  
Telefax: 276 7758  
alharahtheater@yahoo.com  
info@alharah.org, www.alharah.org

**Alliance Française de Bethléem**  
Telefax: 275 0777  
afbeth@p-ol.com

**Anat Palestinian Folk & Craft Center**  
Telefax: 277 2024  
marie\_musslam@yahoo.com

**Arab Educational Institute (AEI)-Open Windows**  
Tel: 274 4030  
www.aeicenter.org

**Artas Folklore Center**  
Tel: 276 0533, Mobile: 0599 938 0887  
artasfc@yahoo.com

**Badil Centre**  
Tel: 277 7086

**Beit Jala Community Based-Learning & Action Center**  
Tel: 277 7863

**Bethlehem Academy of Music/ Bethlehem Music Society**  
Tel: 277 7141, Fax: 277 7142

**Bethlehem Peace Center**  
Tel: 276 6677, Fax: 276 4670  
info@peacenter.org, www.peacenter.org

**Cardinal House**  
Telefax: 276 4778  
info@cardinalhouse.org, www.cardinalhouse.org

**Catholic Action Cultural Center**  
Tel: 274 3277, Fax 274 2939  
info@ca-b.org, www.ca-b.org

**Centre for Cultural Heritage Preservation**  
Tel: 276 6244, Fax: 276 6241  
info@bethlehem2000.org  
www.bethlehem2000.org/cchp

**Inad Centre for Theatre & Arts**  
Telefax: 276 6263  
www.inadtheatre.org

**International Centre of Bethlehem-Dar Annadwa**  
Tel: 277 0047, Fax: 277 0048  
addar@annadwa.org  
www.annadwa.org

**ITIP Center "Italian Tourist Information Point"**  
Telefax: 276 0411  
itipcenter@yahoo.com

**Palestinian Heritage Center**  
Telefax: 274 2381, 274 2642  
mahasaca@palestinianheritagecenter.com  
www.phc.ps

**Palestinian Group for the Revival of Popular Heritage**  
Telefax: 274 7945

**Relief International - Schools Online Bethlehem Community Based-Learning & Action Center**  
Tel: 277 7863

**Sabreen Association for Artistic Development**  
Tel: 275 0091, Fax: 275 0092  
sabreen@sabreen.org, www.sabreen.org

**Tent of Nations**  
Tel: 274 3071, Fax: 276 7446  
tnations@p-ol.com, www.tentofnations.org

**The Edward Said National Conservatory of Music**  
Telefax: 274 8726  
info@ncm.birzeit.edu, www.birzeit.edu/music

**The Higher Institute of Music**  
Telefax: 275 2492  
highiom@hotmail.com  
www.thehigherinstituteofmusic.ps

**Turathuna - Centre for Palestinian Heritage (B.Uni.)**  
Tel: 274 1241, Fax: 274 4440  
pdaoud@bethlehem.edu, www.bethlehem.edu

## Hebron (02)

**Al Sanabl Centre for Studies and Heritage**  
Tel: 256 0280  
e-mail: sanablssc@yahoo.com  
www.sanabl.org, www.sanabl.ps

**Association d'Echanges Culturels Hebron-France (AECHE)**  
Telefax: 222 4811  
info@hebron-france.org, www.hebron-france.org

**Beit Et Tifl Compound**  
Telefax: 229 1559  
tdphebron@alqudsnet.com

**British Council- Palestine Polytechnic University**  
Telefax: 229 3717  
information@ps.britishcouncil.org  
www.britisshoocouncil.org.ps

**Children Happiness Center**  
Telefax: 229 9545  
children\_hc@yahoo.com

**Dura Cultural Martyrs Center**  
Tel: 228 3663  
nader@duramun.org, www.duramun.org

**Palestinian Child Arts Center (PCAC)**  
Tel: 222 4813, Fax: 222 0855  
pcac@hotmail.com, www.pcac.net

**Yes Theater**  
Telefax: 229 1559,  
www.yestheatre.org, info@yestheatre.org

**The International Palestinian Youth League (IPYL)**  
Tel: 222 9131, Fax: 229 0652  
itv@ipyl.org, www.ipyl.org

## Jericho (02)

**Jericho Community Centre**  
Telefax: 232 5007

**Jericho Culture & Art Center**  
Telefax: 232 1047

**Municipality Theatre**  
Tel: 232 2417, Fax: 232 2604

## Jenin (04)

**Hakoura Center**  
Tel: 250 4773  
center@hakoura-jenin.ps, www.hakoura-jenin.ps

**The Freedom Theatre/Jenin Refugee Camp**  
Tel: 250 3345  
info@thefreedomtheatre.org

## Nablus (09)

**British Council- Al Najah University**  
Telefax: 237 5950  
information@ps.britishcouncil.org  
www.britishcouncil.org/ps

**Cultural Centre for Child Development**  
Tel: 238 6290, Fax: 239 7518  
nutaleb@hotmail.com, www.nutaleb.cjb.net

**Cultural Heritage Enrichment Center**  
Tel: 237 2863, Fax: 237 8275  
arafatn24@yahoo.com

**French Cultural Centre**  
Tel: 238 5914, Fax: 238 7593  
ccfnablouse@consulfrance-jerusalem.org

**Nablus The Culture**  
Tel: 233 2084, Fax: 234 5325  
info@nablusculture.ps, www.nablusculture.ps

## Ramallah & Al-Bireh (02)

**A. M. Qattan Foundation**  
Tel: 296 0544, Fax: 298 4886  
info@qattanfoundation.org, www.qattanfoundation.org

**Al-Kamandjati Association**  
Tel: 297 3101  
info@alkamandjati.com, www.alkamandjati.com

**Al Kasaba Theatre and Cinematheque**  
Tel: 296 5292/3, Fax: 296 5294  
info@alkasaba.org, www.alkasaba.org

**Al-Rahhalah Theatre**  
Telefax: 298 8091  
alrahhalah@hotmail.com

**Amideast**  
Tel: 240 8023, Fax: 240 8017  
westbank-gaza@amideast.org, www.amideast.org

#### ArtSchool Palestine

Tel: 295 9837  
info@artschoolpalestine.com, www.artschoolpalestine.com

#### Ashtar for Theatre Production

Tel: 298 0037, Fax: 296 0326  
info@ashtar-theatre.org, www.ashtar-theatre.org

#### Baladna Cultural Center

Tel: 295 8435

#### BirZeit Ethnographic and Art Museum

Tel: 298 2976  
www.virtualgallery.birzeit.edu

#### British Council

Tel: 296 3293-6, Fax: 296 3297  
information@ps.britishcouncil.org  
www.britishcouncil.org/ps

#### Carmel Cultural Foundation

Tel: 298 7375, Fax: 298 7374

#### El-Funoun Dance Troupe

Tel: 240 2853, Fax: 240 2851  
info@el-funoun.org, www.el-funoun.org

#### First Ramallah Group, Sareyyet Ramallah

Tel: 295 2706 - 295 2690, Fax: 298 0583  
sirreyeh@palnet.com, www.sirreyeh.org

#### Franco-German Cultural Centre Ramallah

Tel: 298 1922 / 7727, Fax: 298 1923  
info@ccf-goethe.org, www.ccf-goethe-ramallah.org

#### Greek Cultural Centre - "Macedonia"

Telefax: 298 1736/ 298 0546  
makdonia@palnet.com

#### In'ash Al-Uusra Society- Center for Heritage & Folklore Studies

Tel: 240 1123 / 240 2876, Telefax: 240 1544  
usra@palnet.com, www.inash.org

#### Khalil Sakakini Cultural Center

Tel: 298 7374, Fax: 296 6820  
sakakini@sakakini.org, www.sakakini.org

#### Manar Cultural Center

Tel: 295 7937, Fax: 298 7598

#### Mazra'a Qibliyeh Heritage and Tourism Centre

Telefax: 281 5825  
mazraaheritage@yahoo.com  
www.geocities.com/mazraaheritage/

#### Palestinian Association for Contemporary Art PACA

Tel: 296 7601, fax: 295 1849  
paca@pal-paca.org, www.pal-paca.org

#### Palestinian Association for Cultural Exchange (PACE)

Tel: 240 7611, Telfax: 240 7610  
pace@p-ol.com, www.pace.ps

#### Popular Art Center

Tel: 240 3891, Fax: 240 2851  
info@popularartcentre.org, www.popularartcentre.org

#### Ramallah Cultural Palace

Tel: 298 4704 / 295 2105, Fax: 295 2107  
rcpevents@ramallah-city.org  
www.ramallahculturalpalace.org

#### RIWAQ: Centre for Architectural Conservation

Tel: 240 6887, Fax: 240 6986  
riwaq@palnet.com, www.riwaq.org

#### Sandouq Elajab Theatre

Tel: 296 5638, 295 3206  
sandouqelajab@yahoo.com

#### Shashat

Tel: 297 3336, Fax: 297 3338  
info@shashat.org, www.shashat.org

#### Sharek Youth Forum

Tel: 296 7741, Fax: 296 7742  
info@sharek.ps, www.sharek.ps

#### Tamer Institute for Community Education

Tel: 298 6121/ 2, Fax: 298 8160  
tamer@palnet.com, www.tamerinst.org

#### The Edward Said National Conservatory of Music

Tel: 295 9070, Fax: 295 9071  
info@ncm.birzeit.edu, www.birzeit.edu/music

#### The Palestinian Circus School

Tel: 0545- 671 911 or 0599- 926 107  
www.palcircus.ps, info@palcircus.ps

#### The Palestinian Network of Art Centres

Tel: 298 0036, 296 4348/9, Fax: 296 0326  
iman\_aoun@yahoo.com

#### The Spanish Cultural Center

Tel: 295 0893, chp@panoramacenter.org

#### Young Artist Forum

Telefax: 296 7654  
yaf@palnet.com

#### Gaza Strip (08)

##### Al-Qattan Centre for the Child

Tel: 283 9929, Fax: 283 9949  
reem@qcc.qattanfoundation.org  
www.qattanfoundation.org/qcc

##### Arts & Crafts Village

Telefax: 284 6405  
artvlg@palnet.com, www.gazavillage.org

##### Ashtar for Culture & Arts

Telefax: 283 3565  
atlas9@palnet.com

##### Fawanees Theatre Group

Telefax: 288 4403

##### Culture & Light Centre

Telefax: 286 5896, ifarah@palnet.com

##### French Cultural Centre

Tel: 286 7883, Fax: 282 8811  
ccfgaza@consulfrance-jerusalem.org

##### Gaza Theatre

Tel: 282 4860, Fax: 282 4870

##### Global Production and Distribution

Telefax: 288 4399  
art.global@yahoo.com

##### Goethe Institute

Tel: 284 7595, Fax: 284 7595

##### Holst Cultural Centre

Tel: 281 0476, Fax: 280 8896  
mrcrg@palnet.com

##### Theatre Day Productions

Telefax: 283 6766  
tdpgaza@palnet.com

##### Windows from Gaza For Contemporary Art

Mob. 0599 781 227 - 0599 415 045  
info@artwfg.ps



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# Accommodation

## East Jerusalem (02)

**Addar Hotel** (30 suites; bf, mr; res)  
Tel: 626 3111, Fax: 626 0791  
[www.addar-hotel.com](http://www.addar-hotel.com)

**Alcazar Hotel** (38 rooms; bf, mr; res)  
Tel: 628 1111; Fax: 628 7360  
[admin@jrscazar.com](mailto:admin@jrscazar.com), [www.jrscazar.com](http://www.jrscazar.com)

**Ambassador Hotel** (122 rooms; bf, cf, mr; res)  
Tel: 541 2222, Fax: 582 8202  
[reservation@jerusalemambassador.com](mailto:reservation@jerusalemambassador.com)  
[www.jerusalemambassador.com](http://www.jerusalemambassador.com)

**American Colony Hotel** (84 rooms; bf, cf, mr; res)  
Tel: 627 9777, Fax: 627 9779  
[reserv@amcol.co.il](mailto:reserv@amcol.co.il), [www.americancolony.com](http://www.americancolony.com)

**Austrian Hospice**  
Tel: 626 5800, Fax: 627 1472  
[office@austrianhospice.com](mailto:office@austrianhospice.com)  
[www.austrianhospice.com](http://www.austrianhospice.com)

**Azzahra Hotel** (15 rooms, res)  
Tel: 628 2447, Fax: 628 3960  
[azzahrahotel@shabaka.net](http://azzahrahotel@shabaka.net), [www.azzahrahotel.com](http://www.azzahrahotel.com)

**Capitol Hotel** (54 rooms; bf, mr; res)  
Tel: 628 2561/2, Fax: 626 4352

**Christmas Hotel**  
Tel: 628 2588, Fax: 626 4417  
[christmashotel@bezeqint.net](mailto:christmashotel@bezeqint.net), [www.christmas-hotel.com](http://www.christmas-hotel.com)

**Commodore Hotel** (45 rooms; cf, mr; res)  
Tel: 627 1414, Fax: 628 4701

**Gloria Hotel** (94 rooms; mr; res)  
Tel: 628 2431, Fax: 628 2401  
[gloriah@netvision.net.il](mailto:gloriah@netvision.net.il)

**Golden Walls Hotel** (112 rooms)  
Tel: 627 2416, Fax: 626 4658  
[info@goldenwalls.com](mailto:info@goldenwalls.com), [www.goldenwalls.com](http://www.goldenwalls.com)

**Holy Land Hotel** (105 rooms; bf, cf, mr; res)  
Tel: 627 2888, Fax: 628 0265  
[info@holylanhotel.com](mailto:info@holylanhotel.com), [www.holylanhotel.com](http://www.holylanhotel.com)

**Jerusalem Hotel** (14 rooms; bf, mr; res; live music)  
Tel: 628 3282, Fax: 628 3282  
[raed@jrshotel.com](mailto:raed@jrshotel.com), [www.jrshotel.com](http://www.jrshotel.com)

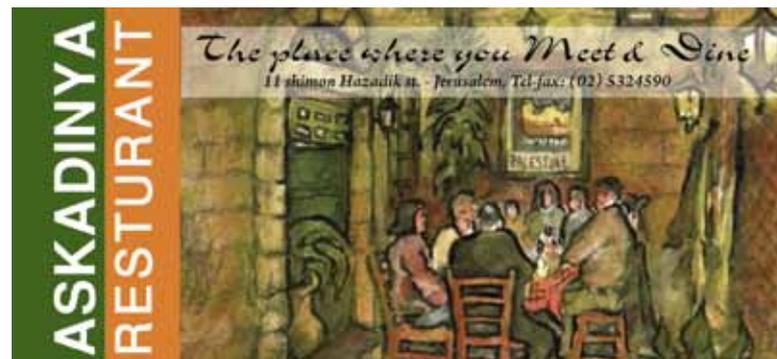
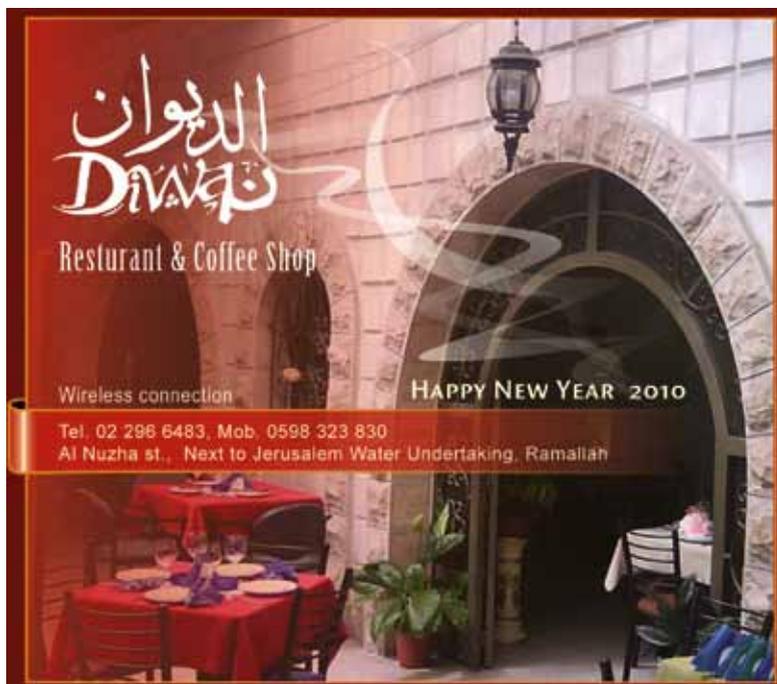
**Jerusalem Claridge Hotel** (30 rooms; bf, mr; res)  
Tel: 656 4393, Fax: 656 4394  
[claridge@palnet.com](mailto:claridge@palnet.com), [www.jerusalemclaridge.com](http://www.jerusalemclaridge.com)

**Jerusalem Meridian Hotel**  
(74 rooms; bf, mr; res)  
Tel: 628 5212, Fax: 628 5214  
[www.jerusalem-meridian.com](http://www.jerusalem-meridian.com)

**Jerusalem Panorama Hotel**  
(74 rooms; bf, mr; res)  
Tel: 628 4887, Fax: 627 3699  
[panorama@alqudsnet.com](mailto:panorama@alqudsnet.com)  
[www.jerusalempanoramahotel.com](http://www.jerusalempanoramahotel.com)

**Hashimi Hotel**  
Tel: 628 4410, Fax: 628 4667  
[info@hashimihotel.com](mailto:info@hashimihotel.com)

**Knights Palace Guesthouse** (50 rooms)  
Tel: 628 2537, Fax: 628 2401, [kp@actcom.co.il](mailto:kp@actcom.co.il)



**Lawrence Hotel** (30 rooms; business facilities; res)  
Tel: 626 4208, Fax: 627 1285  
[karine@actcom.co.il](mailto:karine@actcom.co.il)

**Legacy Hotel**  
Tel: 627 0800, Fax: 627 7739  
[rani@jerusalemlegacy.com](mailto:rani@jerusalemlegacy.com), [www.jerusalemlegacy.com](http://www.jerusalemlegacy.com)

**Metropol Hotel**  
Tel: 628 2507, Fax: 628 5134

**Mount of Olives Hotel** (61 rooms; bf, mr; res)  
Tel: 628 4877, Fax: 626 4427  
[info@mtolives.com](mailto:info@mtolives.com), [www.mtolives.com](http://www.mtolives.com)

**Mount Scopus Hotel** (65 rooms; bf, mr; res)  
Tel: 582 8891, Fax: 582 8825  
[mtscopus@netvision.net.il](mailto:mtscopus@netvision.net.il)

**New Imperial Hotel** (45 rooms)  
Tel: 627 2000, Fax: 627 1530

**New Metropole Hotel** (25 rooms; mr; res)  
Tel: 628 3846, Fax: 627 7485

**New Regent Hotel** (24 rooms; bf, mr; res)  
Tel: 628 4540, Fax: 626 4023  
[atictour@palnet.com](mailto:atictour@palnet.com)

**New Swedish Hotel**  
Tel: 627 7855, Fax: 626 4124  
[swedishhost@yahoo.com](mailto:swedishhost@yahoo.com)  
[www.geocities.com/swedishhostel](http://www.geocities.com/swedishhostel)

**Notre Dame Guesthouse**  
Tel: 627 9111, Fax: 627 1995

**Petra Hostel and Hotel**  
Tel: 628 6618

**Pilgrims Inn Hotel** (16 rooms; bf, mr; res)  
Tel: 627 2416  
[info@goldenwalls.com](mailto:info@goldenwalls.com)

**Ritz Hotel Jerusalem** (104 rooms, bf, mr)  
Tel: 626 9900, Fax: 626 9910  
[reservations@jerusalemritz.com](mailto:reservations@jerusalemritz.com)  
[www.jerusalemritz.com](http://www.jerusalemritz.com)

**Rivoli Hotel**  
Tel: 628 4871, Fax: 627 4879

**Savoy Hotel** (17 rooms)  
Tel: 628 3366, Fax: 628 8040

**Seven Arches Hotel** (197 rooms; bf, mr; res)  
Tel: 626 7777, Fax: 627 1319  
[svnarch@trendline.co.il](mailto:svnarch@trendline.co.il)

**St. Andrew's Scottish Guesthouse "The Scottie"** (17 rooms + 1 hostel)  
Tel: 673 2401; Fax: 673 1711  
[standjer@netvision.net.il](mailto:standjer@netvision.net.il), [www.scothotels.co.il](http://www.scothotels.co.il)

**St. George Hotel** (144 rooms; bf, cf, mr; res)  
Tel: 627 7232 - 627 7323, Fax: 628 2575  
[stgeorge1@bezeqint.net](mailto:stgeorge1@bezeqint.net), [www.hotelstgeorge-jer.com](http://www.hotelstgeorge-jer.com)

**St. George's Pilgrim Guest House**  
(25 rooms; bf, res)  
Tel: 628 3302, Fax: 628 2253  
[sgshostel@bezeqint.net](mailto:sgshostel@bezeqint.net)

**Strand Hotel** (88 rooms; mr; res)  
Tel: 628 0279, Fax: 628 4826

**Victoria Hotel** (50 rooms; bf, res)  
Tel: 627 4466, Fax: 627 4171

## Bethlehem (02)

**Alexander Hotel** (42 rooms; bf, mr; res)  
Tel: 277 0780, Fax: 277 0782

**Al-Salam Hotel** (26 rooms; bf, mr; cf, res)  
Tel: 276 4083/4, Fax: 277 0551  
[samhotel@p-ol.com](mailto:samhotel@p-ol.com)

**Beit Al-Baraka Youth Hostel** (19 rooms)  
Tel: 222 9288, Fax: 222 9288

**Beit Ibrahim Guesthouse**  
Tel: 274 2613, Fax: 274 4250  
[reception@luthchurch.com](mailto:reception@luthchurch.com)  
[www.abrahams-herberge.com](http://www.abrahams-herberge.com)

**Bethlehem Hotel** (209 rooms; bf, cf, mr; res)  
Tel: 277 0702, Fax: 277 0706  
[bhotel@p-ol.com](mailto:bhotel@p-ol.com)

**Bethlehem Inn** (36 rooms; bf, mr; res)  
Tel: 274 2424, Fax: 274 2423

**Bethlehem Star Hotel** (72 rooms; cf, bf, res)  
Tel: 274 3249 - 277 0285, Fax: 274 1494  
[htstar@palnet.com](mailto:htstar@palnet.com)

**Casanova Hospice** (60 rooms; mr; res)  
Tel: 274 3981, Fax: 274 3540

**Casanova Palace Hotel** (25 rooms; bf, res)  
Tel: 274 2798, Fax: 274 1562

**Everest Hotel** (19 rooms; bf, mr; res)  
Tel: 274 2604, Fax: 274 1278

**Grand Hotel** (107 rooms; bf; cf; mr; res)  
Tel: 274 1602 - 274 1440, Fax: 274 1604  
grandhotel\_beth@hotmail.com

**Golden Park Resort & Hotel** (Beit Sahour)  
(54 rooms; res; bar, pool)  
Tel: 277 4414

**House of Hope Guesthouse**  
Tel: 274 2325, Fax: 274 0928  
Guesthouse@houseofhopemd.org

**Inter-Continental Hotel** (Jacir Palace)  
(250 rooms; su; bf; cf; mr; res)  
Tel: 276 6777, Fax: 276 6770

**Lutheran Guesthouse "Abu Gubran"**  
Tel: 277 0047

**Murad Tourist Resort**  
Tel: 2759880, Fax: 2759881  
www.murad.ps

**Nativity BELLS Hotel** (65 rooms; bf; cf; mr; res)  
Tel: 274 8880, Fax: 274 8870  
nativitybells@palnet.com, www.nativitybellsotel.ps

**Nativity Hotel** (89 rooms; bf; cf; mr; res)  
Tel: 277 0650, Fax: 274 4083  
nativity@nativity-hotel.com, www.nativity-hotel.com

**Paradise Hotel** (166 rooms; cf; bf; mr; res; su; pf)  
Tel: 274 4542/3 - 274 4544  
paradise@p-ol.com

**Saint Antonio Hotel** (36 rooms; mr; cf; res; pf)  
Tel: 274 4308, Fax: 277 0524

**Santa Maria Hotel** (83 rooms; mr; res)  
Tel: 276 7374/5/6, Fax: 276 7377  
smaria@p-ol.com

**Shepherd Hotel**  
Tel: 274 0656, Fax: 274 4888  
info@shepherdhotel.com, www.shepherdhotel.com

**St. Nicholas Hotel** (25 rooms; res; mr)  
Tel: 274 3040/1/2, Fax: 274 3043

**Saint Vincent Guest House** (36 rooms)  
Tel: 276 0967/8, Fax: 276 0970  
svincent@p-ol.com, www.saintvincentguesthouse.net

**Talita Kumi Guest House** (22 rooms; res; mr; cf)  
Tel: 274 1247, Fax: 274 1847

## Jericho (02)

**Al- Zaytouna Guest House** (7 rooms; bf; res; mr)  
Telefax: 274 2016 Deir Hijleh Monastery  
Tel: 994 3038, 0505 348 892

**Hisham Palace Hotel**  
Tel: 232 2414, Fax: 232 3109

**Inter-Continental Jericho**  
(181 rooms; su; bf; cf; mr; res; ter; tb)  
Tel: 231 1200, Fax: 231 1222

**Jericho Resort Village**  
(60 rooms; 46 studios; bf; cf; mr; res)  
Tel: 232 1255, Fax: 232 2189  
reservation@jerichoresorts.com, www.jerichoresorts.com

**Jerusalem Hotel** (22 rooms)  
Tel: 232 2444, Fax: 992 3109

**Telepherique & Sultan Tourist Center**  
(55 rooms)  
Tel: 232 1590, Fax: 232 1598  
info@jericho-cablecar.com

## Hebron (02)

**Hebron Hotel**  
Tel: 225 4240 / 222 9385, Fax: 222 6760  
e-mail: hebron\_hotel@hotmail.com

**Regency Hotel** (76 rooms; su; res; tb; cf; bf)  
Tel: 225 7389/98, Fax: 225 7388  
regency@palnet.com, www.hebron-regency.com

## Nablus (09)

**Al-Qaser Hotel** (38 rooms; bf; cf; mr; res)  
Tel: 238 5444, Fax: 238 5944  
alqasar@netvision.net.il

**Al-Yasmeen Hotel & Souq**  
(30 rooms; cf; mr; res)  
Tel: 233 3555 Fax: 233 3666  
yasmeen@palnet.com, www.alyasmeen.com

**Asia Hotel** (28 rooms, res)  
Telefax: 238 6220

**Chrystal Hotel** (12 rooms)  
Telefax: 233 3281

## Ramallah & Al-Bireh (02)

**Al-A'in Hotel** (24 rooms and suites; mr; cf)  
Tel: 240 5925 - 240 4353 Fax: 240 4332  
alainhotel@hotmail.com

**Al-Bireh Tourist Hotel** (50 rooms; cf; res)  
Telefax: 240 0803

**Al-Hajal Hotel** (22 rooms; bf)  
Telefax: 298 7858

**Al-Muruj Pension** (Jifna village) (8 rooms; res)  
Telefax: 281 0881

**Al-Wihdah Hotel**  
Telefax: 298 0412

**Ankars Suites** (22 suites; cf; res; bf)  
Tel: 295 2602, Fax: 295 2603  
info@ankarsuites.com

**Best Eastern Hotel** (91 rooms; cf; res)  
Tel: 296 0450, Fax: 295 8452  
besteastern@jrol.com

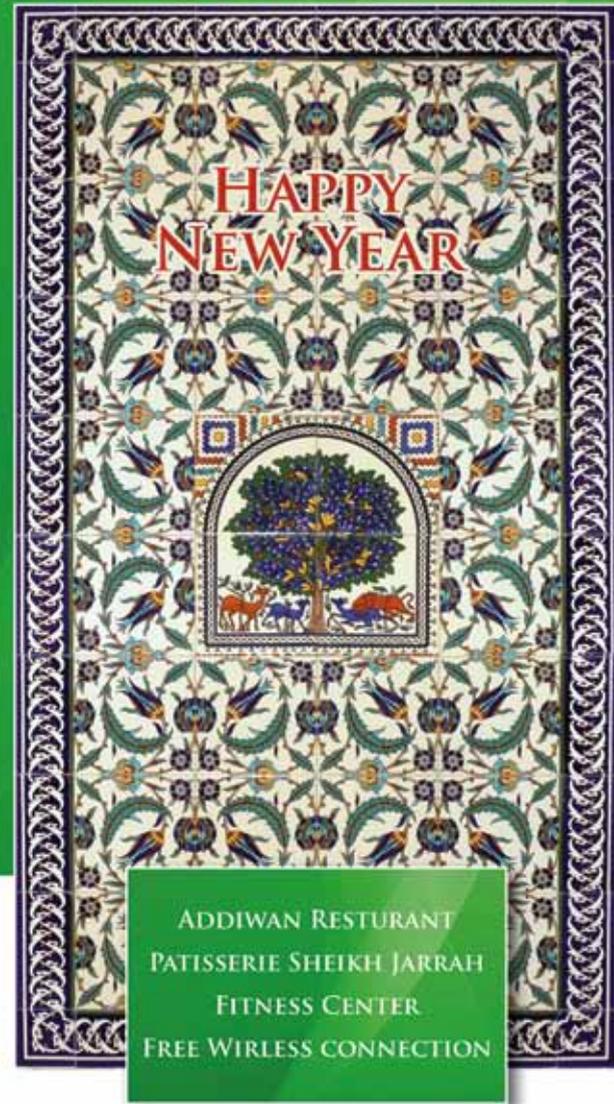
**City Inn Palace Hotel** (47 rooms; bf; cf; res)  
Tel: 240 8080, Fax: 240 8091  
cityinnpalace@gmail.com, www.cityinnpalace.com

**Grand Park Hotel & Resorts**  
(84 rooms; 12 grand suites; bf; cf; mr; res; sp; pf)  
Tel: 298 6194, Fax: 295 6950  
info@grandpark.com

**Gemzo Suites**  
(90 executive suites; cs; mr; pf; gm; res)  
Tel: 240 9729, Fax: 240 9532  
gemzo@palnet.com, www.gemzosuites.net

**Manarah Hotel**  
Tel: 295 2122, Telefax: 295 3274  
manarah@hotmail.com, www.manarahhotel.com.ps

# Ambassador Hotel



Nablus Rd, Sheikh Jarrah, Jerusalem  
Tel: 02- 541 2222, Fax: 02- 582 8202  
reservation@jerusalemambassador.com  
www.jerusalemambassador.com

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P.O. Box 2406, Ramallah - adjacent to the municipality  
Tel: 02-296 6038, stones@beta.ps

**Merryland Hotel** (25 rooms)  
Tel: 298 7176, Telefax: 298 7074

**Rocky Hotel** (22 rooms; cf, res; ter)  
Tel: 296 4470, Telefax: 296 1871

**Pension Miami** (12 rooms)  
Telefax: 295 6808

**Ramallah Hotel** (22 rooms; bf, mr; res)  
Tel: 295 3544, Fax: 295 5029

**Retno Hotel** (15 rooms & su; res; mr; gm; sp)  
Telefax: 295 0022  
retnohotel@yahoo.com

**Royal Court Suite Hotel** (34 suites; res; mr; ter; cf; pf; i)  
Tel: 296 4040, Fax: 296 4047

### Gaza Strip (08)

**Adam Hotel** (76 rooms; bf, cf, mr; res)  
Telefax: 282 3521/19

**Al-Deira** (11 suites; cf, mr; res; ter)  
Tel: 283 8100/200/300, Fax: 283 8400  
ADEIRA@P-I-S.com

**Al-Quds International Hotel**  
(44 rooms; 2 suites; bf, mr; res)  
Telefax: 282 5181 - 282 6223 - 286 3481 - 282 2269

**Al-Waha Hotel**  
Tel: 287 0880, Fax: 287 0889

**Beach Hotel** (25 rooms; bf, mr; res)  
Telefax: 282 5492 - 284 8433

**Cliff Hotel** (24 rooms; bf, mr; res)  
Tel: 282 3450, Fax: 282 0742

**Commodore Gaza Hotel** (120 rooms; su; bf)  
Tel: 283 4400, Fax: 282 2623  
hotel@commodorgaza.com

**Gaza International Hotel**  
(30 rooms; bf, cf, res; sp)  
Tel: 283 0001/2/3/4, Fax: 283 0005

**Grand Palace Hotel**  
(20 rooms; cr, mr, cf, res; internet)  
Tel: 284 9498/6468, Fax: 284 9497  
grand\_palace@p-i-s.com

**Hotel Sea Breeze**  
Tel: 283 0277 - 284 2654, Fax: 282 4231

**Marna House** (17 rooms; bf, mr; res)  
Tel: 282 2624, Fax: 282 3322

**Palestine Hotel** (54 rooms; bf, cf, mr; res)  
Tel: 282 3355, Fax: 286 0056

### Jenin (04)

**Haddad Hotel & Resort**  
Tel: 241 7010/1/2, Fax: 241 7013  
haddadbooking@gmail.com  
www.haddadtourismvillage.com

Key: su = suites, bf = business facilities; mr = meeting rooms, cr = conference facilities; res = restaurant, ter = terrace bar; tb = turkish bath, cf = coffee shop; gm = gym; pf = parking facilities, sp = swimming pool

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# Restaurants

## East Jerusalem (02)

### 3 Arches Restaurant

Tel: 569 2692, Fax: 623 5192

### Al-Diwan (Ambassador Hotel)

Tel: 541 2213, Fax: 582 8202

### Al-Mihbash

Tel: 628 9185

### Al-Shuleh Grill

Tel: 627 3768

### Amigo Emil

Tel: 628 8090, Fax: 626 1457

### Antonio's (Ambassador Hotel)

Tel: 541 2213

### Arabesque, Poolside & Patio Restaurants

(American Colony Hotel)

Tel: 627 9777, Fax: 627 9779

### Armenian Tavern

Tel: 627 3854

### Askidinya

Tel: 532 4590

### Az-Zahra

Tel: 628 2447

### Blue Dolphin

Tel: 532 2001, Fax: 581 1737

### Borderline Restaurant Café

Tel: 532 8342

### Café Europe

Tel: 628 4313

### Café Imperial

Tel: 628 2261, Fax: 627 1530

### Cardo Restaurant

Tel: 627 0827

### Chinese Restaurant

Tel: 626 3465, Fax: 626 3471

### Coffee Bean Cafe

Tel: 627 0820

### El Dorada Coffee Shop & Internet Café

Tel: 626 0993

### Four Seasons Restaurants & Coffee Shop

Tel: 628 6061, Fax: 628 6097

### Goodies

Tel: 585 3223

### Kan Zaman (Jerusalem Hotel)

Tel: 627 1356

### Lotus and Olive Garden

(Jerusalem Meridian Hotel)

Tel: 628 5212

### Moon Light Pizza

Tel: 627 5277

### Nafoura

Tel: 626 0034

### Nakashian Gallery Cafe

Tel: 627 8077

### Notre Dame - La Rotisserie

Tel: 627 9114, Fax: 627 1995

### Panorama Restaurant

Tel: 626 3344

### Papa Andreas

Tel: 628 4433, Fax: 627 5224

### Pasha's

Tel: 582 5162 - 532 8342

### Patisserie Suisse

Tel: 628 4377

### Pizza House

Tel: 627 3970 - 628 8135

### Popular Arab

Tel: 583 3226

### Rossini's Restaurant Bar

Tel: 628 2964

### Shalzar Restaurant

Tel: 582 9061

### The Gate Café

Tel: 627 4282

### The Patio (Christmas Hotel)

Tel: 628 2588 - 626 4418

### Versavee Bistro (Bar and Café)

Tel: 627 6160

### Victoria Restaurant

Tel: 628 3051

## Bethlehem (02)

### Abu Eli Restaurant

Tel: 274 1897

### Abu Shanab Restaurant

Tel: 274 2985

### Al-Hakura Restaurant

Tel: 277 3335

### Akkawi Café

Tel: 274 8447

### Al Makan Bar (Jacir Palace

Inter-Continental Bethlehem)

Tel: 276 6777, Fax: 276 6770

### Baidar (Jacir Palace Inter-

Continental Bethlehem)

Tel: 276 6777, Fax: 276 6770

### Balloons

Tel: 275 0221, Fax: 277 7115

### Bonjour Restaurant and Café

Tel: 274 0406

### Café Sima

Tel: 275 2058

### Cigar Bar (Jacir Palace

Inter-Continental Bethlehem)

Tel: 276 6777, Fax: 276 6770

### Dar al Balad

Tel: 274 9073

### Dar Jdoudnah Coffee Shop

Tel: 274 3212

### Grotto Restaurant

Tel: 274 8844, Fax: 274 8889

### Golden Roof

Tel: 274 3224

### Il'ilyeh Restaurant

Tel: 277 0047

### La Terrasse

Tel: 275 3678

### Mariachi (Grand Hotel)

Tel: 274 1440 - 274 1602

274 1603, Fax: 274 1604

### Opera Bistro & Lounge

Tel: 275 0859

### Riwaq Courtyard

(Jacir Palace Inter-Continental)

Tel: 276 6777, Fax: 276 6754

### Roots Restaurant

Tel: 274 9292

### Shepherds Valley Village

(The Tent Restaurant)

Tel: 277 3875, Fax: 277 3876

### St. George Restaurant

Tel: 274 3780, Fax: 274 1833

### Tachi Chinese

Tel: 274 4382

### Taboo - Restaurant & Bar

Tel: 274 0711, Fax: 274 1862

### The Square Restaurant & Coffee Shop

Tel: 274 9844

### Zaitouneh - Jacir Palace

Inter-Continental Bethlehem

Tel: 276 6777, Fax: 276 6154

## Jericho (02)

### Al-Nafoura Restaurant

(Jericho Resort Village)

Tel: 232 1255, Fax: 232 2189

### Al-Rawda

Telefax: 232 2555

### Green Valley Park

Tel: 232 2349

### Jabal Quruntul

Tel: 232 2614, Fax: 232 2659

### Seven Trees

Tel: 232 2781

## Nablus (09)

### Salim Afandi

Tel: 237 1332

### Zeit Ou Zaater

(Al-Yasmeen Hotel)

Tel: 238 3164, Fax: 233 3666

## Ramallah & Al-Bireh (02)

### Al Makan

Tel: 295 7676, Fax: 297 1776

### Almonds

Tel: 295 7028

### Al-Aseel

Tel: 298 0456

### Angelo's

Tel: 295 6408 - 298 1455

### Avenue Restaurant

Tel: 296 3633

### Azure Restaurant & Coffeshop

Telefax: 295 7850

### Baba's Brunch

Tel: 2976931

### Baladna Ice Cream

Telefax: 295 6721

### Birth Café

Tel: 297 6614

### Caesar's (Grand Park Hotel)

Tel: 298 6194

### Café De La Paix

Tel: 298 0880

### Café Mocha Rena

Tel: 298 1460

### Casablanca

Tel: 298 7658

### Chinese House Restaurant

Tel: 296 4081

### Darna

Tel: 295 0590/ 1

### Diwan Art coffee Shop

Tel: 296 6483

### Do Re Mi Café (Royal Court)

Tel: 296 4040

### Elite Coffee House

Tel: 296 5169

### Ein Al-Marj (Birzeit)

Tel: 281 0220/ 1

### European Coffee Shop

Tel: 295 7031 - 296 6505

### Express Pizza

Tel: 296 6566

### Fawanees

Tel: 298 7046

### Karkar Café

Tel: 296 3643

### K5M - Caterers

Tel: 295 6813

### Mac Chain Restaurant

Tel: 297 2125

### Mac Simon

Tel: 297 2088

### Mr. Donuts Café

Tel: 240 7196

### Mr. Fish

Tel: 295 9555

### Mr. Pizza

Tel: 240 3016 - 240 8182

### Muntaza Restaurant & Garden

Tel: 295 6835

### Na3Na3 Café

Tel: 296 4606

### Osama's Pizza

Tel: 295 3270

### Pizza Inn

Tel: 298 1181/ 2/3

### Plaza Restaurant & Park

Tel: 295 6020, Fax: 296 4693

### Pollo-Loco (Mexican)

Tel: 298 1984

### Pronto Resto-Café (Italian)

Tel: 298 7312

### Rukab's Ice Cream

Tel: 295 3467

### Saba Sandwiches

Tel: 296 0116

### Samer

Tel: 240 5338 - 240 3088

### Sangria's

Tel: 295 6808

### Shukeireh Restaurant

Tel: 297 5233

### Sinatra Cafe & Cheese Cake

Tel: 2971028

### Stones

Tel: 296 6038

### Tabash (Jifna village)

Tel: 281 0932

### Tal El-Qamar Roof

Tel: 298 7905/ 6

### The Orthodox Club

Tel: 295 6520

### Tomasso's

Tel: 240 9991/ 2

### Tropicana

Tel: 297 5661

### Vatche's Garden

Tel: 296 5966 - 296 5988

### Restaurant

Tel: 296 5966 - 296 5988

## Museums

**East Jerusalem (02)** **Armenian Museum**, Old City, Tel: 628 2331, Fax: 626 4861, *Opening hours: Mon.- Sat. from 9:00 - 16:30* • **Dar At Tifi Museum (Dar At Tifi Association)**, Near the Orient House, Tel: 628 3251, Fax: 627 3477 • **Islamic Museum (The Islamic Waqf Association)**, Old City, Tel: 628 3313, Fax: 628 5561, *opening hours for tourists: daily from 7:30 - 13:30* • **Math Museum, Science Museum, Abu Jihad Museum for the Palestinian Prisoners Studies - Al-Quds University**, Tel: 279 9753 - 279 0606, *for you@alquds.edu, opening hours Saturday - Wednesday 8:30 - 15:00* • **Qalandia Camp Women's Handicraft Coop.**, Telefax: 656 9385, Fax: 585 6966, [qalandia@palnet.com](mailto:qalandia@palnet.com)

**Ramallah & Al-Bireh (02)** **Museum of Palestinian Popular Heritage - In'ash el Usra**, In'ash el Usra society, Al-Bireh, Tel: 240 2876, Fax: 240 1544, *Opening hours: daily from 8:00 - 15:00 except Fridays* • **The Birzeit University Ethnographic and Art Museum** Tel: 298 2976, [vtamari@birzeit.edu](mailto:vtamari@birzeit.edu), *Opening hours: daily from 10:00 - 15:00 except for Fridays and Sundays*

**Bethlehem (02)** **Al-Balad Museum for Olive Oil Production**, Tel: 274 1581, *Opening hours: 8:00-14:30 Monday through Saturday* • **Baituna al Talhami Museum, (Folklore Museum) Arab Women's Union**, Tel: 274 2589, Fax: 274 2431, *Opening hours: daily from 8:00 - 13:00/ 14:00 - 17:00 except for Sundays and Thursdays afternoon* • **Bethlehem Peace Center Museum**, Tel: 276 6677, Fax: 274 1057, [info@peacecenter.org](mailto:info@peacecenter.org), [www.peacecenter.org](http://www.peacecenter.org), *Opening hours: daily from 10:00-18:00 except Sundays from 10:00 - 16:00* • **Natural History Museum**, Telefax: 02-276 5574, [eec@p-ol.com](mailto:eec@p-ol.com), [www.eecp.org](http://www.eecp.org) • **The Crib of Nativity Museum**, Tel: 276 0876, Fax: 276 0877, [info@cribofnativity.com](mailto:info@cribofnativity.com), [www.cribofnativity.com](http://www.cribofnativity.com) • **Palestinian Ethnographic Museum**, Tel: 276 7467, Fax: 276 0533, [artas\\_fc@yahoo.com](mailto:artas_fc@yahoo.com), *Opening hours: daily from 9:00 - 17:00* • **Palestinian Heritage Center**, Telefax: 274 2381, [mahasaca@palestinianheritagecenter.com](http://mahasaca@palestinianheritagecenter.com), [www.palestinianheritagecenter.com](http://www.palestinianheritagecenter.com)

**Gaza (08)** **Al Mathaf**, Tel: 285 8444, [info@almathaf.ps](mailto:info@almathaf.ps), [www.almathaf.ps](http://www.almathaf.ps)

## Transportation

**East Jerusalem (02)** **Car Rental** • **Car & Drive**, Tel: 656 5562/3 • **Dallah Al-Barakah**, Tel: 656 4150 • **Good Luck**, Tel: 627 7033, Fax: 627 7688 • **Green Peace Rent A Car Ltd.**, Telefax: 585 9756 • **Jerusalem Car Rental & Leasing Ltd.**, Tel: 582 2179, Fax: 582 2173 • **Orabi**, Tel: 585 3101 • **Petra**, Tel: 582 0716, **Taxis** **Abdo**, Tel: 585 8202 (Beit Hanina), Tel: 628 3281 (Damascus Gate) • **Al-Eman Taxi & Lemo Service**, Tel: 583 4599 - 583 5877 • **Al-Rashid**, Tel: 628 2220 • **Al-Aqsa**, Tel: 627 3003 • **Beit Hanina**, Tel: 585 5777 • **Holy Land**, Tel: 585 5555 • **Imperial**, Tel: 628 2504 • **Jaber - Petra**, Tel: 583 7275 - 583 7276 • **Khaled Al-Tahan**, Tel: 585 5777 • **Mount of Olives**, Tel: 627 2777 • **Panorama**, Tel: 628 1116 • **Tourist Transportation Abdo Tourist**, Tel: 628 1866 • **Jerusalem of Gold**, Tel: 673 7025/6 • **Kawasmi Tourist Travel Ltd.**, Tel: 628 4769, Fax: 628 4710 • **Mount of Olives**, Tel: 627 1122 • **Mahfouz Tourist Travel**, Tel: 628 2212, Fax: 628 4015

**Bethlehem (02)** **Car Rental** **Murad**, Tel: 274 7092 **Taxis** **Asha'b**, Tel: 274 2309 • **Beit Jala**, Tel: 274 2629

**Hebron (02)** **Car Rental** **Holy Land**, Tel: 222 0811 • **Taxis** **Al-Asdiqa'**, Tel: 222 9436 • **Al-Ithad**, Tel: 222 8750

**Jericho (02)** **Taxis** **Petra**, Tel: 232 2525

**Nablus (09)** **Car Rental** **Orabi**, Tel: 238 3383 • **Taxis** **Al-Ittimad**, Tel: 237 1439 • **Al-Madina**, Tel: 237 3501

**Ramallah & Al-Bireh (02)** **Car Rental** **Good Luck**, Tel: 234 2160 • **Orabi**, Tel: 240 3521 • **Petra**, Tel: 295 2602 • **TWINS**, Tel: 296 4688 • **Taxis** **Al-Bireh**, Tel: 240 2956 • **Al-Maysoon Taxi**, Tel: 295 2230 • **Al-Salam**, Tel: 295 5805 • **Al-Wafa**, Tel: 295 5444 • **Al-Ithad**, Tel: 295 5887 • **Hinnawi Taxi**, Tel: 295 6302 • **Omayya**, Tel: 295 6120 • **SAHARA Rent a Car Co.**, Tel: 297 5317/8 • **Shamma' Taxi Co.**, Tel: 296 0957

**Gaza Strip (08)** **Car Rental** **Al-Ahli**, Tel: 282 8534 • **Al-Farouq**, Tel: 284 2755 • **Imad**, Tel: 286 4000 • **Luzun**, Tel: 282 2628 • **Taxis** **Al-Nasser**, Tel: 286 1844, 286 7845 • **Al-Wafa**, Tel: 284 9144 - 282 4465 • **Azhar**, Tel: 286 8858 • **Midan Filastin**, Tel: 286 5242

## Travel Agencies

**East Jerusalem (02)** **4M Travel Agency**, Tel: 627 1414, Fax: 628 4701, [info@4m-travel.com](mailto:info@4m-travel.com), [www.4m-travel.com](http://www.4m-travel.com) • **Abdo Tourist & Travel**, Tel: 628 1865, Fax: 627 2973, [abdoutours@hotmail.com](mailto:abdoutours@hotmail.com) • **Aeolus Tours**, Tel: 0505 635 5496, Fax: 656 5823, [aeolus@aeolus-ltd.com](mailto:aeolus@aeolus-ltd.com) • **Albina Tours Ltd.**, Tel: 628 3397, Fax: 628 1215, [albina@netvision.net.il](mailto:albina@netvision.net.il); [info@albinatours.com](mailto:info@albinatours.com), [www.albinatours.com](http://www.albinatours.com) • **Alliance Travel Solutions**, Tel: 581 7102, Fax: 581 7103, [info@alliancetravel-jrs.com](mailto:info@alliancetravel-jrs.com), [www.alliancetravel-jrs.com](http://www.alliancetravel-jrs.com) • **Arab Tourist Agency (ATA)**, Tel: 627 7442, Fax: 628 4366, [george@atajrs.com](mailto:george@atajrs.com) • **Aswar Tourism Services**, Tel: 628 2183, Fax: 628 2189, [hai\\_mou\\_t\\_s@yahoo.com](mailto:hai_mou_t_s@yahoo.com) • **Atic Tours & Travel Ltd.**, Tel: 628 6159, Fax: 626 4023, [info@atictour.com](mailto:info@atictour.com), [www.atictour.com](http://www.atictour.com) • **Awad & Co. Tourist Agency**, Tel: 628 4021, Fax: 628 7990, [admin@awad.tours.com](mailto:admin@awad.tours.com), [www.awad-tours.com](http://www.awad-tours.com) • **Aweidah Bros. Co.**, Tel: 628 2365, Fax: 628 2366, [aweidah@netvision.net.il](mailto:aweidah@netvision.net.il), [www.aweidahours.com](http://www.aweidahours.com) • **Ayoub Caravan Tours**, Tel: 628 4361, Fax: 628 5804, [caravan@palnet.com](mailto:caravan@palnet.com) • **B. Peace Tours & Travel**, Tel: 626 1876, Fax: 626 2065, [b.peacetours@bezeqint.net](mailto:b.peacetours@bezeqint.net) • **Bible Land Tours**, Tel: 627 1169, Fax: 627 2218, [links@palnet.com](mailto:links@palnet.com) • **Blessed Land Tours**, Tel: 628 6592, Fax: 628 5812, [blt@blessedlandtours.com](mailto:blt@blessedlandtours.com), [www.blessedlandtours.com](http://www.blessedlandtours.com) • **Carawan Tours and Travel**, Tel: 628 1244, Fax: 628 1406, [carawan@rol.com](mailto:carawan@rol.com), [www.carawan-tours.com](http://www.carawan-tours.com) • **Daher Travel**, Tel: 628 3235, Fax: 627 1574, [dahert@netvision.net.il](mailto:dahert@netvision.net.il), [www.dahertravel.com](http://www.dahertravel.com) • **Dajani Palestine Tours**, Tel: 626 4768, Fax: 627 6927, [dajani@netvision.net.il](mailto:dajani@netvision.net.il) • **Dakkak Tours Agency**, Tel: 628 2525, Fax: 628 2526, [dakkak@netmedia.net.il](mailto:dakkak@netmedia.net.il) • **Egythai Int. Tours and Travel**, Tel: 628 1184, Fax: 628 4701, [holyland@egythai.com](mailto:holyland@egythai.com) • **Gates of Jerusalem Travel Agency**, Tel: 234 4365, Fax: 234 3835, [gates@alqudsnet.com](mailto:gates@alqudsnet.com) • **George Garabedian Co.**, Tel: 628 3398, Fax: 628 7896, [ggc@ggc-jer.com](mailto:ggc@ggc-jer.com) • **GEMM Travel**, Tel: 628 2535/6, [sales@gemmtravel.com](mailto:sales@gemmtravel.com) • **Golden Dome Company for Hajj & Umra Services**, Tel: 628 0770, Fax: 628 5912 • **Guiding Star Ltd.**, Tel: 627 3150, Fax: 627 3147, [mark@guidingstar2.com](mailto:mark@guidingstar2.com), [www.guidingstar2.com](http://www.guidingstar2.com) • **Holy Jerusalem Tours & Travel**, Tel: 540 1668; Fax: 540 0963, [info@holyjerusalem.tours.com](mailto:info@holyjerusalem.tours.com), [www.holyjerusalem.tours.com](http://www.holyjerusalem.tours.com) • **Holy Land Tours**, Tel: 532 3232, Fax: 532 3292, [info@holylandtours.biz](mailto:info@holylandtours.biz) • **J. Sylvia Tours**, Tel: 628 1146, Fax: 628 8277, [sylviatours@yahoo.com](mailto:sylviatours@yahoo.com) • **Jata Travel Ltd.**, Tel: 627 5001, Fax: 627 5003, [jatatraveltd@hotmail.com](mailto:jatatraveltd@hotmail.com) • **Jiro Tours**, Tel: 627 3766, Fax: 628 1020, [jiro@netvision.net.il](mailto:jiro@netvision.net.il), [www.jirotours.com](http://www.jirotours.com) • **Jordan Travel Agency**, Tel: 628 4052, Fax: 628 7621 • **Jerusalem Orient Tourist Travel**, Tel: 628 8722, Fax: 627 4589, [hamdi@jottweb.com](mailto:hamdi@jottweb.com) • **JT & T**, Tel: 628 9418, 628 9422, Fax: 628 9298, [jtt@bezeqint.net.il](mailto:jtt@bezeqint.net.il), [www.jttours.com](http://www.jttours.com) • **KIM's Tourist & Travel Agency**, Tel: 627 9725, Fax: 627 4626, [kim@shabaka.net](mailto:kim@shabaka.net), [www.kimstours.com](http://www.kimstours.com) • **Lawrence Tours & Travel**, Tel: 628 4867, Fax: 627 1285, [info@lawrence-tours.com](mailto:info@lawrence-tours.com) • **Lourdes Tourist & Travel Agency**, Tel: 627 5332, Telefax: 627 5336, [lourdestravel@bezeqint.net](mailto:lourdestravel@bezeqint.net) • **Middle East Car Rental**, Tel: 626 2777, Fax: 626 2203 • **Mt. of Olives Tours Ltd.**, Tel: 627 1122, Fax: 628 5551, [moot@netvision.net.il](mailto:moot@netvision.net.il), [www.olivetours.com](http://www.olivetours.com) • **Nawas Tourist Agency Ltd.**, Tel: 628 2491, Fax: 628 5755 • **Nazarene Tours and Travel**, Tel: 627 4636, Fax: 627 7526 • **Near East Tourist Agency (NET)**, Tel: 532 8706, Fax: 532 8701, [Jerusalem@netours.com](mailto:Jerusalem@netours.com), [www.netours.com](http://www.netours.com) • **O.S. Hotel Services**, Tel: 628 9260, Fax: 626 4979, [os@os-tours.com](mailto:os@os-tours.com) • **Overseas Travel Bureau**, Tel: 628 7090, Fax: 628 4442, [otb@netvision.net.il](mailto:otb@netvision.net.il) • **Royal Orient Tours & Travel**, Tel: 626 4181/2, Fax: 626 4186, [info@royal-orient.net](mailto:info@royal-orient.net) • **Safieh Tours & Travel Agency**, Tel: 626 4447, Fax: 628 4430, [safiehtours@bezeqint.net](mailto:safiehtours@bezeqint.net) • **Samara Tourist & Travel Agency**, Tel: 627 6133, Fax: 627 1956, [info@samaratours.com](mailto:info@samaratours.com) • **Season Travel Ltd.**, Tel: 627 7552, Fax: 627 7564, [info@season-travel.com](mailto:info@season-travel.com), [www.season-travel.com](http://www.season-travel.com) • **Shepherds Tours & Travel**, Tel: 6284121- 6287859, Fax: 6280251, [info@shepherdstours.com](mailto:info@shepherdstours.com), [www.shepherdstours.com](http://www.shepherdstours.com) • **Shweiki Tours Ltd.**, Tel: 673 6711, Fax: 673 6966 • **Sindbad Travel Tourist Agency**, Tel: 627 2165, Fax: 627 2169, [sindbad1@bezeqint.net](mailto:sindbad1@bezeqint.net), [www.Sindbad-Travel.com](http://www.Sindbad-Travel.com) • **Siniora Star Tours**, Tel: 628 6373, Fax: 628 9078, [travel@siniora.net](mailto:travel@siniora.net) • **Terra Sancta Tourist Co**, Tel: 628 4733, Fax: 626 4472 • **The Pioneer Links Travel & Tourism Bureau**, Tel: 626 1963, Fax: 628 4714, [www.pioneer-links.com](http://www.pioneer-links.com) • **Tony Tours Ltd.**, Tel: 244 2050, Fax: 244 2052, [ihab64@012.net.il](mailto:ihab64@012.net.il) • **United Travel Ltd.**, Tel: 583 3614, Fax: 583 6190, [unidas@bezeqint.net](mailto:unidas@bezeqint.net), [www.unitedtraveltd.com](http://www.unitedtraveltd.com) • **Universal Tourist Agency**, Tel: 628 4383, Fax: 626 4448, [uta-j@zahav.net.il](mailto:uta-j@zahav.net.il), [www.universal-jer.com](http://www.universal-jer.com) • **William Tours & Travel Agency**, Tel: 624 1617, Fax: 624 1126, [wiltours\\_n@hotmail.com](mailto:wiltours_n@hotmail.com) • **Zatarah Tourist & Travel Agency**, Tel: 627 2725, Fax: 628 9873, [zaatarah@palnet.com](mailto:zaatarah@palnet.com)

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**Beit Jala (02)** **Guiding Star Ltd.**, Tel: 276 5970, Fax: 276 5971, [info@guidingstar2.com](mailto:info@guidingstar2.com)

**Beit Sahour (02)** **Alternative Tourism Group**, Tel: 277 2151, Fax: 277 2211, [info@atg.ps](mailto:info@atg.ps), [www.atg.ps](http://www.atg.ps) • **Brothers Travel & Tours**, Tel: 277 5188, Fax: 277 5189, [holyland@brostours.com](mailto:holyland@brostours.com), [www.brostours.com](http://www.brostours.com) • **Magi Tours**, Telefax: 277 5798, [magitours@spidernet.ps](mailto:magitours@spidernet.ps)

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**Ramallah (02) Al-Asmar Travel Agency**, Telefax: 295 4140, 296 5775, asmar@p-ol.com • **Al Awdah Tourism & Travel**, Tel: 295 2597, Fax: 295 2989 • **All Middle East Pilgrimage and Tourism Coordination Office**, Tel: 289 8123, Fax: 289 9174, amepctco@gmail.com, www.amepctco.com • **Amani Tours**, Telefax: 298 7013, amanitr@p-ol.com • **Anwar Travel Agency**, Tel: 295 6388, 295 1706, alaa@anwartravel.ps • **Arab Office for Travel & Tourism**, Tel: 295 6640, Fax: 295 1331 • **Arseema for Travel & Tourism**, Tel: 297 5571, Fax: 297 5572, info@arseema.ps • **Atlas Tours & Travel**, Tel: 295 2180, Fax: 298 6395, www.atlasavia.com • **Darwish Travel Agency**, Tel: 295 6221, Fax: 295 7940 • **Golden Globe Tours**, Tel: 296 5111, Fax: 296 5110, gg-tours@palnet.com • **Issis & Co.**, Tel: 295 6250, Fax: 295 4305 • **Jordan River Tourist & Travel Agency**, Tel: 298 0523, Fax: 298 0524 • **Kashou' Travel Agency**, Tel: 295 5229, Fax: 295 3107, kashoua@hotmail.com • **Mrebe Tours & Travel**, Tel: 295 4671, Fax: 295 4672, info@mrebetours.ps • **Paltour Travel and Tourism**, Tel: 296 3662, Fax: 296 1373, op@paltour.ps • **The Pioneer Links Travel & Tourism Bureau**, Tel: 240 7859, Fax: 240 7860, pioneer@pioneer-links.com • **TTravel House For Travel & Tourism**, Tel: 295 7225, Fax: 296 2634, www.travelhouse.ps • **Rahhal Tours & Travel**, Tel: 242 3256, Fax: 242 9962, info@rahhaltours.ps, www.rahhalyears.ps • **Raha Tours and Travel**, Tel: 296 1780, Fax: 296 1782, www.rahatt.com, www.rahatravel.com • **Ramallah Travel Agency**, Tel: 295 3692, Fax: 295 5029, admin@kaoud.org, www.kaoud.org • **Reem Travel Agency**, Tel: 295 3871, Fax: 295 3871 • **Royal Tours**, Tel: 296 6350/1, Fax: 296 6635 • **Sabeen Travel Tourism**, Telefax: 240 5931, sabeenco@yahoo.com • **Salah Tours**, Tel: 295 9931, Fax: 298 7206 • **Sibat & Abdul Nur**, Tel: 295 6267, Fax: 295 7246 • **Skyway Tourist Agency**, Telefax: 296 5090

**Jenin (04) Asia Travel Tourism**, Telefax: 243 5157, www.asia-tourism.net • **Al Sadeq Travel & Tourism**, Tel: 243 8055, Fax: 243 8057, email: amr\_jarrar@yahoo.com

**Nablus (09) Dream Travel & Tourism**, Tel: 233 5056, Fax: 237 2069 • **Firas Tours**, Tel: 234 4565, Fax: 234 7781 • **Top Tour**, Tel: 238 9159, Fax: 238 1425, toptourandtravel@yahoo.com • **Yaish International Tours**, Telefax: 238 1410, 238 1437, yaishtr@palnet.com

**Tulkarem (09) Faj Tours**, Tel: 2672 486, Fax: 2686 070, fajtours@hotmail.com

**Gaza Strip (08) Al-Muntazah Travel Agency**, Tel: 282 7919 Fax: 282 4923 • **Halabi Tours and Travel Co.**, Tel: 282 3704, Fax: 286 6075, halabitours@email.com, www.halabitours.ps • **Maxim Tours**, Tel: 282 4415, Fax: 286 7596 • **National Tourist Office**, Tel: 286 0616, Fax: 286 0682, shurafa@mtcgaza.com • **Time Travel Ltd.**, Tel: 283 6775, Fax: 283 6855, timetravel@mama.com



**Air France and KLM**, Tel: 02-628 2535/6 (Jerusalem), Tel: 08-286 0616 (Gaza) • **Air Sinai - Varig**, Tel: 02-627 2725 (Jerusalem), Tel: 08-282 1530 (Gaza) • **bmi - Nazarene Aviation**, Tel: 02-626 0896/898, Fax: 02-626 0958 (Jerusalem) • **British Airways**, Tel: 02-628 8654 (Jerusalem) • **Cyprus Airways**, Tel: 02-240 4894 (Al-Bireh) • **Delta Airlines**, Tel: 02-296 7250, Telefax: 02-298 6395 (Ramallah) • **Egypt Air**, Tel: 02-298 6950/49 (Ramallah), Tel: 08-282 1530 (Gaza) • **Emirates Airlines**, Tel: 02-296 1780 (Ramallah) • **Gulf Air**, Tel: 09-238 6312 (Nablus), Tel: 02-295 3912/3 (Ramallah) • **Iberia**, Tel: 02-628 3235/7238 (Jerusalem) • **Lufthansa**, Tel: 09-238 2065 (Nablus) • **Malev-Hungarian Airlines**, Tel: 02-295 2180 (Ramallah) • **Middle East Car Rental**, Tel: 02-295 2602, Fax: 295 2603 • **PAL AVIATION**, Tel: 02-296 7250 Telefax: 02-298 6395 (Ramallah) • **Palestine Airlines**, Tel: 08-282 2800 (Gaza), Tel: 08-282 9526/7 (Gaza) • **Qatar Airways**, Tel: 02-240 4895 (Al-Bireh), Tel: 08-284 2303 (Gaza), **Royal Jordanian Airways**, Tel: 02-240 5060 (Ramallah), Tel: 08-282 5403/13 (Gaza) • **SN Brussels Airlines**, Tel: 02-295 2180 (Ramallah), **SAS Scandinavian Airlines**, Tel: 02-628 3235/7238 (Jerusalem) • **South African Airways**, Tel: 02-628 6257 (Jerusalem) • **Swiss International Airlines**, Tel: 02-295 2180 (Ramallah) • **Tunis Air**, Tel: 02-298 7013 (Ramallah), Tel: 08-286 0616 (Gaza) • **Turkish Airlines**, Tel: 02-277 0130 (Bethlehem)

**Airport Information** **Gaza International Airport**, Tel: 08-213 4289 • **Ben Gurion Airport**, Tel: 03-972 3344

## Diplomatic Missions

### Consulates

**East Jerusalem (02) Apostolic Delegation**, Tel: 628 2298, Fax: 628 1880 • **Belgium**, Tel: 582 8263, Fax: 581 4063, jerusalem@diplobel.org • **European Community - Delegation to the OPT**, Tel: 541 5888, Fax: 541 5848 • **France**, Tel: 591 4000, Fax: 582 0032 • **Great Britain**, Tel: 541 4100, Fax: 532 2368, britain.jerusalem@fco.gov.uk, www.britishconsulate.org • **Greece**, Tel: 582 8316, Fax: 532 5392 • **Italy**, Tel: 561 8966, Fax: 561 9190 • **Spain**, Tel: 582 8006, Fax: 582 8065 • **Swedish Consulate General**, Tel: 646 5860, Fax: 646 5861 • **Turkey**, Tel: 591 0555-7, Fax: 582 0214, turkcons.jerusalem@mfa.gov.tr, www.kudus.bk.mfa.gov.tr • **United States of America**, Tel: 622 7230, Fax: 625 9270

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### United Nations and International Organisations

**FAO - Food and Agriculture Organization of the United Nations** Jerusalem (02), TeleFax: 532 2757, 532 1950, registry.fao@undp.org, www.fao.org • **IBRD - International Bank for Reconstruction and Development (World Bank)**, West Bank (02), Tel: 236 6500 Fax: 236 6543, Gaza (08) Tel: 282 4746 Fax: 282 4296, firstletterofsurname.familyname@worldbank.org • **IMF - International Monetary Fund**, www.imf.org, Gaza (08), Tel: 282 5913; Fax: 282 5923, West Bank (02), Tel: 236 6530; Fax: 236 6543 • **ILO - International Labor Organization**, Jerusalem (02), Tel: 626 0212, 628 0933, Fax: 627 6746, Khaled.doudine@undp.org, Ramallah (02), Tel: 290 0022, Fax: 290 0023, Nablus (09), Tel: 237 5692 - 233 8371, Fax: 233 8370 • **OHCHR - Office of the High Commissioner for Human Rights**, Gaza (08), Tel: 282 7021, Fax: 282 7321, ohchr@undp.org, West Bank Office, Telefax: 02-296 5534 • **UNESCO - United Nations Educational, Scientific, and Cultural Organization**, Ramallah (02), Tel: 295 9740, Fax: 295 9741, unesco@palnet.com • **UNFPA - United Nations Population Fund**, Jerusalem (02), Tel: 581 7292, Fax: 581 7382, unfpa.ps@undp.org, www.unfpa.ps • **UNICEF - United Nations Children's Fund**, Jerusalem (02), Tel: 583 0013.4 Fax: 583 0806, Gaza (08), Tel: 286 2400, Fax: 286 2800, Jerusalem@unicef.org • **UNIFEM - United Nations Development Fund for Women**, Telefax: 628 0450, Tel: 628 0661 • **UN OCHA - United Nations Office for Coordination of Humanitarian Affairs**, Tel: 582 9962/02 - 582 5853, Fax: 582 5841, ochaopt@un.org, www.ochaopt.org • **UNRWA - United Nations Relief and Works Agency**, Gaza (08), Tel: 677 7333, Fax: 677 7555, unrwapio@unrwa.org, West Bank (02), Tel: 589 0401, Fax: 532 2714, firstletterofsurname.familyname@unrwa.org • **UNSCO - Office of the Special Coordinator for the Middle East Peace Process**, Tel: 08-284 3555/02-568 7276, Fax: 08-282 0966/02-568 7288, UNSCO-Media@un.org, www.unsco.org • **UNTSO - United Nations Truce Supervision Organization**, Jerusalem (02), Tel: 568 7222 - 568 7444, Fax: 568 7400, DPKO-UNTSO-admin@un.org • **WFP - World Food Programme**, Gaza (08), Tel: 282 7463, Fax: 282 7921, Jerusalem (02), Tel: 540 1340, Fax: 540 1227, Arnold.Vercken@wfp.org • **WHO - World Health Organization**, Jerusalem (02), Tel: 540 0595, Fax: 581 0193, who@papp.undp.org, Gaza (08), Tel: 282 2033, Fax: 284 5409, who@palnet.com • **World Bank**, Tel: 236 6500, Fax: 236 6543

### United Nations Development Programme (UNDP) Programme of Assistance to the Palestinian People (PAPP)

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# Health

**East Jerusalem (02) Hospitals** Augusta Victoria, Tel: 627 9911 • Dajani Maternity, Tel: 583 3906 • Hadassah (Ein Kerem), Tel: 677 7111 • Hadassah (Mt. Scopus), Tel: 584 4111 • Maqassed, Tel: 627 0222 • Red Crescent Maternity, Tel: 628 6694 • St. John's Ophthalmic, Tel: 582 8325 • St. Joseph, Tel: 582 8188 • **Clinics and Centers** Arab Health Center, Tel: 628 8726 • CHS Clinics, Tel: 628 0602/0499 • Ibn Sina Medical Center, Tel: 640 0083/9, 532 2536 • Jerusalem First Aid Clinic, Tel: 626 4055 • Medical Relief Womens, Health Clinic, Tel: 583 3510 • Palestinian Counseling Center, Tel: 656 2272, 656 2627 • Peace Medical Center, Tel: 532 7111, 532 4259 • Red Crescent Society, Tel: 586 056 • Spafford Children's Clinic, Tel: 628 4875 • The Austrian Arab Community Clinic (AACC), Tel: 627 3246 • The Jerusalem Princess Basma Center for Disabled Children, Tel: 628 3058

**Bethlehem (02) Hospitals** Al-Dibis Maternity, Tel: 274 4242 • Al-Hussein Government, Tel: 274 1161 • Bethlehem Arab Society for Rehabilitation, Tel: 274 4049-51, Fax: 274 4053 • Caritas Baby, Tel: 275 8500, Fax: 275 8501 • Mental Health, Tel: 274 1155 • Shepherd's Field Hospital, Tel: 277 5092 • St. Mary's Maternity, Tel: 274 2443 • The Holy Family, Tel: 274 1151, Fax: 274 1154 • **Clinics and Centers** Beit Sahour Medical Center, Tel: 277 4443 • Bethlehem Dental Center, Tel: 274 3303

**Hebron (02) Hospitals** Amira Alia, Tel: 222 8126 • Al-Ahli, Tel: 222 0212 • Al-Meezan, Tel: 225 7400/1 • Al-Za'tari, Tel: 222 9035 • Hamdan, Tel: 228 1860 • Mohammed Ali, Tel: 225 3883/4 • Shaheera, Tel: 222 6982 • St. John's Ophthalmic, Tel: 223 5042 • The Red Crescent, Tel: 222 8333 • Yattah Governmental Hospital, Tel: 227 1017, 227 1019 • **Clinics and Centers** Red Crescent Society, Tel: 222 7450 • UPMRC, Tel: 222 6663

**Jericho (02) Hospitals** Jericho Government, Tel: 232 1967/8/9 • **Clinics and Centers** UPMRC, Tel: 232 2148

**Nablus (09) Hospitals** Al-Aqsa Hospital and Medical Center, Tel: 294 7666 • Al-Ittihad, Tel: 237 1491 • Al-Watani, Tel: 238 0039 • Al-Zakat Hospital (TolKarem), Tel: 268 0680 • Aqraba Maternity Home, Tel: 259 8550 • Rafidia, Tel: 239 0390 • Salfit Emergency Governmental Hospital, Tel: 251 5111 • Specialized Arab Hospital, Tel: 239 0390 • St. Luke's, Tel: 238 3818 • UNRWA Qalqilia Hospital (Qalqiliya), Tel: 294 0008 • **Clinics and Centers** Al-Amal Center, Tel: 238 3778 • Arab Medical Center, Tel: 237 1515 • Hagar (Handicapped Equipment Center), Tel: 239 8687 • Red Crescent Society, Tel: 238 2153 • UPMRC, Tel: 283 7178

**Ramallah & Al-Bireh (02) Hospitals** Arabcare Hospital, Tel: 298 6420 • AL-Karmel Maternity Home, Tel: 247 1026 • Al-Mustaqbal Hospital, Tel: 240 4562 • AL-Nather Maternity Hospital, Tel: 295 5295 • Ash-Sheikh Zayed Hospital, Tel: 298 8088 • Birziet Maternity Home, Tel: 281 0616 • Care Specialized Dental Center, Tel: 297 5090 • Khaled Surgical Hospital, Tel: 295 5640 • Ramallah Government Hospitals, Tel: 298 2216/7 • Red Crescent Hospital, Tel: 240 6260 • **Clinics and Centers** Arab Medical Center, Tel: 295 4334 • Arabcare Medical Center, Tel: 298 6420 • Emergency & Trauma Center, Tel: 298 8088 • Harb Heart Center, Tel: 296 0336 • Modern Dental Center, Tel: 298 0630 • National Center for Blood Diseases "Hippocrates" Thalessemia and Hemophilia Center, Tel: 296 5082, Fax: 296 5081 • Patients' Friends Society K. Abu Raya Rehabilitation Centre, Tel: 295 7060/1 • Palestinian Hemophilia Association-PHA, Telefax: 297 5588 • Peace Medical Center, Tel: 295 9276 • Red Crescent Society, Tel: 240 6260 • UPMRC, Tel: 298 4423, 296 0686

**Gaza Strip (08) Hospitals** Al-Ahli Al-Arabi, Tel: 286 3014 • Dar Al-Salam, Tel: 285 4240 • Nasser, Tel: 205 1244 • Shifa, Tel: 286 2765 • **Clinics and Centers** Arab Medical Center, Tel: 286 2163 • Beit Hanoun Clinic, Tel: 285 8065 • Dar Al-Shifa, Tel: 286 5520 • Hagar (Handicapped Equipment Center), Tel: 284 2636 • St. John's Ophthalmic, Tel: 284 8445 • UPMRC, Tel: 282 7837

# Banks

**East Jerusalem (02) Arab Bank** (Al-Ezzariieh), Tel: 279 6671, Fax: 279 6677 • **Arab Bank** (Al-Ram), Tel: 234 8710, Fax: 234 8717 • **Center for Development Consultancy (CDC)**, Tel: 583 3183, Fax: 583 3185 • **Commercial Bank of Palestine**, Tel: 279 9886, Fax: 279 9258

**Bethlehem (02) Arab Bank**, Tel: 277 0080, Fax: 277 0088 • **Arab Land Bank**, Tel: 274 0861 • **Cairo-Amman Bank**, Tel: 274 4971, Fax: 274 4974 • **Jordan National Bank**, Tel: 277 0351, Fax: 277 0354 • **Bank of Palestine Ltd.**, Tel: 276 5515/6, Fax: 276 5517 • **Palestine Investment Bank**, Tel: 277 0888, Fax: 277 0889

**Hebron (02) Al-Ahli Bank**, Tel: 222 4801/2/3/4 • **Arab Bank**, Tel: 222 6410, Fax: 222 6418 • **Bank of Palestine Ltd.**, Tel: 225 0001/2/3 • **Cairo-Amman Bank**, (Wadi Al-Tuffah) Tel: 222 5353/4/5 • **Cairo-Amman Bank**, (Al-Balad) Tel: 222 9803/4 • **Cairo-Amman Bank, (The Islamic Branch)** Tel: 222 7877 • **Islamic Arab Bank**, Tel: 2254156/7 • **Islamic Bank**, Tel: 222 6768 • **Jordan Bank**, Tel: 222 4351/2/3/4 • **Palestine Investment Bank**, Tel: 225 2701/2/3/4 • **The Housing Bank**, Tel: 225 0055

**Ramallah (02) Al Rafah Microfinance Bank**, Tel: 297 8710, Fax: 297 8880 • **Arab Bank**, (Al-Balad) Tel: 298 6480, Fax: 298 6488 • **Arab Bank**, (Al-Bireh), Tel: 295 9581, Fax: 295 9588 • **Arab Bank**, (Al-Manara) Tel: 295 4821, Fax: 295 4824 • **Arab Land Bank**, Tel: 295 8421 • **Bank of Palestine Ltd.**, Tel: 298 5921, Fax: 298 5920 • **Bank of Palestine Ltd.**, (Al-Irsal) Tel: 296 6860, Fax: 296 6864 • **Beit Al-Mal Holdings**, Tel: 298 6916, Fax: 298 6916 • **HSBC Bank Middle East**, Tel: 298 7802, Fax: 298 7804 • **Cairo-Amman Bank**, Tel: 298 3500, Fax: 295 5437 • **The Center for Private Enterprise Development**, Tel: 298 6786, Fax: 298 6787 • **Commercial Bank of Palestine**, Tel: 295 4141, Fax: 295 4145 • **Cooperative Development Unit**, Tel: 290 0029, Fax: 290 0029 • **Deutsche Ausgleichsbank (DTA)**, Tel: 298 4462, Fax: 295 2610 • **The Housing Bank**, Tel: 298 6270, Fax: 298 6276 • **International Islamic Arab Bank**, Tel: 240 7060, Fax: 240 7065 • **Jordan Bank**, Tel: 295 8686, Fax: 2958684 • **Jordan-Gulf Bank**, Tel: 298 7680, Fax: 298 7682 • **Jordan-Kuwait Bank**, Tel: 240 6725, Fax: 240 6728 • **Jordan National Bank**, Tel: 295 9343, Fax: 295 9341 • **Palestine International Bank (PIB)**, Tel: 298 3300, Fax: 298 3333 • **Palestine Investment Bank**, Tel: 298 7880, Fax: 298 7881 • **Palestine Islamic Bank**, Tel: 295 0247, Fax: 295 7146 • **Union Bank**, Tel: 298 6412, Fax: 295 6416

**Gaza Strip (08) Arab Bank**, Tel: 08-286 6288, Fax: 282 0704 • **Arab Bank** (Al-Rimal), Tel: 282 4729, Fax: 282 4719 • **Arab Bank**, (Khan Younis) Tel: 205 4775, Fax: 205 4745 • **Arab Bank** (Karny), Tel: 280 0020, Fax: 280 0028 • **Arab Land Bank**, Tel: 282 2046, Fax: 282 1099 • **Bank of Palestine Ltd.**, Tel: 282 3272, Fax: 286 5667 • **Beit Al-Mal Holdings**, Tel: 282 0722, Fax: 282 5786 • **Cairo-Amman Bank**, Tel: 282 4950, Fax: 282 4830 • **Commercial Bank of Palestine**, Tel: 282 5806, Fax: 282 5816 • **The Housing Bank**, Tel: 282 6322, Fax: 286 1143 • **Jordan Bank**, Tel: 282 0707, Fax: 282 4341 • **Palestine Development Fund**, Tel: 282 4286, Fax: 282 4286 • **Palestine International Bank (PIB)**, Tel: 284 4333, Fax: 284 4303 • **Palestine Investment Bank**, Tel: 282 2105, Fax: 282 2107

**Nablus (09) Arab Bank**, Tel: 238 2340, Fax: 238 2351 • **Arab Bank** (Askar), Tel: 231 1694, Fax: 234 2076 • **Arab Land Bank**, Tel: 238 3651, Fax: 238 3650 • **Bank of Palestine Ltd.**, Tel: 238 2030, Fax: 238 2923 • **Bank of Palestine** (Al-Misbah), Tel: 231 1460, Fax: 231 1922 • **Cairo-Amman Bank**, Tel: 238 1301, Fax: 238 1590 • **Commercial Bank of Palestine**, Tel: 238 5160, Fax: 238 5169 • **The Housing Bank**, Tel: 238 6060, Fax: 238 6066 • **Jordan Bank**, Tel: 238 1120, Fax: 238 1126 • **Jordan-Gulf Bank**, Tel: 238 2191, Fax: 238 1953 • **Jordan-Kuwait Bank**, Tel: 237 7223, Fax: 237 7181 • **Jordan-National Bank**, Tel: 238 2280, Fax: 238 2283 • **Palestine Investment Bank**, Tel: 238 5051, Fax: 238 5057 • **Palestine International Bank**, Tel: 239 7780, Fax: 239 7788

# Emergency

City	Fire	Ambulance	Police
Jerusalem*	02-6282222	101	100
CHS (Old City Jerusalem)	101 / 050-319120		
Bethlehem	02-274 1123	101 / 02-274 4222	02-274 8231
Gaza	08-2863633	101 / 08-2863633	08-2863400
Hebron	102/22 28121-2-3	101	100
Jericho	02-232 2658	101 / 02-232 1170	02-232 2521
Jenin	04-250 1225	101 / 04-250 2601	04-250 1035
Nablus	09-238 3444	101 / 09-238 0399	09-238 3518
Ramallah	02-295 6102	101 / 02-240 0666	02-295 6571
Child helpline Palestine	(121)free line		
Tulkarem	09-267 2106	101 / 09-267 2140	09-267 2161
Qalqilia	09-294 0440	101 / 09-294 0440	09-294 22730

## Telephone Services

<b>Bezeq</b>	
Wake up calls	1475
Talking Clock	
Time around the world	1455
Vocal Information	1975
Pager Service	1705
Repeat call	*41
Last call	*42
Call waiting	*70
Call forwarding	*71
General information	199
Services	164
Corporate services	166

## Paltel

Wake up calls	175
Free fax service	167
Follow me	
(forwarding calls)	72*
Phone book	144
Maintenance	166
Information	199
Internet maintenance	167

## Calls from Overseas

Dial access code, international	
country code (972) or (970),	
area code (without the zero),	
desired number	

## Tourism and Antiquities

<b>Police</b>	
Bethlehem	02-277 0750/1
Gaza	08-282 9017
Jericho	02-232 4011
Nablus	09-385 244

## Border Crossings

Allenby Bridge	02-994 2302
Arava Border	08-630 0555
Erez Crossing	08-674 1672
Rafah Border	08-673 4205
Sheikh Hussien	04-609 3410

## Population and Demography (revised - 2007)

### Projected Population (1/12/2009)

(Census - 2007, Preliminary Finding)

<b>Palestinian Territory</b> .....	<b>3,982,397</b>
<b>West Bank (All governorates)</b> .....	<b>2,475,454</b>
<b>Gaza Strip</b> .....	<b>1,506,943</b>
<b>Jerusalem Governorate</b> .....	<b>378,031</b>
Sex Ratio (31/12/2008) .....	103.1%
Population by Sex (1/2/2009)	
Male .....	1,973,503
Female .....	1,916,023
Fertility rate (2007) .....	4.6%
Average Household Size (1/12/2007)	
Palestinian Territory .....	5.8%
West Bank .....	5.5%
Gaza Strip .....	6.5%

## Land Use and Agriculture

Palestinian Territory (PT) Area (Km <sup>2</sup> ) .....	6,020
Area of PT by Type of Use ( <i>different reference periods</i> )	
• Agricultural Land (2007) .....	25.1%
• Forest and Wooded Land (2007) .....	1.6%
• Palestinian Built-up Land (2006) .....	6.6%
<b>Area of built-up land in Israeli Settlements of the total area of West Bank (2006)</b> .....	<b>3.3%</b>
<b>Cultivated Area (Km<sup>2</sup>) - 2007/2008</b> .....	<b>1,854.0</b>

## Education (2007/2008)

<b>Illiteracy rate for persons 15 years and over (2007)</b> .....	<b>5.9%</b>
<b>Illiteracy rate for persons 15-29 years (2007)</b> .....	<b>0.9%</b>
No. of schools ** .....	2,488
No. of school teachers ** .....	43,556
No. of school students ** .....	1,109,126
Students per class (schools) ** .....	32.3%
Drop-out rate (schools 2005/2006) .....	1.2%
Repetition rate (schools 2005/2006) .....	3.0%

## Business ICT (2007)

Percentage of enterprises that use computers .....	21.1%
Percentage of enterprises that use electronic transactions .....	3.1%
Number of (IT) specialists per 100 employees .....	3.5%

## Health (2008)

No. of hospitals (2008) .....	76
Doctors per 1000 population (2008) .....	1.9
Nurses per 1000 population (2007) .....	2.7
Beds per 1000 population (2007) .....	1.3

## Culture (2006)

No. of mosques (in operation) .....	2,228
No. of churches .....	160
No. of newspapers (in operation) .....	13
No. of theaters (in operation) .....	9
No. of museums (in operation) .....	8
No. of cultural centers (in operation) .....	161

## Information & Communication Technology (2006)

Availability of TV sets .....	95.3%
Availability of satellite dish for households with TV sets .....	80.4%
Availability of computers at home .....	32.9%
Availability of Internet at home .....	15.9%
Persons (10 years and over) who have access to the Internet .....	18.4%

Persons (10 years and over) who use computers .....	50.9%
Percentage of households that have a mobile phone .....	81.0%
Percentage of households that have a telephone .....	50.8%
Percentage of households that view Palestine TV .....	29.9%

## Living Standards and Humanitarian Aid (2006)

Percentage of Households below poverty line .....	57.3%
Number of Individuals below poverty line .....	2,303,840
Percentage of households that lost more than half of their income during Al-Aqsa Intifada .....	51.6%
Percentage of households that indicated their need for assistance (2005) .....	67.0%
Average monthly per capita expenditure in the Palestinian Territory (2007) .....	95.4

## Labour Force (1<sup>st</sup> quarter of 2009)

	<b>Males</b>	<b>Females</b>
Labour force participation rate .....	<b>67.2%</b>	<b>15.4%</b>
Unemployment rate in Palestinian Territory (PT) .....	<b>24.9%</b>	<b>29.8%</b>
Unemployment rate in West Bank .....	<b>17.1%</b>	<b>20.3%</b>
Unemployment rate in Gaza Strip .....	<b>40.0%</b>	<b>54.7%</b>
Average net daily wage for employees working in PT (US\$) .....	<b>21.1</b>	<b>20.8</b>

**Percentage of working children (10-17 years), (3<sup>rd</sup> quarter of 2009)** ..... **8.1 %**      **0.9 %**

**Percentage of graduates of higher education and vocational training of persons aged 15 years and over (End 2005)** ..... **14.5%**

**Percentage of graduates of high education and vocational training who participated in labour force (End 2005)** ..... **83.4%**

**Unemployment rate of graduates of high education and vocational training (End 2005)** **25.4%**

## Economics

GDP (2008-million US\$)-at constant prices (RWB and GS)\*\* ..... **4,639.7**

GDP Per Capita (2008- US\$)-at constant prices (RWB and GS)\*\* ..... **1,289.9**

## CPI and percent change in Palestinian Territory

in November 2009 compare with October 2009 (base year 2004=100) 127.01..... **0.63%**

GDP per capita for the 2<sup>nd</sup> Quarter 2009 in US \$ at constant price (WB & GS) ..... 339.4

Quarterly GDP at constant price in millions of US \$ (RWB & GS) for the 2<sup>nd</sup> Quarter 2009 ..... 1,252.1

## Number of Establishments in Operation in Private Sector and Non Governmental

### Organization Sector by Economic Activity (2008)\*\*\*

• Agriculture (farming of cattle and other animals) .....	6,977
• Mining and Quarrying .....	295
• Manufacturing .....	15,229
• Electricity and Water supply .....	464
• Construction .....	590
• Wholesale and Retail and Repairs .....	59,299
• Transportation, storage and communication .....	1,175
• Hotels and Restaurants .....	4,641
• Financial Intermediation .....	844
• Real Estate, Rental and Business Activities .....	4,285
• Education .....	2,377
• Health and Social work .....	4,248
• Other Community, Social and Personal Services .....	9,052

**Imports of Goods (2007 million US\$)** ..... **3,141.3**

**Exports of Goods (2007 million US\$)** ..... **513.0**

## Hotels (3<sup>rd</sup> Quarter, 2009)

Room occupancy rate .....	39.7%
Bed occupancy rate .....	33.7%

## Environment

Available quantities of water (2007 - mcm) .....
 308.7 |

**Connected households to wastewater network (2006)** .....
 **45.5%** |

## Housing Conditions (2008)

Average number of rooms in housing units .....
 3.6 |

Average number of persons per room (housing density)\*\*\* .....
 1.7 |

(RWB and GS)=Remaining West Bank and Gaza Strip

\* **RWB and GS at constant prices: 1997 is the base year: revised version**

\*\* It's Primary Results

\*\*\* Revised Figures

Prepared by the Palestinian Central Bureau of Statistics

Tel: 02-240 6340, Fax: 02-240 6343

e-mail: diwan@pcbs.gov.ps - URL: www.pcbs.gov.ps

## Cyber Palestine

As Palestine continues its struggle for independence, it has already begun to acquire sovereign cyberspace recognition. A difficult three-year international debate resulted in the "Occupied Palestinian Territory" being officially assigned the two-letter suffix, ".ps," in the ISO 3166-1 list for the representation of names of countries or territories. The successful struggle to attain country code 970 led the way for the Internet Corporation for Associated Names and Numbers (ICANN), the international corporation that manages the country code Top-Level Domain (ccTLD) system on the Internet, on 22 March 2000, to assign Palestine its unique country identifier, ".ps," in line with other sovereign nations such as .fr for France and .ca for Canada.

**Arts and Culture:** Ashtar Theater [www.ashtar-theatre.org](http://www.ashtar-theatre.org), Al Kasaba Theatre and Cinematheque [www.alkasaba.org](http://www.alkasaba.org), Al-Ma'mal Foundation for Contemporary Art [www.almamal.foundation.org](http://www.almamal.foundation.org), Al Mathaf [www.almathaf.ps](http://www.almathaf.ps), ArtSchool Palestine [www.artschoolpalestine.com](http://www.artschoolpalestine.com), Baha Boukhari [www.baha-cartoon.net](http://www.baha-cartoon.net), Family Net [www.palestine-family.net](http://www.palestine-family.net), Khallil Sakakini Cultural Center (Ramallah) [www.sakakini.org](http://www.sakakini.org), PalTel Virtual Gallery (Birzeit University) [www.virtualgallery.birzeit.edu](http://www.virtualgallery.birzeit.edu), Rim Banna [www.rimbanna.com](http://www.rimbanna.com), RIWAQ: Centre for Architectural Conservation [www.rivwaq.org](http://www.rivwaq.org), Sunbula (fair trade/crafts) [www.sunbula.org](http://www.sunbula.org), The International Center of Bethlehem (Dar Annadwa) [www.annadwa.org](http://www.annadwa.org), The Popular Arts Centre [www.popularartcentre.org](http://www.popularartcentre.org), Shammout.com [www.shammout.com](http://www.shammout.com), Sumud [www.sumud.net](http://www.sumud.net), Palestinian Pottery [www.palestinianpottery.com](http://www.palestinianpottery.com), A.M. Qattan Foundation [www.qattanfoundation.org](http://www.qattanfoundation.org), The Musical Intifada [www.docjazz.com](http://www.docjazz.com), El-funoun [www.el-funoun.org](http://www.el-funoun.org), Sabreen Association for Artistic Development [www.sabreen.org](http://www.sabreen.org), The Virtual Gallery [www.virtualgallery.birzeit.edu](http://www.virtualgallery.birzeit.edu), Al Rowwad Theatre Centre [www.alrowwad.virtualactivism.net](http://www.alrowwad.virtualactivism.net)

**Business and Economy:** Arab Palestinian Investment Company [www.apic-pal.com](http://www.apic-pal.com), Hebron Store [www.hebron-store.com](http://www.hebron-store.com), Jawwal [www.jawwal.ps](http://www.jawwal.ps), Massar [www.massar.com](http://www.massar.com), The Palestinian Economic Council for Development and Reconstruction (PECDAR) [www.pecdar.org](http://www.pecdar.org), Palestinian Securities Exchange, Ltd. [www.p-s-e.com](http://www.p-s-e.com), Palestine Development and Investment Ltd. (PADICO) [www.padico.com](http://www.padico.com), PalTel Group [www.paltelgroup.ps](http://www.paltelgroup.ps), Tatweer Information Technology & Business Solutions [www.progress.ps](http://www.progress.ps), Wataniya Palestine [www.wataniya-palestine.com](http://www.wataniya-palestine.com)

**Directories, ISPs and Portals:** Jaffa Net [www.weino.com](http://www.weino.com), Hadara [www.hadara.ps](http://www.hadara.ps), Al-Quds Network [www.alqudsnet.com](http://www.alqudsnet.com), Palseek [www.palseek.com](http://www.palseek.com), Paleye [www.paleye.com](http://www.paleye.com), Al Buraq [www.alburaq.net](http://www.alburaq.net), The Palestinian NGO Portal [www.masader.ps](http://www.masader.ps)

**Government:** PLO Negotiations Affairs Department (NAD) [www.nad-plo.org](http://www.nad-plo.org), PNA [www.pna.gov.ps](http://www.pna.gov.ps), Ministry of Higher Education [www.mohe.gov.ps](http://www.mohe.gov.ps), Ministry of Industry [www.industry.gov.ps](http://www.industry.gov.ps), Ministry of Education [www.moe.gov.ps](http://www.moe.gov.ps), Ministry of Health [www.moh.gov.ps](http://www.moh.gov.ps), Government Computer Center [www.gcc.gov.ps](http://www.gcc.gov.ps), Orient House [www.orienthouse.org](http://www.orienthouse.org)

**Health and Mental Health:** Augusta Victoria Hospital [www.avh.org](http://www.avh.org), Gaza Community Mental Health Programme [www.gcmhp.net](http://www.gcmhp.net), Ministry of Health [www.moh.gov.ps](http://www.moh.gov.ps), Palestinian Counseling Center [www.pcc-jer.org](http://www.pcc-jer.org), Red Crescent Society [www.palestinerics.org](http://www.palestinerics.org), Spafford Children's Clinic [www.spafford-jerusalem.org](http://www.spafford-jerusalem.org), UNFPA [www.unfpa.ps](http://www.unfpa.ps), Union of Palestinian Medical Relief Committees [www.upmrc.org](http://www.upmrc.org), Bethlehem Arab Society for Rehabilitation [www.basr.org](http://www.basr.org), Palestine Medical Council [www.pmc.ps](http://www.pmc.ps)

**Human Rights Organisations:** Al Haq [www.alhaq.org](http://www.alhaq.org), Defence for Children International Palestine Section [www.dci-pal.org](http://www.dci-pal.org), LAW - The Palestinian Society for the Protection of Human Rights and the Environment [www.lawsociety.org](http://www.lawsociety.org), The Palestinian Centre for Human Rights [www.pchrgaza.org](http://www.pchrgaza.org), BADIL [www.badil.org](http://www.badil.org), Women's Affairs Technical Committee (WATC) [www.pal-watc.org](http://www.pal-watc.org); [www.pcc-jer.org](http://www.pcc-jer.org)

**Research and News:** Applied Research Institute - Jerusalem [www.arj.org](http://www.arj.org), JMCC [www.jmcc.org](http://www.jmcc.org), PASSIA [www.passia.org](http://www.passia.org), MIFTAH [www.miftah.org](http://www.miftah.org), AMIN [www.amin.org](http://www.amin.org), Al Quds [www.alquds.com](http://www.alquds.com), Al Ayyam [www.al-ayyam.com](http://www.al-ayyam.com), WAFA [www.wafa.pna.net](http://www.wafa.pna.net), Al-Hayyat Al-Jadedah [www.alhayat-j.com](http://www.alhayat-j.com), Palestine Wildlife Society [www.wildlife-pal.org](http://www.wildlife-pal.org), 93.6 RAM FM [www.ramfm.net](http://www.ramfm.net), Ramallah on line [www.ramallahonline.com](http://www.ramallahonline.com), Ramattan Studios [www.ramattan.com](http://www.ramattan.com), Palestine Family Net [www.palestine-family.net](http://www.palestine-family.net), Palestine Mapping Centre [www.palmap.org](http://www.palmap.org), The Palestine Monitor [www.palestine-monitor.org](http://www.palestine-monitor.org), The Palestinian Center for Rapprochement between People [www.imemc.org](http://www.imemc.org), OCHA - The United Nations Office for the Coordination of Humanitarian Affairs [www.ochaopt.org](http://www.ochaopt.org), Englishpal [www.englishpal.ps](http://www.englishpal.ps), Ma'an News Agency [www.maannews.net/en](http://www.maannews.net/en)

**Tourism:** Ministry of Tourism [www.visit-palestine.com](http://www.visit-palestine.com), Arab Hotel Association [www.palestinehotels.com](http://www.palestinehotels.com), Arab Travel Association [www.visit-holyland.com](http://www.visit-holyland.com)

**Travel Agencies:** Alternative Tourism Group [www.patg.org](http://www.patg.org), Atlas Aviation [www.atlasavia.com](http://www.atlasavia.com), Awad Tourist Agency [www.awad-tours.com](http://www.awad-tours.com), Aweidah Tours [www.aweidah.com](http://www.aweidah.com), Blessed Land Travel [www.blessedland.com](http://www.blessedland.com), Crown Tours [www.crown-tours.com](http://www.crown-tours.com), Daher Travel [www.dahertravel.com](http://www.dahertravel.com), Guiding Star [www.guidingstaritd.com](http://www.guidingstaritd.com), Halabi Tours and Travel Co. [www.halabitours.ps](http://www.halabitours.ps), Jiro Tours [www.jirotours.com](http://www.jirotours.com), Mt. of Olives Tours [www.olivetours.com](http://www.olivetours.com), Pioneer Links [www.pioneer-links.com](http://www.pioneer-links.com), Raha Tours [www.rahatravel.com](http://www.rahatravel.com), Ramallah Travel Agency [www.kaoud.org](http://www.kaoud.org), United Travel [www.unitedtravelitd.com](http://www.unitedtravelitd.com), Universal Tourist Agency [www.universal-jer.com](http://www.universal-jer.com)

**Universities:** Birzeit University [www.birzeit.edu](http://www.birzeit.edu), An-Najjah University [www.najah.edu](http://www.najah.edu), Al-Quds University [www.alquds.edu](http://www.alquds.edu), Al-Azhar University (Gaza) [www.alazhar-gaza.edu](http://www.alazhar-gaza.edu), Arab American University [www.aauj.edu](http://www.aauj.edu), Bethlehem University [www.bethlehem.edu](http://www.bethlehem.edu), Hebron University [www.hebron.edu](http://www.hebron.edu), The Islamic University (Gaza) [www.iugaza.edu](http://www.iugaza.edu), Palestine Polytechnic [www.ppi.edu](http://www.ppi.edu)

## Palestine Road Map



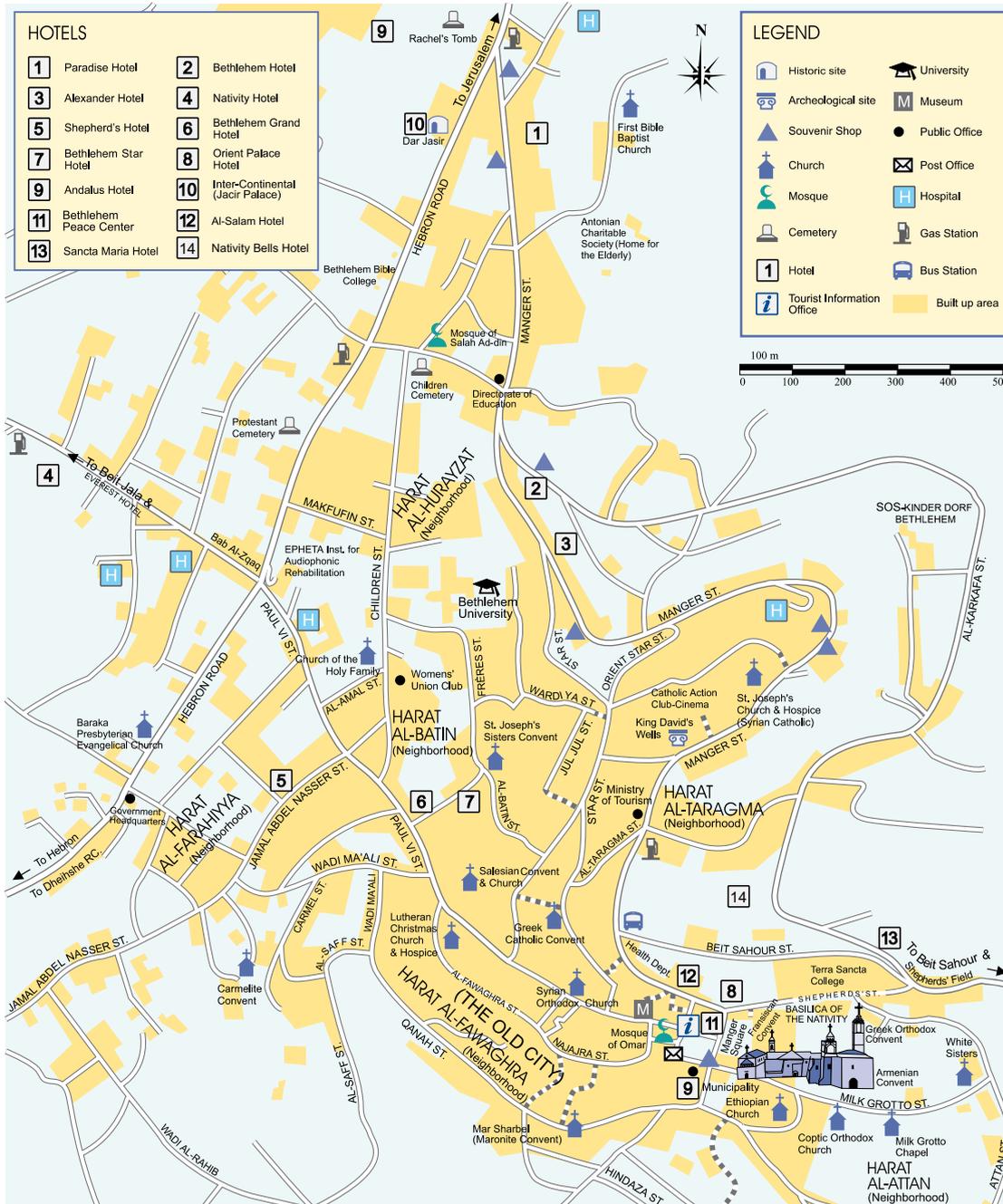
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# BETHLEHEM



# RAMALLAH



## Where to Go?

### Gallery Zainab for Oriental Art



Located midway between Ramallah and Al-Birah, Gallery Zainab presents to Arab and Islamic art enthusiasts a great collection of authentic art objects covering a vast region which stretches from Morocco in the West to the whole passage of the Silk Road.

The jewellery section includes a diverse assortment of tribal and authentic jewellery made mostly of old and original beads, silver, natural coral, and semi-precious stones. On display is a wide variety of chokers, earrings, bracelets, and necklaces made for the women of North Africa, the Middle East, Yemen, Central Asia, Iran, and Afghanistan.

Gallery Zainab also includes a Mamluk revival and Ottoman art section where you can view a broad selection of inscribed metal and wooden objects which were made in Syria, Egypt, and Turkey between the late-18th century and the first quarter of the 20th century.

The gallery boasts antique silk embroideries from Central Asia and North Africa and a very exotic collection of antique carpets, rugs, and kilims from the most prominent and historic weaving centres in the world.

Your visit to Gallery Zainab is a trip to a wealth of culture, history, and the authentic art of the region.

Gallery Zainab is open Saturday through Thursday from 10:00 a.m. to 8:00 p.m., Friday from 3:00 p.m. to 6:00 p.m.

To set up an appointment or for further information, contact 054-628-4666, 050-552-3642, or 059-955-6360, or send an e-mail to [khmusleh@gmail.com](mailto:khmusleh@gmail.com) or [nuhamusl@bezeqint.net](mailto:nuhamusl@bezeqint.net).



## The Last Word

### Celebrating Life

Despite our political circumstances, there is something wonderful in this Palestinian society which, I suspect, other societies that live a more *normal* life lack or have lost. It is even possible that our harsh reality has actually contributed to these beautiful attributes within our society, namely, the closeness of its people and the genuine compassion among its members. Having missed out on getting involved in public social functions for some time, I took part this past month in several such functions, and I have to admit that not only did I have a great time at every single one of them, but I also felt good interacting with the people of my community whom I found warm and unpretentious.

It started with a gala-sort-of-dinner in support of the Frères School in Bethlehem. With humiliating checkpoints on the way in and out of every city in Palestine, even short trips such as the one from Jerusalem to Bethlehem – which is about 12 kilometres – have become a burden. Yet it was wonderful to spend an evening with dear old friends whom my wife and I haven't socialised with for years. The warmth we felt at the dinner party, along with the great music of Garo, the remarkable Armenian musician, all in a Christmassy atmosphere, was simply brilliant. The night was only too short.

Then came the art auction – a cultural event organised by the UNDP in support of Palestinian artists – which has actually become an annual event that many people look forward to. The refined evening gave a sense of normalcy that was accentuated and made more fulfilling because of the noble cause behind the function.

A few days later, our Jerusalem witnessed a rather rare event which mixed culture, politics, and art. Jerusalem Across the Ages was the name given to the fashion show conducted at the Notre Dame of Jerusalem Conference Center on 16 December. The fashion show, which took more than a whole year to prepare, was sponsored by the organisation Al-Mirsat and funded by the Welfare Association. Over sixty exquisite dresses designed by Maro Sandrouni and Hamada Atallah were shown off, with full accessories, by young and not-so-young Palestinian models; for most of them, this was the experience of their lives. Do read more about the show in our editorial section. Jerusalemites were proud of their city that evening, which was quite memorable. The fact that everyone knew practically everyone else in the packed hall added warmth to the magical night.

Later on in December, Sabeel, the Ecumenical Liberation Theological Center, held its annual Christmas dinner in a bid to bring scores of people from the community together with representatives of all local churches. During the past years, Rev. Naim Ateek, founder and head of Sabeel, has done a remarkable job in bridging the gaps between our churches, which have been at odds with each other for what seems like a millennium. To me, though, it was a pleasure to see so many people in a festive atmosphere, having a joyous time and simply celebrating life.

It is important to be self-critical, but it is equally important to remember and to demonstrate the virtue of being a normal society with high values and a gentle nature. This is who we are, and no matter how harsh external circumstances affect us, this is how we should always remain. Happy New Year!

**Sani P. Meo**



## PICTURESQUE PALESTINE

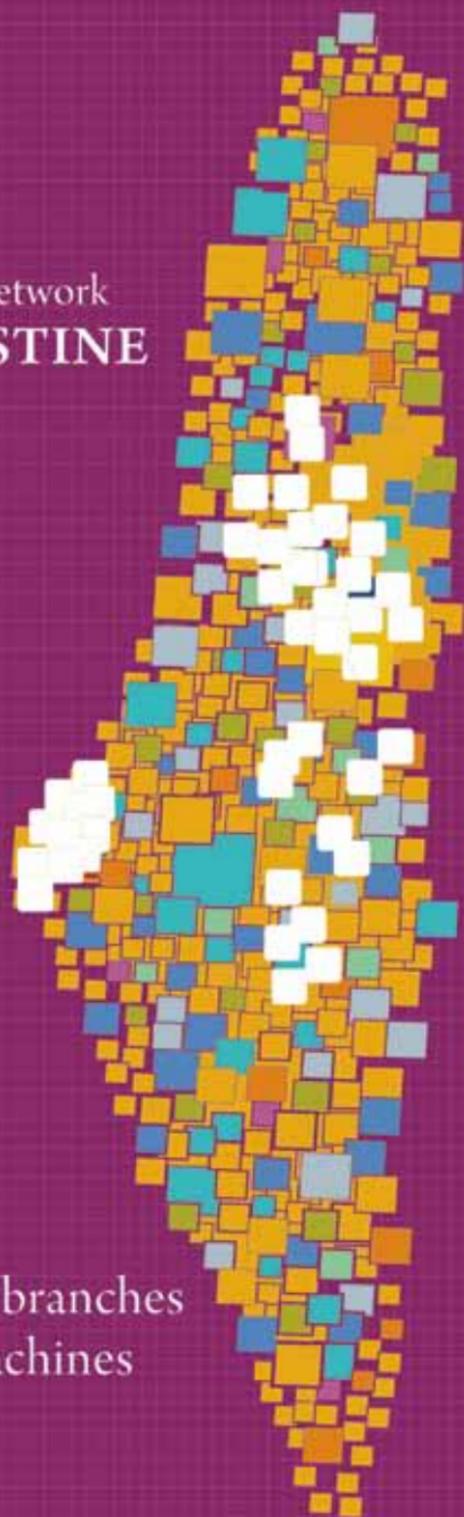
*The Monastery of Temptation (Deir Quruntol) in Jericho.  
Photo by Lorenzo De Simone / Palestine Image Bank*





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