

T. C.

ISTANBUL KÜLTÜR UNIVERSITY

INSTITUTE OF GRADUATE STUDIES

**THE ROLE OF CULTURAL ACTIVITIES IN PRESERVING THE
PALESTINIAN IDNTITY IN OCCUPIED EAST JERUSALEM**



MA Thesis by

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1900006170

Department: International Relations

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ÖZET

Kudüs kentindeki İsrail-Filistin çatışması, sadece topraklar ve dini mekânlar üzerindeki kontrolün kimin elinde olduğuyla ilgili değil, aynı zamanda kültürel bir mücadeleyi de içeriyor. Filistinliler şehirde ulusal kimliklerini koruma konusunda büyük zorluklarla karşılaşılıyorlar, bu nedenle bu araştırma Filistinlilerin kültürel çabalarını incelemeyi amaçlıyor. Çalışma, nitel, tarihsel ve keşifsel araştırma ve kültürel alanda çalışan Filistinlilerle röportajlar dahil olmak üzere güvenilir yöntemleri benimsemiştir. Çalışma, Filistinlilerin İsrail politikalarını ve kültürel faaliyetler üzerindeki kısıtlamaları nasıl ele aldığına odaklandı.

Çalışma, Filistinlilerin kentte kimliklerini korumanın önündeki en büyük engelleri ortaya çıkardı. İşgal gerçeği nedeniyle objektifti. Kudüs'teki kültürel alanın yönetimindeki eksiklikler nedeniyle de özneldi. Çalışmanın bulguları, Filistinlilerin Filistin kültürel anlatısını bir yumuşak güç olarak yeniden canlandırmayı kısmen başardıklarıydı. İşgal lehine işleyen güç dengelerindeki farklılık nedeniyle kültürlerini istenilen şekilde canlandıramadılar.

Çalışma önerilerle sona erdi. En önemli tavsiye, akademisyenler, dini şahsiyetler, entelektüeller, örgütler ve destekçiler de dahil olmak üzere tüm paydaşların şehirdeki Filistin kültürel varlığını güçlendirmek ve geliştirmek için çabalarını birleştirmektir.

Anahtar Kelimeler: Filistin-İsrail çatışması, yumuşak güç, Doğu Kudüs, ulusal kimlik, sanat ve kültür, Filistin, İsrail, Kudüs tarihi, Kudüs'ün geleceği, Kutsal Topraklar, Filistin'in başkenti

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ABSTRACT

The Israel-Palestine conflict in the city of Jerusalem is not only about who dominates control over the land and religious sites, but it includes a cultural struggle used as a soft power. Palestinians have faced massive challenges in preserving their national identity in the city, so this research attempts to examine Palestinian cultural efforts against the Israeli narrative. The study adopted reliable methods including qualitative, historical and exploratory research and interviews with Palestinians working in the cultural field, the study focused on how Palestinians handle the Israeli policies and restrictions - against cultural activities - to emphasize the Palestinian identity of Jerusalem.

The study found out the major obstacles facing Palestinians in preserving their identity in the city which were objective because of the bitter reality of the occupation, and subjective because of the shortcomings in managing the cultural field in Jerusalem. The findings of the study were that the Palestinians partially succeeded in reviving the Palestinian cultural narrative as means of preserving identity, but not in the desired manner, due to the difference in the balance of power that tends in favor of the occupation.

The study concluded with many recommendations, the most important was to consolidate efforts by all stakeholders including scholars, religious figures, intellectuals, Palestinian organizations and supporters to empower and improve the Palestinian cultural presence in the city. Along with providing the necessary financial support to establish and support cultural activities and Palestinian steadfastness in Jerusalem in general.

Key Words: Palestine-Israel conflict, soft power, East Jerusalem, national identity, art and culture, Palestine, heritage, Israel, history of Jerusalem, capital of Palestine

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CHAPTER ONE

INTRODUCTION

1.1 Research Background

Culture is one of the components of the soft power of any nation, as it is an essential factor in expressing the national identity of peoples, and formulating their entity. Culture and its activities have always been essential tools to confront the Judaization of the cultural identity in Jerusalem. With the intensification of the Palestinian-Israeli conflict, the field of cultural conflict over Jerusalem, which is considered one of the most major disputes around it, intensified. The Palestinians need to build a background on the cultural conflict in Jerusalem, and thus work to develop their cultural tools in the city (Davis, 2002).

Soft power is a concept coined by Joseph Nye (2005) of Harvard University to describe the ability to attract and coerce without coercion or the use of force as means of persuasion. More recently, the term has been used to influence and change social and public opinion through relatively less transparent channels and pressure through political and non-political organizations.

Culture is defined by Spencer-Oatey and Franklin (2012) as the body of knowledge acquired over time. In this sense, multiculturalism values the peaceful coexistence and mutual respect creates acceptance among the different cultures inhabiting the same planet. Sometimes the word "culture" is also used to describe certain practices within a subset of society, subculture, or counterculture.

This paper touches on the concepts and intellectual trends that have been searched or written in relevance to the role of culture in preserving the identity of Jerusalem. It deals with an overview of the cultural history of Jerusalem from the Ottoman era until today, in the context of forming a knowledge background for the reader to help in understanding the distortion presented in the Israeli narrative. Therefore, it is significant to shed light on the Israeli occupation's attacks on the cultural life in the city and focus on the dangers that surround it and its national identity (Hickman, 2015).

The study explains the role of culture as a soft power in the context of the Palestinian-Israeli conflict expressing several components of the national identity, and showing its role in the struggle over the identity in the holy city. By reviewing in a comparatively critical approach the cultural activities in Jerusalem and the role that these activities play in preserving the Palestinian national identity in the city. The relationship between culture and identity is reciprocal, so culture is an essential factor in the components of the national identity of nations (Khalidi, 1977).

Soft power in foreign policy is the capacity to coax rather than force people's cooperation, especially in foreign affairs (contrast hard power). In other words, using attractiveness and appeal to influence others' choices is part of using soft power (Gray, 2011). The capacity to persuade people to your cause by political, moral, or cultural influence, as well as occasionally using deceptive economic means, is known as soft power (Taşkaya, 2011).

Numerous professionals and academics have thoroughly and critically examined the idea of "soft power" to investigate the ambiguity and constraints in the idea of soft power, and a variety of works have been produced. Soft power has been the subject of several academic debates and discussions since the word implies a concept of power being "soft" and as a crucial tool for success in global politics (Mattern, 2005).

In 1990, Joseph Nye created the phrase "Soft Power." He puts out the notion that, in addition to physical power, "soft" power may be a crucial tool for enticing other countries to share goals. According to Nye, the best method to entice a nation is to promote cultural ideals through foreign policy, creating an intellectual attraction that will compel the nation to approach the other. To generate such interest, Nye recommends using literature, movies, cultural diplomacy, and other strategies. He thinks that soft power may play a significant role in the success of foreign policy endeavors.

In his 1990 paper titled "Soft Power," Nye notes that the importance of hard power in the global order is dwindling. He lists many causes that have diminished the importance of a nation's physical power, including economic interdependence, transnational players, nationalism in weak governments, the expansion of technology, and shifting political concerns. In addition, it is doubtful that physical power can sway other countries.

In the recent past, the concept of 'soft power' has faced criticism from some scholars and academicians. Niall Ferguson (1991), in one of his critical examinations of the concept, said that soft power is too 'soft' to achieve national interests. Takeshi Matsuda (2007), a professor from Stanford University, said that the use of soft power should be based on bilateral cultural exchange in foreign policy and not just on unilateral cultural imperialism. Janice Bially Mattern (2007), in her article published in the Journal of International Studies, suggested that the notion of power being 'soft' is delusional. She asserted the fact that any piece of art for cultural attraction, be it literature, films, music and other forms of public and cultural diplomacy, has a 'representational force' behind it, which is responsible for the representation of the country.

Culture plays a major role in preserving human history of peoples, and in shaping national and patriotic feelings. The concept of culture has evolved throughout history and to this day, and

wars have had an impact on the development of cultures and the extinction of other cultures. Cultural legacies have witnessed a development in presentation methods as a result of advances in technology, and the times have kept pace with many developments so that cultural activities have become based on interesting and exciting means that affect the conscience (Lapidoth, 1994).

The cultural issue has always been a priority for the Israeli occupation in occupied Palestine in general and the city of Jerusalem in particular. The Israeli authorities have attached great importance to the cultural factor in Jerusalem and therefore worked to establish many cultural centers in the city to change the cultural character and the national and religious identity of the city, such as museums, photo galleries and cultural clubs. For example, the occupation established 18 recognized museums according to the Museums Law, and there are still many museums and cultural activities under construction (Mendel & Steinberg, 2011).

The Israeli authorities closed the Orient House on July 28, 1988 on security pretexts, but allowed it to be reopened in July 1992. Faisal Al-Husseini rented the entire house after he became responsible for the Jerusalem file in the Executive Committee of the Palestine Liberation Organization*. On October 26, 1992, the Orient House opened its doors to welcome foreign guests visiting Jerusalem. The Israelis did not feel comfortable with the activities carried out by the Orient House and saw it as a threat to their plan to Judaize all of Jerusalem, which they insist on considering it as their eternal capital and decided to close it again. On April 26, 1999, the government of Benjamin Netanyahu closed three offices working through the Orient House in East Jerusalem, and there were many objections from Arab countries and from several countries in the world to this measure, so the Israeli Supreme Court issued a ruling to stop the closure decision, but the Ariel Sharon government ordered the Israeli police to occupy and close the

Orient House on August 10, 2001, and confiscated its documents, papers, research, studies, arrested seven of its guards, removed the Palestinian flag and replaced the Israeli one.

Hence, the importance of the study appears in seeing what is presented, marketed and published to instill in the hearts and minds of museum visitors and participants in Israeli cultural activities against Palestinian cultural activities in Jerusalem. Israeli activities aim to change the city's culture by marketing false narratives that seek to distort the Palestinian cultural scene among all visitors to the Holy City, regardless of their sects and beliefs, and to market the fabricated Zionist cultural narrative of the Holy City, which must be confronted and refuted scientifically and humanly (The Nationalism project, 1999).

As a Palestinian concerned in the field of culture and in contact with Palestinians bodies specialized in this field, I observe Israeli counter-cultural activities negatively affecting the cultural view in Jerusalem. I am aware of Islamic and Christian perspectives on the methods and curricula of the cultural activities of the Palestinians in the Holy City and the methods and narratives of the Israelis at the same time. Combining such factors, the research helps in assessing the situation, the weaknesses, the possibilities for development, and increases the reader's awareness of what the Palestinians are facing in Jerusalem.

Many difficulties were faced in conducting this study, in terms of the difficulty of accessing information without raising suspicion on the Israeli side, and responding to reach an objective opinion. Also, doing this study depends largely on the method of observation and observation through field trips, and the method of interview, which required time and effort. The study attempts to cover all aspects related to the field in question, to reach results that benefit and develop Palestinian cultural work, and help protect the cultural identity of Jerusalem so that we resist culturally the intensive work of the Israeli side to Judaize Jerusalem. Such responsibility

begins with an individual approach through developing self-knowledge of the cultural identity of the city, then it develops collective and cumulative work in the dissemination and development of knowledge in a more united and strong formulation (Baruch, Jubel & Kodesh, 2017).

With the passage of 55 years since the occupation of Jerusalem, and a long struggle with the Israeli occupation over land, culture and identity, the Palestinians are fighting this conflict in several ways and tools, and the cultural field is one of the effective tools of civilian resistance, through which the Palestinians can develop to preserve their identity and the identity of the city. In order to advance in this field, aspects of the cultural conflict must be revealed, the extent of the Judaization of cultural identity needs is being researched by identifying the narratives presented by the occupation through its tools and cultural activities, and revealing weaknesses and strengths for the advancement and development of Palestinian capabilities in this field (Van Leer Jerusalem Institute, 2017).

1.2 Problem Statement

The formulation of the Palestinian national identity of Jerusalem through the cultural gateway to the city constitutes a cultural problem that occupies a part of the Palestinian-Israeli conflict over Jerusalem through various cultural fields such as festivals, activities, museums...etc. To express the right of the Palestinian people in the city of Jerusalem and its role in developing it to preserve its Palestinian national identity, I conducted this study in an attempt to examine the Palestinian cultural effort against the Zionist cultural narrative in the city through the various Palestinian cultural activities. The study seeks to answer the following question:

What is the role of Palestinian cultural activity in Jerusalem in preserving the contemporary cultural identity of Jerusalem?

1.3 Research Questions

The main question of the study is: What is the impact of Palestinian cultural activities in Jerusalem on preserving the contemporary cultural identity of the city of Jerusalem?

The following questions arise from it:

- RQ1: What is the relationship between identity and culture?
- RQ2: To what extent have cultural activities in Jerusalem contributed to expressing the Palestinian identity?
- RQ3: To what extent have cultural activities contributed to resisting the Israeli occupation of Jerusalem?
- RQ4: What did the Palestinian cultural scene look like during the Ottoman era through the British Mandate until today?
- RQ5: To what extent have Palestinians succeeded in preserving their identity through Palestinian cultural activities in the city by addressing the change in geography, demography, names, organizational and building laws, structural planning, and systematic plans to Judaize Jerusalem?

1.4 Research Objectives

- 1) Shedding light on the conflict over the cultural identity of Jerusalem in an intensive and different way from traditional methods
- 2) Explain the ability of Palestinian cultural activities in Jerusalem to present a counter-narrative to the Zionist narrative about the cultural identity of the city.
- 3) Clarify the importance of Palestinian cultural activities in the Palestinian-Israeli conflict over the city of Jerusalem
- 4) Assess whether the Palestinians have succeeded in preserving their identity through Palestinian cultural activities in the city of Jerusalem by addressing the change in geography, demography, names, organizational and building laws, structural planning, and systematic plans to Judaize Jerusalem.

1.5 Research Significance

This study provides insight into the impact of cultural activities as a soft force in preserving the Palestinian identity of the city of Jerusalem and its importance. As cultural activities have proven their significance for the long-term preservation of Palestinian identity and therefore, Palestinians need to adopt the cultural field in the city of Jerusalem in a more systematic way. By conducting this study, I try to show what the Palestinians have achieved and what they should do more to promote the strategic goal of preserving the Palestinian identity in Jerusalem. Besides, this study also helps them identify and solve the problems facing decision-makers in this regard. This study also creates awareness of the importance of cultural activities. This study is

significant for other researchers because they will be exposed to the examination of the role of culture in preserving the Palestinian identity in the Holy City.

The importance of this research, upon completion, is divided into two parts: theoretical and practical. Theoretical contribution: The current study tests the relationship between the impact of the soft power of cultural activities on the Palestinian identity of Jerusalem. The structures were carefully selected, from the studies, and were not combined into a single framework as this research suggests. In addition, examining the relationship between the selected structures does not only add to the body of knowledge, the general literature but testing the research objectives provides knowledge of new proposals about the perception of Palestinian society towards cultural activities on the national identity of the Palestinian people in Jerusalem.

The practical contribution after the completion of this research is of practical importance, not only to the Palestinian community and decision-makers, but throughout the Arab and Islamic world, because it is known that the results of this research reveal the perceived truth of what these countries should offer to support the steadfastness of Jerusalemites in the face of Israeli cultural confrontation in the city. It also highlights the importance of cultural activities in building bridges of cooperation between the Palestinians in Jerusalem and the Arab and Islamic peoples who consider Palestine their cause because of the great importance of Jerusalem in the Arab and Islamic world in general. Finally, the results of this research are useful for policy makers to prepare an innovative method for Palestinian cultural activities in Jerusalem and preserve its Palestinian identity of the city which includes the three largest monotheistic religions.

1.6 Study Hypotheses

The study started from the assumption that culture is a vital component of self-expression, in preserving and strengthening the Palestinian identity of the city of Jerusalem, and that it has a vital role in deepening national sentiment and resisting the Israeli occupation. It also relies on another hypothesis, which is that the occupation regularly uses multiple means and methods to change the cultural identity of Jerusalem, and impose its identity on the city. Cultural activities are considered one of the tools for presenting the Palestinian narrative in line with its political interests, in an ideologically directed manner, even if it is imperfect as a result of the reality of the occupation.

On the other hand, Palestinian cultural activities suffer from an insufficient interest in the city, as well as a deficit in the ability to balance the parallel cultural activities of the Israeli side, for many reasons such as weak financial capabilities, the bitter reality imposed by the occupation, in addition to the humility of experience and the absence of vision in this field. These factors affected the extent of the Palestinians' ability to achieve success in the field of adapting cultural activities to preserve the Palestinian identity of the city of Jerusalem and put into question the extent of their success in exploiting it as a soft force in this field.

1.7 Study Methodology

Due to the presence of several chapters in the study, which require a different research orientation, more than one research method is used:

- I. **Qualitative research method:** This method sought to understand situations or phenomena, which were difficult to transform into data that is quantitatively studied, as it was difficult to disassemble the concept of culture into quantitative parts that are calculated to reach conclusions, but to seek to understand this by conducting interviews. The interview comes to assist in understanding the circumstances surrounding some cultural activities and the methodology of their work, in terms of available possibilities, the obstacles, the method of work, and asking questions about points that were considered controversial and need a broader understanding to reach objective opinions about what is presented. Interviews were conducted with directors of organizations working in the cultural field, employees of cultural centers and guides who have experience in museums, and personalities familiar with the work of the museums being researched, without being employed in them.
- II. **Exploratory research method:** This method aims to explore the phenomenon surrounding conditions, and to identify its various aspects and dimensions. This method is used in class general surveys of cultural activities in field research, by resorting to observation and monitoring to see the work of cultural centers. My subjective feeling in this context and my vision of the existing cultural activities are involved, to some extent, from observing the level of these activities and evaluating their ability to preserve the Palestinian cultural identity of Jerusalem, guidance and performance methods, and searching for the narrative presented by those activities, to reach a vision critical of cultural activities in the city and to draw the conclusions needed for research.

- III. **Previous studies:** It is based on previous studies and what was written in the literature in the chapter. Theoretical and intellectual study, by looking at the writings of thinkers, researchers, and figures involved in the Jerusalem issue, to gain an in-depth understanding of the concept of culture and identity, and the cultural identity of Jerusalem and its components. While history books and research articles are relied on in the historical preamble and international agreements will be based in addition to other research in the field. In this regard, I return to some historical references, in a critique of historical aspects of the Israeli cultural narrative in Jerusalem.

1.8 Data Collection and Analysis

In the context of examining the Palestinian-Israeli conflict from the point of view of cultural activities in the city of Jerusalem as a tool of soft power to preserve the Palestinian identity of the city, the data that is collected to solve the Palestinian identity of the city of Jerusalem are:

- I. **Cultural activities in the city:** They are inspected and the mechanism of work in them, and how to recruit them to present the Palestinian cultural narrative in an orderly and sequential manner.
- II. **Presentation methods:** They are the methods through which these activities progress, telling them, through in-kind writing boards, summary writing boards, technology screens, films, photos, quotes, recreational activities and others. These methods have an essential role in presenting the narrative of those activities.
- III. **The method of communication with the public:** This is done through the nature of the implementation of activities, educational activities for school students, variable presentations, seminars and lectures. The capabilities of guidance and the method of

dealing with the public through the institutions and cadres that carry out these activities, and to provide guidance for organizers of such cultural activities.

- IV. **The narrative of cultural activities with their institutions and cadres:** It is the message of cultural activity in Jerusalem, the goal it aims at, the method of criticism, my critical opinion on cultural activities and their presented narrative, and the extent of their impact on preserving the Palestinian identity of Jerusalem and the extent of the success of those efforts.
- V. **The method of interviews:** This refers to the means of collecting primary data, and there are many types of these interviews including Structured interviews: Question topics and timing are determined in advance. Semi-Structured Interviews: Some questions are pre-scheduled, while others are not. Unstructured interviews: There are no predetermined questions. I used the method of structured interviews, where I identified a predetermined set of questions on the subject of the study.

CHAPTER TWO

THEORETICAL FRAMEWORK

2.1 Identity Concept

Identity is defined as a combination of social and cultural characteristics shared by individuals and based on which one can distinguish between one group and another (Aghabi, Bondokji, Osborne, & Wilkinson, 2017). Factors; Such as race, socioeconomic class, political opinions, moral attitudes, and religious beliefs determine identity. It is worth noting that identity is affected by several characteristics that are beyond the control of individuals; Such as height, race, socioeconomic class, political opinions, moral attitudes, and religious beliefs. The identity is the reality that includes the facts, the inclusion of the nucleus on the tree in the unseen. The identity of a thing is its constants that are renewed and do not change, manifest and reveal a self without leaving its place for its opposite, as long as it is still alive (Leonardelli, Pickett, & Brewer, 2010).

Researchers and philosophers have different definitions of identity. Shayegan (1993) defined it as the truth that includes the facts, the identity of a thing is its constants that are renewed and do not change. Manifest and reveal the self without giving up its place for its opposite, as long as it is still alive (Ibarra & Petriglieri, 2010). While Palestinian researcher Faisal Darraj believes that a person's identity grows when its owner feels an external threat and remains dormant in the absence of the threat and that the strong party does not care much about his identity, because his strength represents his true identity, and even when he tends to express

his identity, this stems from confirming his strength and superiority. In the end, the identity of the individual is limited without specifying his name, his family, and his work environment (Darraj, 2010).

The formation of identity is due to self-awareness, at the level of the individual and the group, as well as the awareness of having specific characteristics that distinguish the group or individual over the other (Hall, 2004). The American thinker Samuel Huntington has developed personal criteria that determine identity, such as age, gender, ancestry, etc., and cultural criteria such as religion, history, civilization and language, and regional criteria such as country, region, region, political criteria, economic characteristics, and social characteristics (Huntington, 2000). If the individual or group is in a state of conformity with these criteria or traits and identifies himself with them, then these elements will be the components of his identity (Mahdi, 2009).

Abu Nada (2014) indicates that identity is changing and subject to the action and will of the individual, and not to the dominant social or political forces, so the conflict threatening identity becomes a main reason for its revival, while there is another sociological approach with a functional view in the definition of identity, so it turns out that identity is the product of a path and inheritance. Historically, social institutions play an essential role in shaping this identity. National identity begins at the level of individual consciousness and later produces a collective identity as a result of the interaction between individuals and the social system, to do so based on national consensus instead of a struggle over culture, history and politics.

English philosopher and political thinker born in 1632, John Locke, refused to consider that the mind is the only determinant of human identity, he saw that identity is formed from experience and the senses because the human being is born as a blank page, shaped and depicted by daily practices and acquisitions from experience, which constitute the true identity of the

human being (Huntington, 1993). While the philosopher René Descartes considers the mind and thinking to be the identity of the person as a characteristic of the human being (Nasab, 2015.).

While the distinguished Palestinian thinker and professor of comparative literature at Columbia University, Edward Saeed, considered that identity is an unstable compound, but rather consists of different elements and heterogeneous heritages, and identity is a vital, dynamic compound, nourished by cultural elements (Saeed, 1994). The discovery of the contradictions of identity helps to define the features of identity definitively, for identity cannot exist alone and without a set of contradictions, rejection factors, and opposite factors. The Greeks contrasted with the barbarians, and the Europeans contrasted with the Africans (Saeed, 1993).

2.2 Identity and Conflicts

Exposure to external aggression or a threat to the individual is a very powerful driver of national identity, and without the presence of this threat or aggression from a competing external identity, the national identity of people's remains in a state of dormancy (Kowert, 2012). The nature of the external threat determines the identity of the identity and determines the extent of its ability to effectively confront or inability to confront this threat that affects the identity, so that the response to this threat is manifested by preparing the national identity for self-criticism and restoring the composition of its elements, by focusing on the factors of strength in it and excluding weakness points (Darraj, 2010).

Talking about collective identity, according to Ibn Khaldun, is a vivid example of the collective tribal identity based on organic, political and cultural ties, an identity that is based on the unity of destiny and blood, and even goes beyond that to social and geographic ties, and these are the elements that crystallize in the individual the awareness of the public interest (Mohammad, 1988). And the common that brings him together with his tribe. The collective identity, according to Ibn Khaldun, has two factors in determining the identity of the individual, as it includes the element of inheritance, awareness and feeling (Abu Nada, 2014).

Therefore, the existence of any problem within a society regarding its national identity leads to the division of this society into multiple identities. This problem of identity threatens the entity of society and hinders and leads it to a struggle over identities and thinking of separation (Wodak, 2009). The problem of identity weakens society and prevents it from achieving its common political and economic goals, and in the case of a homogeneous society with a collective identity under hegemony, oppression and corruption, a feeling of marginalization,

alienation, indifference and selfishness will be generated in it, which will translate into violence against the society that leads to rebellion and revolution against the existing regime (Anholt, 2007; Abu Nada, 2014).

Many countries were subjected to colonialism, which tried to impose its identity on them, such as Ireland, Africa, even the United States of America was not able to impose a unified identity on its residents, as many of its residents go back to their origins, which made it a state of fragmented and disjointed identities (Aghabiet al., 2017; Leonardelli et al., 2010).

Algerian experience, which was subjected to the French occupation from 1830 - 1962, with its accompanying imposition of the French language and culture, and campaigns to preach the Christian religion, which led to the emergence of antibodies such as the Algerian Muslim Scholars Association (1931 - 1956) carrying the Arabic language logo The language of Algeria, and the Islamic religion and its religion are factors that preserve the national identity of the Algerian people and oppose the cultural identity that the French are trying to impose on the Algerians (Almokhtar, 2015).

In the context of the Palestinian-Israeli conflict, and according to the Palestinian thinker Rashid Al-Khalidi, Europe and the Zionist movement in its early years believed that Palestine was a land devoid of population and agriculture was scarce, this is what prompted Zionist thinkers, such as Theodor Herzl, to promote the saying, “A land without a people for a people without a land.” (Khalidi, 1977).

Many researchers when writing about Palestinian history rely on foreign or Zionist sources. Many Jewish researchers selectively present information, during which they expressed the absence of the Palestinians and described them as a group of Arabs who inhabited the land of

Palestine. According to Edward Saeed, these researchers ignore Palestinians and do not give them the right to present their narrative because they are not existed (Saeed, 1993).

Identity in times of conflict finds itself clinging to certain characteristics that were and still distinguish them as axioms, without their owners seeking to prove them in times of peace, and when identity is exposed to the risk of looting or disappearance, these characteristics are used to defend it, protect it, and increase its positives, the question arises who are we? And what are we as a group about other groups that threaten our identity? This prompts the owners of the original identity to be interested in finding a formulation of their threatened identity to preserve it (Dahbour, 2003).

By analogy with the current situation of the Palestinian identity, it can be noted that through research and studies on the Palestinian identity, it has grown, and the awareness of it has increased as a result of the Palestinian-Israeli conflict (Saeed, 2006). The presence of the current Israeli settler colonialism necessitated a reaction of the Palestinians to defend their identity, in many contexts such as language, local products, religious places, cultural heritage ... and others, which is similar to the Algerian experience with a slight difference represented in any religious evangelization, where the Israeli occupation did not resort to inviting the Palestinians to convert to the Jewish religion, but it represents a danger to the religious places themselves, and from here the religious complex appears as part of the Palestinian-Israeli conflict for any defense of identity as a means to defend sanctities (Al-Mukhtar, 2015).

The Palestinian culture is one of the lively means of soft defense of identity in the face of the threat posed by the occupation Cultural activities aim to reconsider the aspect of the Palestinian identity and try to formulate a Palestinian narrative that confronts the Israeli one.

2.3 Culture Concept

The concept of culture includes several definitions and concepts, and this concept has developed over the years (Spencer-Oatey & Franklin, 2012). The culture is associated with the Arabic language with intelligence and acumen, and scholars have put many definitions of culture. The British anthropologist Edward Taylor in 1871 stated that “Culture is that concept, which includes knowledge, beliefs, art, morals, law, custom, and all other capabilities and habits, which are acquired members of society. This phrase developed with the years, so the concept expanded in the book of the classical era to the manifestations of material, intellectual and moral progress (Tylor, 1871).

In 1982, the World Educational, Scientific and Cultural Organization (UNESCO) defined culture as “all the spiritual, material, intellectual and emotional features that characterize a particular society or social group, and include arts, literature and ways of life, as well as basic human rights, value systems, traditions, beliefs and culture (Arizpe, 2015)”. It is what gives man the ability to think about himself, and makes him a being characterized by humanity represented by rationality, the ability to criticize, and moral commitment, and through it he is guided to values and exercises choice, and the search for new meanings, and the creation of works in which he surpasses himself.” Here, it can be concluded that culture is a set of experiences, experiences and achievements attached to language and knowledge, and through which identity can be distinguished (Nielsen, 2011).

Arab League Educational, Cultural and Scientific Organization (ALECSO) stated in the “Comprehensive Plan for Arab Culture” issued by the organization that: “Culture includes the sum of intellectual and artistic activity in its broad sense, and the skills related to them or aided

by means. It is linked to all aspects of the activity. The other social group is affected by it from a certain one on which it is assisted” (Rico, 2022).

Culture organizes all the distinctive features of material, spiritual, intellectual, artistic, and emotional, and includes the sum of knowledge, values, and moral commitments established in it, methods of thought, aesthetic, artistic, cognitive, and technical creativity, ways of behavior, behavior, expression, and ways of life, as well as human aspirations for ideals (Kuper, 2000). And his attempts to reconsider his achievements, and the constant search for new meanings for his life, values, and future, and the creation of everything that surpasses himself. By culture, man distinguishes between values, exercises choice and expresses his core self, and is aware and knows that it is an imperfect project, but it is on the way to perfection (Ali, 1985).

There was nothing new in the definition of ALECSO about the definition of UNESCO, as it was quoted from it, and the definition of UNESCO at the beginning is a clearer phrase than the definition of ALECSO.

Edward Saeed considered culture as an idea closely linked with freedom, as it is a free idea. From this point of view, belief in free culture and its independent idea has become an integral part of the struggling spirit of the educated thinker, which is what makes the cultural struggle burn in his chest until his last breath. However, the freedom associated with culture is not free, as there are internal controls that restrict writers and thinkers that push them to give and produce. Culture is an idea whose permanence transcends its enemies and their presence in the reality of life and believes that it has supporters who emerge over time (Saeed, 1993).

Edward Saeed developed the concept of culture and the intellectual within the comprehensive concept of man, and this came from his belief that man is a living, active and productive being of culture and he must activate it in society and bear its burdens, and his vision

of culture came close to its English concept (Shaheen, 2005). In the opinion of Turkmani (2010) that the educated person confronts force with a discourse of truth, and he must tell himself and his followers the truth. The intellectual, according to Edward Saeed, is characterized by the openness of mind, by expressing this openness with globalization, to get out of the constants that characterize man since birth, such as language and nationalism, to see the reality of culture among others (Saeed, 2004).

As for the political aspect, which is not easy to retreat from, Saeed (2004) believes that the intellectual needs a kind of relative independence that isolates him from some external pressures, such as belonging to various institutions and groups, so that the intellectual is free to formulate his cultural views freely so that he tells the truth in face power. In most cases, the employee needs to be dissenting at a time when work is marketing everything to us, and this opposition will allow him to be a good critic and make more in-depth judgments on matters, thus developing thought and promoting human effort (Saeed, 2006). The strength of culture, it lies in confrontation and dialogue, providing answers and quick responses to new and urgent (Taha, 2003).

This leads us to the conclusion that the intellectual is someone who has to be well-versed in a range of subjects to be open-minded, capable of forming an opinion that is more realistic and sensible, and able to organize thinking that aids people around him in deciding their alternatives.

2.4 Cultural Identity

Cultural identity is a term that is formed and developed, not ready-made. Cultural identity grows and thrives through the experiences of its owners, whether they have won and progressed or been defeated and experienced suffering, this term also grows through contact with other cultural identities (Chambers, 2008). Cultural identity brings together what is common in language, culture, religion, collective psychology, and attachment to a specific land..etc. Building a cultural base, instilling the spirit of criticism and dialogue, respecting dissenting opinion, benefiting from modern developments, and criticizing the culture of the others are all necessary elements for building a strong cultural identity (Shehayeb, 2010).

The relationship of the self with cultural production is a reflection of identity and culture, and it is obvious that the thinking self is what leads to cultural production. The relationship between these two terms is complicated relationship, and defining the identity and content of identity requires tools, the central part of it is the culture of peoples. From this point of view, culture can be considered one of the intellectual and civilized human components and characteristics, and therefore it is considered an element that also defines identity since culture is a tool that works to crystallize and express identity in a deep way (Shehayeb, 2010).

The strength or weakness of identity is determined or evaporated according to the reality of the culture in the country in terms of strength, weakness, and depth. Therefore, cultural identity means the sum of the intellectual, social, and historical characteristics and characteristics that characterize the cultures of different human groups, and culture is the factor that distinguishes these groups from others (Aronczyk, 2013). The strength of culture is measured by the extent to which it includes many of the elements that fall into it (Darraj, 2003).

According to the above, elements of cultural identity are limited to a special history, which includes historical stages of different dimensions and has effects on the group, the language and symbols circulating between members of the same group, and formulates the common identity, which represents a different life experience that reflects a mixture of customs, social traditions and religions, in addition to heritage. The factors of literary, scientific, and artistic of that group, produce an intellectual legacy in the fields of knowledge, literature, art and science, and these elements represent special features that play a pivotal role in shaping the cultural identity of groups.

2.5 Palestinian Identity

Palestinian identity has never been the product of a specific reaction, event, or period of time. Palestine is replete with many events throughout history that constituted a multicultural and multi-religious heritage; it is the cradle of religions and the land of the prophets (Sa'Di, 2002). The collective identity of the Palestinian people has grown and matured through continuous development throughout history. Palestine has been subjected to many waves of occupation and colonialism, and the world powers, old and new, have alternately occupied it, in an attempt to control it. This formed the Palestinian identity that was influenced by the historical, political and cultural context of the Palestinian land and was a reflection of it and a cause of a new old conflict in which Palestinians dispute their identity and historical right in Palestine and Jerusalem (Abu Nada, 2014).

The modern formation of the Palestinian identity dates back to two main phases, the first being the post-end phase of the Ottoman rule at the beginning of the twentieth century and the beginning of the British Mandate phase, which was characterized by confrontations between the

living forces of the Palestinian people such as the peasants against the first settlers, which started of the internal communal feeling of a unified Palestinian identity against Infiltration by an outside party trying to steal territory (Khalidi, 1977).

Awareness of Palestinian identity was expressed through dozens of newspapers published in Palestine, Damascus, Beirut and Cairo, and hundreds of articles in those newspapers that expressed the role of the Zionist movement in obliterating Palestinian identity. Here, it should be noted that the Palestinian interaction was different from the Ottoman and Arab dealings with various issues, and this framing later became an essential part in defining the Palestinian identity and confronting the Zionist narrative in this field. During this stage, the Palestinian identity was linked to religious feelings and Arabism (Khalidi, 1997).

The second stage from 1948 – 1964 was known as the stage in which the Palestinians were scattered across the land and was later called the years of loss after the catastrophe that befell the Palestinian people, and the state of displacement and asylum (Al-Shuaibi, 1979). This stage led to the formation of the contemporary Palestinian cultural identity, and then it was a paving stage for the formation of the political identity of the Palestinian people.

The Palestinians have combined efforts to preserve their identity and existence and to build a collective memory to become an alternative to their stolen land after the defeat of 1967, the subsequent death of Gamal Abdel Nasser, and the increasing suffering of the refugees in the camps, and the pursuit of Palestinian guerrilla action wherever it is found, at a time when the Arab national identity has declined among the Palestinians. On the other hand, the trend toward Palestinian identity was strengthened (Abu Nada, 2014).

The Palestinian identity was strengthened in the period of the first and second intifada, as the process of adhering to and expressing the Palestinian identity was manifested at its best in

times of crisis. While this strengthening declined in the wake of the Oslo Accords, and the emergence of the Palestinian political division between Fatah and Hamas, these divisions had a significant negative impact on the Palestinian identity, as they emptied it of many meanings represented in the unity of the nation, people and land (Bseiso, 2007).

On the other hand, there are opinions claiming that these divisions supported the Palestinian identity, as they established an additional political pluralism in the scene, which contributed to increasing the strength of the Palestinian identity. While there is a third opinion that believes that belonging to Palestine and its identity is the experience of the Palestinians distributed among the diaspora, exile and steadfastness since 1948, which carries a cultural and political dimension to it as an issue, and an Arab dimension that represents the fundamental basis of Palestinian identity (Darraj, 2010).

We conclude here that the three factors mentioned (national memory, experience, and the will to liberate the land) are crucial in the Palestinian identity, the existence of a collective memory in a common national struggle and its repercussions, then the experience that followed the major historical events in the Palestinian cause in both 1948 and 1967. These stages of suffering for the Palestinians, the emergence of hope and the quest to establish a homeland, and overcoming the ordeal led to Palestinian emanation of a national spirit. Therefore, culture played an essential role in observing memory, working to revive it, and expressing its results, so it was natural for Palestinian culture to express hope and the serious pursuit of liberation.

2.6 Palestinian Identity and Culture

The continuous cultural presence of the Palestinian people throughout history has developed a cultural heritage in multiple and continuous forms on the Palestinian land, thus linking a close relationship between Palestinian culture and identity. This has appeared in various sectors such as sciences and various knowledge, so the Palestinian created the arts and contributed to human civilization with what he left of popular heritage, clothing and embroidery, which are cultural manifestations that need to be protected as they are firm evidence that confirms the Palestinian identity (Al-Saafin, 2003).

The Palestinian intellectual succeeded to a large extent in recruiting the cultural heritage available on the Palestinian land and the society there in formulating a framework for the Palestinian identity, and accordingly, there was a Palestinian culture and a Palestinian intellectual who represented the living incubator that expresses, supports and develops the Palestinian identity so that it remains and perpetuates. The Palestinian intellectual has played an effective role in adapting and shaping intellectual differences and pluralities of the people to be a lever for national identity under the title of land as an immutable intellectual principle. A strong and conscious memory is a key factor in the Palestinian culture and the personality of the educated. This memory pushes educated people to persevere amid conflicts until it has become a safety valve from being lost in exile (Amr, 2003).

Palestinian culture has proven an active role in preserving the Palestinian identity and in resisting the occupation, and this has been prominently shown in Palestinian literature, which has long emphasized steadfastness, resistance, clinging to the land and other concepts of adherence to identity. The names of prominent intellectuals such as Ghassan Kanafani, Samih al-Qasim,

Tawfiq Ziyad, Mahmoud Darwish...etc, their literary works that have been associated with Palestinian literature have been an essential confrontation wall in the Palestinian-Israeli conflict (Dahbour, 2003).

The prominent Palestinian thinker Edward Saeed believes that the cultural character constitutes one of the tools for preserving the Palestinian identity and its survival in terms of Palestinian literature, art, theatre and speech. Culture is an integral part of the Palestinian resistance against attempts to obliterate, marginalize and exclude. It is the responsibility of intellectuals to question the authority and present cultural alternatives that represent tools of steadfastness and resistance. The Palestinian cultural heritage chronicles and establishes the historical extent of the Palestinian presence in the land of Palestine (Saeed, 2006). Culture has proven to be a tool of resistance capable of spreading hope and inciting steadfastness. Therefore, it is necessary to work on developing cultural tools and expanding their fields, to support one's capabilities in the cultural confrontation with the occupation to defend one's identity.

2.7 Palestinian Jerusalem, identity and culture

Many factors form the cultural identity of the Palestinian city of Jerusalem share, including the different concepts of identity and culture, and the combination between them. The Arabic language and symbols distinguish the Arab-Palestinian identity of the Holy City (Al-Arif, 2010). The language has its connotations in the names and the human connection to the place, which may have been affected by the continuous attempts by the colonialists to introduce other languages and alternative words, which are factors that had an impact on the identity of the place in one way or another. Among these Arabic words and slogans are the Dome of the Rock, the Church of the Holy Sepulchre, the Damascus Gate, the Mount of Olives, the Wall of Jerusalem

... etc., and Palestinian symbols such as the Palestinian dress, embroidery, ceramics, which are words and slogans that indicate the cultural and linguistic heritage of the place, which once mentioned refers to a city Palestinian Arab Jerusalem (Abdel-Karim, 2010).

The city of Jerusalem is characterized by a historical national memory. Many nations and colonizers have taken turns in the city of Jerusalem, which are historical covenants and eras dating back to 3000 BC until today, which are the periods whose architectural and cultural effects left their distinctive impression on the city, and this is an issue that was the subject of research and discussions within the framework of The Palestinian-Israeli conflict, to respond to the Israeli narrative that reviews the Jewish presence in Jerusalem from the time of King David (993 BC - 922 BC) until the year 70 AD after the destruction of the Second Temple, which aims to link this presence with the right to return to the city after two thousand years of Diaspora and Homelessness (Al-Asali, 2010).

While other distinguished historical events were associated with the city of Jerusalem, they were closely linked to the Palestinian identity and the history of the modern Palestinian-Israeli conflict, such as Al-Buraq Revolution in 1929, the fight against the occupation in 1948, Deir Yassin massacres, the occupation of Qastal village, and the martyrdom of the leader Abdul Qadir Al-Husseini, then the occupation of West Jerusalem and its declaration Capital of the State of Israel.

The subsequent occupation of the rest of the land of Palestine in 1967, including East Jerusalem, where Israel imposed the reality of annexation and residency laws specific to Jerusalemites, by imposing the Israeli identity that authorizes them to reside in Jerusalem, and the Jordanian passport as a travel document without obtaining citizenship, while the clearest indications of the Palestinian character and identity in Jerusalem is their participation in the first

and second intifada and all the donations made by the Palestinians to finance the actions against the Israeli occupation to the city (Yassin, 2010).

The Jerusalemite cultural heritage, which consists of personalities, forums and cultural centers, constituted a milestone in the formulation of the Palestinian identity of the city of Jerusalem. Distinguished Jerusalemite writers and thinkers emerged, and pioneering cultural institutions in the cultural field set their sights on reviving cultural action in the city. Among the cultural names that worked carefully in the direction of preserving the Palestinian identity by enriching its cultural character in Palestine, and wrote about Jerusalem and formed an essential part of its cultural identity, are Khalil al-Sakakini, Aref al-Aref, Ibrahim Johar, Isaaf al-Nashashibi, Isaac al-Husseini .. etc. This cultural heritage continues to grow with the emergence of new young writers and new publications alongside the city's great writers (Darraj, 2010).

Cultural centers in Jerusalem contributed to the enrichment of the Jerusalemite cultural scene, the most famous of them were the Palestinian National Theatre, the Seventh Day Symposium, Yabous Foundation, Palestinian Center for Studies, Al-Quds University, Jerusalem center for Studies, the African Community Association, the Burj Al-Luqluq Foundation They are cultural centers and forums that appeared nearly thirty years ago, while other cultural forums appear and disappear in successive period (Odeh, 2010).

The daily life experience of Jerusalemites represented a cultural dimension that adds a special character to the Palestinian identity in the city, such as being in the city with its urban style, the way of dealing, the Palestinian architectural components of the city of Jerusalem, and the religious monuments as a religious historical complex that carries national symbolism, and plays a key role in the residents' relationship with the city.

The daily life reality and the legal situation that Jerusalemites live as stateless residents, have created them in a special situation that differs from the rest of the residents of the occupied territories, and the daily contact with the occupation forces raises the state of tension in the city as a result of the racist Israeli checkpoints and measures in the city, the difficulty of housing, and the laws of proof of residency. In Jerusalem, all of these policies affected the psyche of Jerusalemites and gave the Jerusalemite identity a special character (Darraj, 2003).

Jerusalemites have developed a special view of life and the future, as a result of a life full of confrontations and inconveniences, which may lead to their loss of hope and a dreamy future vision. The Palestinian in Jerusalem is trying hard to preserve his identity from a place and sanctities, and special heritage. As for the forces occupying his land, he finds himself facing special and complex life circumstances that affect his view of the place and the way of dealing with it, which produced a special cultural heritage that expresses the conditions of the city (Shouqair, 2015).

From the aforementioned theoretical review of the cultural reality of Jerusalem, we can conclude that there are factors that distinguish the cultural identity of Jerusalem. The city is a sacred place for three monotheistic religions, which made it a focus of political ambitions from global powers and made it a history full of occupation over and over again, and civilizations alternated over it one after the other. Throughout these eras, dense and diverse architectural legacy was left with many dimensions on society, as the city's existence remains in a state of constant conflict and confrontation with the occupier to this day, leaving important dimensions creating a special social, cultural and political character.

Many cultural activities in the city of Jerusalem appear suddenly, as a need and a cultural reaction to the practices of the occupation, such as the "I'm Not Afraid" initiative that was

launched in Jerusalem in 2016 and called for gathering to read and drink coffee at Bab Al-Amoud gate (Damascus Gate).

Active cultural institutions in Jerusalem face special challenges under the occupation. Cultural activities in Jerusalem are monitored, and are often subject to prosecution and closure, especially if the message of cultural activity is related to incitement against the occupation, or harms its Israeli authority and sovereignty. Cultural institutions do not have the legally guaranteed freedom to obtain the necessary funding for their activities, which is why they are forced to adapt to all restrictions to continue their activities and remain in a state of permanent conflict with the Israeli occupation in all aspects of life in the city.

The distinctive centers of the Palestinian Arab identity in the city of Jerusalem acquire a dimension and deep symbolism and attempts to cling to the Arabic language as the official language of the city makes it urgent. The Jerusalemite cultural identity results from the influence of the historical and daily lived dimension, which is based on the vision of the place and life in it, the expression of it with a special cultural product.

The Palestinian cultural product is manifested in many forms, such as the issuance of books that deal with the issues of Jerusalem, the opening of museums, the holding of art exhibitions that express the city, theatrical performances, the formation of artistic groups, the establishment of cultural festivals in the city that express its identity and connection with it, and other cultural activities that have contributed significantly major in the formation and development of the cultural identity of Jerusalem.

Chapter Three

Historical Overview

3.1 Jerusalem at the end of Ottoman Era 1840-1917

The Ottoman Empire took control of the land of Palestine in year 1840, after Palestine was under Egyptian rule for nine years under the leadership of Ibrahim Pasha, the son of Muhammad Ali. In the increase of European influence in Jerusalem, a policy that continued during the era of Ottoman rule, which continued after its restoration of control over the Holy City in the opening of consulates for European countries, which led to the continuation of missionary activities in the city (Manna, 2003).

Every country during the Ottoman era worked to protect its sects. Prussia and Britain granted protection to Jews and Protestants, which gave Jews and Christians opportunities to present their cultural perceptions. They also benefited from Ottoman regulation laws, specifically the Land Law of 1858, which allowed them to own property in Jerusalem and showed a class one of the major landowners, who in turn sold it later to foreigners who were subjects of the Ottoman Empire, especially the activists of the Zionist movement, which led to the emergence of the first settlements (Manna, 2003).

The area of Jerusalem increased greatly in the last period of the Ottoman era, and within the framework of administrative reforms. Jerusalem was separated from the state of Syria in 1872 to have an independent mandate directly linked to Istanbul, a decision that coincided with the doubling of the population of Jerusalem and the increase in its urbanization compared to

other Palestinian cities. Jerusalem is the de facto capital of the country, as the regulation laws were a major reason for increasing economic opportunities and opportunities for modern education (Tamari 2012).

A civilizational renaissance took place in the city of Jerusalem during the Ottoman era where hundreds of schools were built in Palestinian villages and the number of students increased. In the year 1882, the majority of whom were Jews and Christians reached about 3845 students leading the ruler of Jerusalem, Rashid Pasha, to open the Rashidiya School (Salhia, 2010). The postal system developed and a firefighting station were set up. Security and protection services were developed. A public park was established near Al-Maskoubiya, and the municipal hospital was established. As for printing, it began in the year 1840 in the monastery of the Franciscans, Armenians, and the Greek Orthodox and Jewish communities, which started printing religious publications that developed greatly to publish in many Arab newspapers, including the government newspaper Al-Quds Al-Sharif, and later in 1908, 12 new printing presses were opened (Davis, 2002).

These developments, which appeared in the city of Jerusalem as a whole, led to fundamental cultural changes that were reflected in the Jerusalem identity, and the development of cultural life came as a result of the spread of theatres, public cafes, music halls and sporting events. At the end of the Ottoman rule, a state of mixing and cultural interaction appeared among the majority of the sects. Religious occasions emerged in which the sects participated in celebrating each other, such as the season of the Prophet Saleh in April, the summer picnic in Saad and Saeed in July and August, the feast of Santa Mary from 31 July - 15 August, the feast of Shimon the righteous, or what is known as the Jewish Shatah (Tamari 2012).

The Ottoman period was characterized by modernity and development in most fields, at the health, educational and administrative levels as well. As for the cultural aspect, the city witnessed the establishment of printing presses and newspapers and the growth of educational life, the cultural scene developed with the emergence of theaters and cinemas. Khalil al-Sakini was one of the figures of this renaissance (1878-1953). He edited several magazines and newspapers, worked as a teacher and contributed to raising the level of education in Jerusalem, where he established many schools.

Muhammad Isaf al-Nashashibi (1885-1948), known as the writer of the Arabic language, he wrote and published many books and articles and took over the management of the Rashidieh School. His palace, bought by Dar Al-Tifel in 1986, was converted into a cultural center bearing the name (Dar Isaf Al-Nashashibi for Culture, Arts and Literature) and it is still located in the city of Jerusalem (Salhia, 2010).

3.3 Jerusalem under the British Mandate 1917-1948

Jerusalem fell under the British occupation in 1917, and Britain assumed the mandate over Palestine in 1921. Under the British mandate until 1947, the number of schools in Jerusalem reached about 205 schools, eight cinemas, 34 public libraries, and the number of societies and associations. The number of clubs registered in the city at the end of 1945 reached approximately 2023 clubs and associations.

In 1938, the Rockefeller Museum was opened to search for and preserve antiquities, and it was preceded by the opening of the Islamic Museum in the Al-Aqsa Mosque in 1923. There were also two radio stations in Jerusalem, the first was the Jerusalem station for Palestinian

radio, established by the Mandate government, and the second was the Near East station (Al-Aref, 2007).

During the British Mandate, many magazines and newspapers were published, the most famous of which was Al-Asma'i Magazine and Al-Arab Magazine. Several newspapers were also established, including Lissan Al-Arab and Al-Gama'a Al-Arabiya (Nuweihd, 1993). These radio stations, newspapers and magazines covered and activated the Jerusalemite cultural scene through publishing. Ali Al-Thaqafi greatly influenced the Arab world, as she invited and hosted many poets, writers, thinkers, and scholars from various Arab countries, as the Jerusalemite radio stations broadcast in the three official languages, which are Arabic, English, and Hebrew (Nuweihd, 1993).

Palestinian intellectuals during the British Mandate were not able to link the Palestinian identity at that stage with the past in a scientific and systematic manner, despite the many attempts in this framework (Al-Jabaa, 2003).

3.3 Jerusalem under Jordanian Rule 1948-1967

The Hashemite Kingdom of Jordan annexed Jerusalem in the year 1948, and thus the cultural and political manifestations flourished in the city, so cultural cafes spread all over the city such as Zaatara, Siam and Mina cafes in Damascus Gate (Bab Al-Amoud), and Al-Bashoura cafe in Al-Attarin market, which turned into a meeting place for intellectuals and politicians, where issues of politics and culture were discussed. And later, the New Horizon magazine appeared, which led to the crystallization of the literary movement and the development of the cultural scene in the city, in parallel with clubs, cinemas, and libraries. Al-Zahraa Street

constituted a cultural beacon in the city, as there was Jerusalem Cinema in the fifties and the offices of Al-Manar and Al-Jihad newspapers (Shukair, 2010).

As for Salah al-Din Street, it was active in the fifties of the twentieth century, and the newspapers Al-Difaa and Filastin, and there were many bookstores, the most important of which was the Muhtaseb Library, which was closed in the nineties of the twentieth century, and Dar Al-Hamra and Al-Nuzha Cinema. At this stage, the Arab Child House was founded on the initiative of Mrs. Hind Al-Husseini to care for the orphans of the Deir Yassin massacre, and the institution's works expanded to care for orphans throughout Palestine, Isaf al-Nashashibi House and Museum for Culture, Arts and Literature, this period was marked by a breakthrough in the social and cultural fields despite political repression. Education, economic and tourism activity was spread in it (Shukair, 2010).

In the mid-sixties, an order was issued by the Jordanian Ministry of Information to unify Al-Manar and Al-Difaa newspapers to be Al-Dustour newspaper, and to transfer the headquarters from Jerusalem to Amman, as well as to unify Al-Jihad and Palestine newspapers to be Al-Quds newspaper, which is published until this moment from the city of Jerusalem. During this period, there was a growth of the middle class, the presence of thousands of tourists, and the emergence of a state of openness in the city, as books, magazines, and translations arrived from Beirut, Cairo, and other cities of the Arab world (Shukair, 2015).

3.4 Jerusalem under Israeli Occupation in 1967

The Israeli occupation of the Holy City in 1967 had a negative impact on cultural life as a result of it falling under military laws, which prevented seminars and publishing, while the

declaration of the annexation of Jerusalem in 1980 left room for some cultural life, and the launch of new publishing houses such as Dar Salah al-Din for printing and publishing, and Dar Abu Arafa for printing and publishing, which started in the seventies of the twentieth century, while Al-Quds newspaper continued to be published, and new newspapers appeared, such as Al-Sha'ab newspaper, Al-Fajr newspaper, Al-Tali'ah newspaper, and the literary magazine "Al-Bayader Al-Adabi". Access to Jerusalem (Tayeh, 2003).

At the beginning of the seventies of the twentieth century, some theatrical groups, such as the Belalin Theater Company, which was founded by François Abu Salem, formed a milestone in the Palestinian theatrical movement, and continued until the early nineties of the twentieth century. Later, Abu Salem left Belalin Theater Troupe to establish the Wonder Box Troupe in 1975, then the Al-Hakawati Troupe in 1977 with a group of artists. The Palestinian National Storyteller (Al-Hakawati), reopened its doors in 1984 and is still a main cultural center in Jerusalem, hosting many activities, on top of which is the Seventh Day Symposium, which was launched in 1991 (Abu Hashhash, 2012).

In the eighties of the twentieth century, the Arab Studies Society was inaugurated, which was the core of a research center, Dar Isaf al-Nashashibi was opened as a cultural center affiliated with the Children's Home Foundation, the Palestinian Academic Society for International Affairs "Pasia", Sanabel Theater in 1984, and the African Community Association in 1983. The period of first Intifada was a decline in the cultural life in Jerusalem, but it began to renew in the early 1990s with the launch of the Saturday Symposium, later known as the Seventh Day Symposium. Which contributed to the enrichment of cultural work in Jerusalem during that period, such as the Burj Al-Luqluq Society in 1991, the Edward Said Institute in 1993, the Yabous Center in 1997, and Al-Ma'mal Center for Contemporary Art in 1997.

On August 10, 2001, Ariel Sharon, Prime Minister of the Israeli Government, closed the Orient House in Jerusalem, along with many Jerusalemite institutions and associations, which negatively affected many aspects of cultural life in the city of Jerusalem. Many of these centers were moved to the outskirts of Jerusalem or to the city of Ramallah. The outbreak of the Al-Aqsa Intifada in 2000 also affected the development of cultural life in Jerusalem, which began to witness a decrease in its activity, due to the security and political conditions in which the occupation insisted on besieging the city, isolating it from its surroundings, and undermining Palestinian cultural work in it (Shukair, 2015).

3.5 Current Jerusalem Cultural Scene

Among the important cultural events that took place at this stage was the declaration of Jerusalem as the capital of Arab culture in 2009, which led to further restrictions on cultural life in Jerusalem to become more targeted by the occupation which violently attacked cultural activities with its military forces. The Israeli occupation forces attacked the Palestinian National Theater in May 2009 for the opening of the "Palestine Festival for Literature" supervised by the Egyptian writer Ahdaf Soueif, and at the same time the artist Ahmed Kanaan's drawing gallery was closed (Nasab, 2017).

The writer Mahmoud Shukair (2015) believes that the effect was not at the required level, as it was limited to some activities such as hosting writers from Jerusalem to attend cultural weeks in Arab countries, as well as attending book fairs in those countries. The most prominent cultural aspect of Jerusalem in that period was the approval of the Jerusalem Prize for Culture and Creativity, and the granting of that prize to many Jerusalemite, Palestinian and Arab creators.

In the opinion of the writer Ibrahim Jawhar (2015) that the decision to declare Jerusalem the capital of Arab culture was a decision that killed intellectuals at the end, so intellectuals rejoiced at the beginning, but we felt disappointed after the formation of the responsible leadership committee that came with an official decision that has nothing to do with culture, as Jerusalem intellectuals were excluded. Funds allocated for cultural work in Jerusalem were misplaced, and this announcement did not result in a real cultural act. From examining the current Jerusalemite cultural reality, it can be said that this event did not really contribute to the development of the Jerusalemite cultural scene.

According to the Palestinian Bureau of Statistics, the number of cultural centers operating in Jerusalem governorate reached 51 during the year 2021; while the number of museums operating in the Jerusalem governorate reached 4 museums during the year 2021, and one museum is still under restoration since 2004. The number of operating theatres in the year 2021 in the Jerusalem governorate reached two, and the following table shows a sample of remarkable cultural activities in the city:

Cafés with a cultural dimension		
Cultural Book Café	2009	A coffee shop that combines the idea of a coffee shop and a library. It consists of a reception hall that includes foreign books and magazines, a small hall for foreign books, and a large hall for Arabic books.
Gallery Café	2013	There are some books in the inner hall of the café, and its atmosphere and its presence in the Dar Isaaf al-Nashashibi Center for Culture and Arts, with its view of the beautiful garden of the house, constitute a comfortable atmosphere for intellectuals.
Fayrouz Cafe- Nordic	2014	It is a destination for those concerned with cultural affairs. But this cafe was not successful and closed its doors after about a year of its opening. The café was opened with new management and design again in

		March 2017 under the name Nordic.
Sarwa Cafe	2015	Its design style suggests a cultural aspect, and like other cafes of this nature, it attracts foreigners residing in the city and intellectuals from the city.
Youth Forums		
Youth Literary Forum "Dawah on the Wall"	2011	The forum was launched as an idea to hold an evening to discuss the youth cultural situation in the city of Jerusalem, in cooperation with the writer Marwa Al-Syuri 39 and the young poets Louay Zaiter 40, Bakr Zawahra 41 and Khalil Abu Khadija 42.
Country Youth Initiative	2013	The initiative was launched in early 2013 with the initiative of Hussam Elyan, Aya Ibrahim Johar and a number of young men from the village of Jabal Al Mukaber, to advance the village culturally, socially, educationally and intellectually.
Isaaf Nashashibi Book Club	2014	The idea of this club goes back to Doaa Qirsh, who is in charge of the Dar Isaaf library, and established it in cooperation with the young doctor Ahmed Al-Safadi, by bringing together a number of young readers and intellectuals to meet monthly at the Dar Isaaf Center to discuss a book of their choice. The club was launched in July 2014 and continued its activity until mid-2016.
Zedni Club	2014	It is a youth club that aims to advance the cultural and knowledge level of Palestinian youth, to contribute to building an Arab and Islamic civilization. The club is active throughout the Palestinian cities, and Jerusalem has a share in this club, which held a number of cultural activities in the city during 2014 and early 2015.
Tanween series	2012	This initiative was launched from the university movement and its endeavour to transform reading into a societal habit, and to benefit from it in the approach of daily life.
Basta Farah	2016	An attempt was made to create a joyful atmosphere in front of Damascus Gate, by presenting various activities for children in March 2016.
"Not afraid" group	2016	It appeared in December of 2015 as a result of the "Gift

		of Jerusalem", and was represented by an invitation to come and read a book on the steps of the Damascus Gate and drink coffee for a week, with the aim of renewing life at the entrance to the city.
Cultural Centers and Publishing Houses		
Dar Al-Jundi for Publication and Distribution	2011	The work of Dar Al-Jundi was launched in December 2011 under the direction of the writer Samir Al-Jundi and his wife, Maysa Al-Jundi, aiming to renew the publishing movement and paper publications in Jerusalem, and to shed light on the writers of the city and local literature.
Isaf Al-Nashashibi House for Culture, Arts and Literature	2012	It was inaugurated in a ceremony that gathered many of the city's intellectuals in October of 2012. The activities of the house, whose upper floor is a library and a center for manuscripts, are varied.
The Arab Child House Museum for Palestinian Heritage	1978	The Children's Home Foundation established the "Palestinian Folklore Center" in a part of Salim al-Husseini's house to open in 1977.
Yabous Foundation and the Edward Said Institute	2012	It was opened at the former location of the Jerusalem Cinema on Al-Zahraa Street, to include a cinema hall that accommodates 85 people, a performance hall that accommodates 120 people, Mahmoud Darwish's salon dedicated to exhibitions, the art shop, in addition to the library and the Foundation's offices.
Al Hayat Center for Culture and Arts	2014	The center opened in late 2014 on Sultan Suleiman Street. The center offers targeted educational courses in the fields of music, drawing, languages and technology.

As Israeli authorities have showed aggressive practices against cultural centers during the recent decades, Palestinians are adopting an approach where sometimes they open regular cultural centers or launch initiatives without deep and direct tackling of Palestinian heritage and identity, but softer cultural issues such as traditional dance, painting, storytelling and sports activities. Palestinians also considered opening clubs and cafes with cultural tweak so they may

not appear to authorities as pure cultural hub but rather a regular place involving culture activities indirectly and without large groups of participants which Israeli policies prohibit.

By reviewing the modern historical stages that Jerusalem went through to distinguish the difference and change between them, specifically the period of the Ottoman era, the British mandate, Jordanian tutelage and Israeli occupation in 1967, it has become clear that the stages of Ottoman era and the Jordanian Hashemite tutelage over the Holy City was characterized by the following: Openness and paving the way that the Palestinians enjoyed under these two provisions. Both eras gave the Palestinians a margin of freedom to carry out their cultural activities in the city in a way that largely preserved the narrative of the Jerusalem's Palestinian heritage, and there was no threat to its national identity.

In contrast to the Ottoman and Jordanian eras, the British era was marked by disturbing ambiguity regarding the rights of the Palestinian people and towards their national identity and heritage in Jerusalem during the period in which the city fell under British tutelage. The Jewish administration in the city, in contrast to what it does towards the Palestinians, the British administration showed clear indifference towards the Palestinian presence in Jerusalem, which greatly affected the ability of the Palestinians to practise reviving their cultural heritage activities, which led to a threat to the Palestinian national identity in the British era and made it in the wind.

As for the stage of the Israeli occupation, the occupation was the antithesis of every Palestinian heritage activity, and a warrior for every Palestinian Jerusalemite activity. This occupation seeks to end Palestinian cultural, material and moral existence. It is a current colonial entity that seeks to change the reality of the city at all levels. In light of the Al-Aqsa Intifada in

2000, when Israel closed many cultural institutions, prevented hundreds of cultural activities, and suppressed everything that would confirm the Palestinian identity of the city of Jerusalem through occupation period till the moment.

The changes that surrounded the Palestinians in Jerusalem are many and varied from one period of time to another. Nevertheless, the Palestinians succeeded in dealing with the conditions that the city went through by preserving the national identity of the city despite the fluctuations and changes in the powers that ruled Jerusalem, which answers the content and nature of the research questions related to what the Palestinians were able to revive their cultural heritage and preserve their national identity through this, which proved that the Palestinians are capable, despite the difficult circumstances that surround them, to make every effort to preserve their national identity, and they have proven throughout history that they are the real people of the land and they are ready to sacrifice in order for Jerusalem to remain a Palestinian city.

CHAPTER FOUR

ANALYSIS, DISCUSSIONS and RECOMMENDATIONS

The issue of identity is a thorny issue that transcends the boundaries of time and place to language, religion, culture, customs and traditions, and whoever possesses these things has an identity that means belonging and originality, not affiliation or closeness. The entry point to the topic may be from the political and religious document in which Muslims entered the city of Jerusalem in a civilized manner that determined the features of the future for this city. Jerusalem has known the features of its cultural identity through the foundations laid down by Caliph Umar ibn al-Khattab, with which he laid the foundations of Arab and Islamic culture based on tolerance, love, brotherhood, equality and justice. The Palestinian identity is the vessel of Arab, Islamic and Christian culture in Palestine.

Cultural identity can be recognized as the most prominent title for any people, and it is what determines the aspects of distinction and privacy, and from this distinction and this privacy, the city of Jerusalem acquires its own cultural identity that unites its people. The culture of the city of Jerusalem represents a number of special activities and components that form a common denominator among the city's Jerusalemites, and define the features of their identity. And if cultural identity is the title of any people, then this identity does not take the characteristic of steadfastness, but rather is subject to many variables.

The common denominators among the inhabitants of different religions, all of which were united by one Arab Palestinian culture in the city of Jerusalem based on unity rather than division, respect and non-containment, freedom rather than oppression, and justice rather than

injustice. On other hand, cultural identity requires that all parties adhere to what they have and what they owe so that culture is common to people of different faiths inhabitants of the city had common Arab and Palestinian cultural identity.

4.1 Cultural Activities and Palestinian National Identity in Jerusalem

The cultural centers in Palestine form an integral part of the identity of the Palestinian people and their civilizational history. It was established to keep pace with the Palestinian cultural movement and work to organize and activate its effectiveness. The number of cultural centers operating in Palestine, according to the Palestinian Central Bureau of Statistics, “Statement on the occasion of the Palestinian Culture Day 03/13/2022,” was about 577 cultural centers in the year 2021, with a clear gap in the number of cultural centers between the West Bank and the Gaza Strip.

The city of Jerusalem emerged as a Palestinian geography that resisted the prominent role it played in shaping the Palestinian identity and the symbolic cultural status it represented among the Palestinian people in particular and the Arab-Islamic people in general. How did the Israeli occupation state ignore the role of cultural institutions in Jerusalem? Academic Muhammad Helsa, a specialist in Jerusalem affairs, believes that any colonial entity cannot control the colonized land unless it succeeds in disrupting the cultural and intellectual life of the people under colonialism.

The Zionist violence against every Arab, Palestinian and Islamic symbol inside the city of Jerusalem is merely a punishment or a revolution of anger. This is a key question for understanding the background of Israeli behavior, and it is more critical than researching the

merits of the measure looking into the backgrounds of Israeli behavior, in this case, Israeli violence does not come only as a punishment, but rather as a rational strategic decision that paves the way for a next stage and planning for the future. Therefore, the Zionist force used is a reference that is governed by the process of conflict within the colonized land, especially since the current conflict is an existential one, and is based on the equation of denial and counter-denial through the practice of Zionist thought.

The disruption of cultural life in the city of Jerusalem, which is subject to oppression and colonialism, made Al-Maqdisi feel inferior and his identity was robbed, which is one of the tools of complete cultural erasure, and this is what the occupation does by destroying the national fabric, citizenship and identity.

The cultural institution is part of the identity. The symbol engraved on a stone in the alleys of the Old City and the various alleys of Jerusalem, as well as Palestinian food and clothing, are parts of the cultural identity that the occupation is trying to deny. Colonialism as an idea cannot function without violence, and this is evident in what it does within the city of Jerusalem. The ongoing Israeli aggression on Palestinian culture, in which Palestinian intellectuals have contributed to, fights intellectuals and cultural entities as the occupier realizes that with their culture they form the conscience of the entire society.

There is a basic approach followed by the occupation which is mainly closing institutions in the occupied city. The reality of cultural institutions in the city of Jerusalem is completely different than other Palestinian regions. These institutions live in a state of instability due to the occupation measures and colonial laws; many institutions were shut down under fragile pretexts, chasing their employees and freezing financial support for them. All of these measures come

because of the strength of affiliation and the youth's interest in these institutions, in exchange for the alternative, which is the occupation trying to impose and represented by centers that serve Israeli agenda and through education.

The absence of cultural institutions in Jerusalem is part of a series of Israeli measures to Judaize the city, plant the Zionist idea among the people, and try to find a framework and umbrella for the Jerusalem municipality, through centers that work on occupying the land. This is executed through cultural institutions, work to accept Judaization and accept settlers through coexistence camps. Some Palestinian intellectuals urge young Palestinians in the city of Jerusalem not to deal with these Israeli camps and community centers, which their goal is to normalize individuals and build positive relations between Palestinians and settlers who occupied their lands, especially since these centers work within the framework of providing service projects to the Arab and Jewish citizens. Such Israeli centers use slogans that are dangerous and add poison to honey to change the cultural reality of the city of Jerusalem and its original Palestinian identity.

The Israeli occupation always places obstacles in front of the work of cultural institutions in the city of Jerusalem, and about the obstacles facing the work of Jerusalem cultural institutions, Ziyad Al-Hamouri, director of the Jerusalem Center for Economic and Social Rights, said in his interview with "Al-Qastal" magazine, that the biggest obstacle to the work of cultural institutions in Jerusalem is the issue of funding, which is often conditional through international financiers, and this issue has become a cause of great suffering, until cultural institutions have become very limited in Jerusalem. This is unusual for a city that has always been a platform for culture, cinema and everything related to the Palestinians' cultural, heritage and historical life.

What fights the occupation most today is the word and the cultural heritage because words prove the meaning of Palestinian existence on this land, and the city of Jerusalem is under a major attack related to all its institutions and not only at the level of cultural institutions. These obstacles also rely on the legal prosecution approved by the occupation courts, and there are many active youths in cultural institutions who are being prosecuted by law in addition to being investigated, prevented from traveling, had their salaries frozen, and recognition for high degrees was withdrawn. The Palestinian narrative or story in Jerusalem has been winning on global level and Israeli practices try to present and convince Palestinians and others of another narration.

4.2 Challenges Faced Palestinian Cultural Centers/Initiatives in Jerusalem

Palestinian intellectuals and artists face great challenges under the Israeli occupation, and the struggle of the cultural identity of Jerusalemites with the occupier emerges as one of the most important places in which the battle with the occupier is manifested. Those in charge of the cultural centers in Jerusalem are trying to face the challenges of "Israelization", Judaization and the melting of identity, in addition to the traditional challenges faced by novice artists at all times, such as the lack of artistic incubators and the pressure of the social environment that compels them to work in a field other areas than their artistic specialization.

In Jerusalem, everything is resistance. Culture is resistance, and resistance is also culture, because the political conditions in Palestine, particularly during the last two decades, especially after the Oslo agreement, created a special reality in the city of Jerusalem that differs from the rest of the Palestinian cities, as the city has become isolated from its natural Palestinian surroundings. The Israeli approach is making life difficult for every Palestinian residing in

Jerusalem, who are threatened to be expelled under any pretext until this ancient city with its original people and history becomes a daily challenge for its families and pave them the way to leave the city by themselves at some point.

The Israeli plan to Judaize Jerusalem mainly targets the culture of Jerusalemites, stripping it of its Arab, human content and depth, making it a consumer culture without the elements that would make it capable of survival, presence, and influence. It is intended to remove its Arab spirit and culture whether Islamic or Christian from its roots and affiliations, so there will be no one left who is able to confront the daily deprivation of the basic life requirements for Jerusalemites in the city of their fathers and grandfathers.

Interest in arts and culture has greatly increased in the past twenty years, in Jerusalem in particular and Palestine in general, in light of the dominance of consumer culture in Arab societies as in Palestine, which poses a threat, especially to the younger generation, to creations of high cultural and artistic value, as well as the dominance of misinformation. Anaesthesia and false dreams of rapid productions are sub-standard, which make them a burden on cultural life. The reality of local production and public taste reveals the closeness of cultural discourse, and the failure of the prevailing culture to attract the youth audience in particular.

Added to this is the specificity of the Palestinian reality, which suffers from the dominance of the culture of uprooting, obliteration, and displacement, in addition to the complex persecution that we suffer, and the youth in particular, where political oppression, isolation, siege, and comprehensive alienation, and the scheme to erase identity in Jerusalem, national nihilism, cultural emptiness, and loss of psychological balance.

Jerusalem suffers from the complications of the entry of international artists to Palestine, and to Jerusalem in particular, as a result of the occupation's control of all crossings, ports, and borders, which causes the failure to ensure the continuity of cultural and artistic action, and to activate the programs of performances, discussions, and various workshops. She said: This comes in the absence of programs A cultural and tourist situation, and an infrastructure that would be an incentive for the citizen to come and participate in attending a cultural or artistic event. Despite the availability of hotels of a good standard, the surrounding situation in the city of Jerusalem, entertainment means, and freedom of movement are not fully available.

It should be noted the suffering of cultural institutions and events in Jerusalem with regard to support, which depends mainly on the Palestinian private sector, or on simple support from the government or the Ministry of Culture, especially with the limited budget of the Ministry of Culture, as well as simple support also from some foreign Arab countries, which is What provides space and capabilities, but not as required. For example, the Jerusalem Festival has been organized for twenty years, and Jerusalemites are forced to work throughout the year to secure one hundred thousand dollars to ensure that a festival bearing the name of Jerusalem is properly presented, which, according to the sponsors, is not among the priorities now.

There are no appropriate political and social conditions because any cultural and artistic activity, to ensure public attendance, requires a platform which cannot be provided in light of the public's reluctance to attend cultural and artistic events due to political and social conditions. Such reluctance is caused by the lack of sense of security as a result of the Israeli occupation policies, and from Among them is the suppression of cultural and artistic events. Thirty-nine Israeli military checkpoints separate Jerusalem from the cities of the West Bank and the cities of 1948. The cultural reality in Jerusalem is tragic, especially with the limited budget of the

Ministry of Culture. The budget of the "Anwar" festival organized by the occupation municipality in Jerusalem is more than the annual budget of the Palestinian Ministry of Culture. She talked about several cultural resistance initiatives, most notably the formation of an artistic network in the city of Jerusalem called "Shafaq". It includes the National Theatre, the Yabous Cultural Center, the National Conservatory of Music, the Al-Ma'mal Foundation, and the Al-Hosh Foundation, with the aim of strengthening the central role of Jerusalem in Palestinian cultural life.

4.3 To What Extent Palestinians Succeeded in Preserving Cultural Identity of Jerusalem?

Talking about Jerusalem these days is neither pleasant nor joyful. When you visit it, you feel what Usama ibn Munqidh, a medieval Arab Muslim poet, felt when he visited Jerusalem while it was suffering from humiliation and the rule of the Franks. Jerusalem now is a city that is being torn apart, penetrated, erased, Judaized, and inch by inch and wall by inch, is changed and replaced. The current occupier works to besiege its people, house by house, young men and women with taxes, tricks, intelligence conspiracies, threats of expulsion, arrest, and non-issuance of identity papers.

Israel is not satisfied with that, as it facilitates all kinds of crime, lawlessness, dissolution, and family and moral disintegration. The occupier turns a blind eye to family, legal, and even factional disputes as long as they are in its interest and the interest of survival. The occupier was able to expel or facilitate the expulsion of Palestinian institutions of a sovereign nature or similar to them. The occupier may close or work to close down all Palestinian, Arab and foreign institutions that work in the field of culture, art, education or teaching within the city of

Jerusalem. The occupier was able to install a number of walls that a city had not seen in history before, there are walls of cement, there are walls of barbed wire, there are walls of settlers, there are walls of bypass streets, and most of all, there are walls of diplomacy and complicity. International support, near and far, allows the occupier to monopolize Jerusalem, to wall it up, to own it, or to prepare it for itself for a while.

The diplomatic wall that surrounds Jerusalem and separates it from its surroundings, environment and people is supported and strengthened by a wall of tied tongues and empty hearts of those who have accepted silence despite their affiliation with Jerusalem by religion and language. Despite the fact that the Jerusalemite citizen is not legally defined until this moment in terms of citizenship and ownership of home or city – he or she carries three types of conflicting identity documents - yet this citizen who is besieged, threatened and persecuted - is the one who rises at every moment to protect Al-Aqsa and sanctities with bare chest and is the one who comes to the aid of the church, mosque, cemetery, or house besieged by settlers.

The Jerusalemite citizen, despite all the plots hatched against him, carries his heavy and sacred destiny on his shoulders. Today, Jerusalem is witnessing the strongest and deepest settlement offensive in its modern history as the occupier is actually emptying entire neighborhoods of Jerusalem of its original citizens, in Al-Bustan and Sheikh Jarrah neighborhoods and in the heart of the Old City. Illegal Gilo settlement in the south, and the occupier is now anticipating time and imposing reality and facts before any settlement reached by force or voluntarily, bearing in mind that any settlement will be within the current balance of power in favor of the occupier, and concessions and settlements will be at the expense of the weaker party.

It is not possible now to describe the city of Jerusalem, which is hijacked from its history and identity. Arab neighborhoods are isolated encircled to prevent them from growing and expanding. The push of settlers in every corner and in every Jerusalemite house. Surveillance cameras monitor all movements and daily life of Palestinians in the city. Heavy police and intelligence presence, the permanent presence of Israeli symbols of Judaism in almost every street, Hebrew letters covering billboards, banners and street signs, names of streets and historic attractions were changed into Hebrew, militarization of life and its poisoning with security phobias can be seen in every corner, make Jerusalem a strange and distant city.

As for Al-Aqsa Mosque, visiting it is a risk. At any moment, you may be surprised by the masses of extremist settlers roaming around it, or by the mobilization of the Israeli police and their attack on a target, and it is usually carried out against a Palestinian villager who came from one of the nearby villages for prayer. For an Israeli policeman to stop you and prevent you from entering the mosque gates, which turned into checkpoints and detention centers. All these realities made it difficult for the Palestinians to preserve the cultural identity of Jerusalem, however Palestinians form a shield of steadfastness and protection trying to limit these measures.

Palestinians have long history of assimilating into their surroundings, creating a rich cultural legacy that has grown to be an integral part of their identity. A few examples of this legacy are needlework, holy shrines and sanctuaries, a highly rich vernacular architecture, folkloric music, dances, and sayings, as well as archaeological and historical monuments.

In the previous fifty years, these varied elements have been used in Jerusalem, replicated, reorganized, and sharpened, primarily in response to the denial of a Palestinian identity and the destruction of more than 400 Palestinian villages and towns in the wake of the 1948 Nakba, mass

Palestinian exodus. Through this wave of devastation, the Palestinian cultural legacy in the city experienced significant losses, the most of which were irrevocable.

The only things left are a few old photographs, some Mandate-era maps of the built-up areas, and people's recollections. However, a significant number of structures from Ottoman era, including mosques, churches, plazas, maqams (the sanctuaries of saints), cultural landscapes, land uses, memories of specific locations, cemeteries, sacred trees, and caves, etc (Khalidi 1992), as well as other elements of cultural heritage-based identity, were permanently lost. The majority of these components are rural in origin.

Urban centers created by the Palestinians are really extremely hard to distinguish from those created by the Israeli occupation, and they do not play the same role in the particularistic identity. Village symbols are perfect for reflecting on the relationship between the Palestinian people and their land, a theme that is at the heart of the on-going Palestinian-Israeli conflict. On the one hand, people frequently use village cultural symbols because they were frequently targeted for destruction. Literature, dancing, fine art, and political education all exploited the adoration of the land as means of expressing cultural identity.

We must keep in mind that Israel's seizure of hundreds of towns and villages went hand in hand with the Palestinians' 1948 exodus from their native country. Crude attempts to establish political, historical, and cultural legitimacy in Palestine were motivated by Israel's Zionist character. The existing Palestinian cultural legacy was exploited, destroyed, and manipulated as a result of this hegemony.

Thus, more than 400 towns and villages within Jerusalem range with their distinctively Palestinian architectural character were destroyed or eliminated in an intentional effort to erase

all knowledge of the past of Palestinians on their land. The majority of the material components of Palestinian culture, including homes, furniture, possessions, photos, and records, were destroyed. People regrettably decided to leave just the necessities behind, leaving behind homes and public spaces filled with objects and memories that represented the history, taste, beliefs, and social life of Palestinian culture for millennia.

The majority of Palestinians in Jerusalem had to give up their entire cultural, historical and natural heritage. Those who remained in the area controlled by Israel had to fight to preserve their Arab or Palestinian identity. There is no central judicial system in Palestine that Jerusalemites can resort to. Since the country has been ruled by several parties since the end of the nineteenth century, it is still subject to different laws. It can be said that Palestinians actively tried to confront the cultural occupation of the city of Jerusalem in light of the legal and judicial reality but the balance of power was in favor with the occupation in the city. Palestinians succeeded in some areas, but the Israeli occupation machine had the greatest impact on the cultural reality in the city.

4.4 Discussions

The Palestinian heritage in Jerusalem, rich in its secrets and historical manifestations, remains the main source and inexhaustible well for various Palestinian arts and literature. Its importance in affirming the Palestinian identity of the city consolidate the unity of the Palestinian people with their religious and ethnic sects, to the extent that belonging to this heritage, its promotion and its revival generation after generation. For Palestinians, despite

political divisions, they feel they hold a sacred cultural message around all arts and literature uniting and transcending its spatial boundaries to the wider spaces of the world.

Cultural heritage, dimensions of culture, cultural activities, and cultural institutions are similar in many respects. Cultural heritage expresses the identity of a people. Cultural heritage is the expression of ways of living developed by society and passed on from generation to generation including places, customs, practices, expressions, and artistic values. It is also a legacy of tangible artifacts, the intangible qualities of a group or society inherited from previous generations, preserved in the present for their survival for future generations.

Cultural heritage is similar to cultural activities and concepts, however, cultural institutions and culture in a scientific way in that all of them have the ultimate goal of expressing the national identity of peoples. All these different terms focus on artefacts, which include paintings, drawings, prints, mosaics, sculptures, historical monuments, buildings, and other archaeological sites. Heritage includes all human evidence and expressions, such as: pictures, documents, books, manuscripts, and tools, whether individual or collective as well as cinematic activities and heritage folklore that expresses the history of the national identity of the owners of the land.

While community cultural activities represent a group of activities that embody or convey a form of social cultural expression, regardless of their commercial value, which are carried out by individuals in the form of groups, community cultural activities may have a purpose or may contribute to the production of goods and contribute to increasing the demand for cultural services. Thus, it is similar to the nature and reasons for establishing cultural institutions that try to prepare for real life and strengthen personal skills. Patriotism and the consolidation of the

national concept have also become part of the identity that shapes the minds of Palestinians, particularly Jerusalemites.

Palestinians have worked by various means to revive their cultural heritage by emphasizing the different dimensions of their culture in the Holy City, in addition to establishing many cultural institutions to carry out various types of cultural activities in many aspects in a parallel effort and at all official and popular levels to achieve one ultimate goal, which is to revive the national identity of the Palestinian people in the city of Jerusalem. Palestinians seek this goal to preserve Jerusalem as a Palestinian city with equal respect and rights for Muslims, Christians and Jews and confront the Zionist encroachment to erase the Palestinian culture from the city through the Judaization and expulsion of its original inhabitants.

Several cultural centers in the occupied city of Jerusalem bet on art and culture to open new fronts in defiance of the Israeli occupation, which imposes many obstacles to disturb the various aspects of life of Jerusalemites and the rest of the Palestinians. The Jerusalem Arts Network, which includes five cultural centers in the city, organized the Jerusalem Nights Festival, during which dozens of cultural and artistic events and activities were presented with the aim of reviving Palestinian cultural life in the occupied city despite all the obstacles imposed by the occupation.

In the cultural festival, which concluded its activities, Jerusalemites raised the slogan "We are here" to say to the Israeli occupation, we are here and we will stay. The nights passed to various artistic rhythms, starting with a traditional Palestinian wedding that recalls the beautiful days of the past in Jerusalem. Most of the artistic and cultural activities of the festival took place according to a vision that sought to mix between the symbols of a heritage that the Palestinians

are keen to protect, and the symbolism of the message of existence that the Palestinians insist on carrying here in every place and occasion.

Lana Hijazi, Director of Palestinian Heritage Society indicate that Culture and heritage must be practiced to revive national identity. This can be through places like museums and theatres to make heritage exposed and open for all. The role of cultural activities is huge and important as it makes the difference by showing the Palestinian existence in Jerusalem as well as civilization extended through the ages.

Jerusalem is one of the Palestinian cities that has its own heritage that expresses its very specific Palestinian and Jerusalemite identity. What is special about Jerusalem is that it is the hub for all Palestinians. So cultural activities in such important city reflects on Palestinians in other regions. The significance is also not for Palestinians but also foreigners who visit the city and need to see its real heritage.

One of the examples of cultural activities, Palestinian Heritage Society implemented in Jerusalem, at the Damascus Gate displaying the Palestinian traditional dresses in 2015. The event was very engaging and various people showed their interest in knowing more. A Palestinian intellectual also organised a series of reading activities around Jerusalem. Others are establishing small and simple exhibitions. Such efforts by independent Palestinians come within the scope of preserving heritage, practising it and introducing it to the world.

As incidents at Al-Aqsa Mosque intensified recently, the Israeli occupation tightened its restrictions on cultural activities. Forces implemented a law on Palestinians preventing them from gathering. Such law holds back any activity that would show the Palestinian culture. So to organize a cultural event requires a permit and in most occasions, Israeli authorities refuse to

issue permit for cultural events. Organising a cultural even in Jerusalem has become risky for the organisers due to security situation created by the occupation.

Any activity can put the lives of youth, children and elderly at risk. This is a great challenge in addition to prevention of allowing other Palestinians from the West Bank to reach Jerusalem. Activities in the Holy City are not only for citizens of this city but includes Palestinian from other cities who always want to organise events in their capital. But the occupation refuses entry of other Palestinians to Jerusalem under security pretext.

Palestinians try hard to avoid Israeli policies. For example, they organise events that do not need large number of participants. They make individual activities and share about it collectively through images and videos and spread it internationally. Or they would arrange an event and call it a different name (not directly about Palestinian heritage). So the Israeli authorities grant them permits or annoy them.

Unfortunately, numbers of cultural activities by Palestinians are falling back due to Israeli obstacles which threaten the lives of participants. There is low possibility in the success of such events because of hesitation from participants to join due checkpoints in Jerusalem itself or specific obstacles imposed on such events. In order for Palestinians to improve and succeed in implementing cultural activities in Jerusalem is to have the freedom to organise them through regular cultural activities. There shouldn't be obstacles facing cultural centers or when they try organise any initiative or project.

It is notable in Palestinian cities, other than Jerusalem, there is cultural existence and locals don't stop such activities along the year. If Jerusalem is accessible to Palestinians, the cultural activity would be much bigger than what we currently have. Jerusalem is an inspiration

for Palestinians. It's the axis of so many cultural activities implemented by Palestinians locally and internationally. The Palestinian Heritage Society couldn't organise any event after 2015 in the Holy City because there is rejection from Israeli authorities and risk on participants.

While Rana Khatib, Director of Research at Taawon see that Cultural activities in Jerusalem are essential to enhance and maintain the sense of Palestinian identity. One of the main roles of such activities is to cover the gap for those attending Israeli schools, which wipe away any Palestinian or Islamic identity of the city. Cultural activities, whether movie shows, musical concerts, exhibitions, museums, drama productions, contests and games, help people to understand history and link it to the future, their personal future. Some of the examples Palestinians have succeed to organise in the Holy City are:

- Folklore dancing, Dabka
- Choir singing including national songs and mixing national, cultural aspects with international flavor like Orchestra AlQuds.
- Graffiti, despite ban from Israeli authorities
- Trips organised for Palestinians from different cities, a program named "Know your country"
- Analytical films, plays
- Embroidery Exhibitions
- Archiving history projects through the Palestinian Museum at Dar Al Tifel Al Arabi School and researchers at Alquds University and Birzeit University.

- Restoring historical buildings through dedicated program supported by Taawon to preserve Palestinian and Ottoman homes. Such project also preserves the existence of Palestinians in the city as well as their identity and heritage.
- Local old city and neighborhoods football league which gives opportunity for Palestinian families to gather, discuss and unite effort into one activity. Israeli authorities issued permission for the local league two times only. It's supposed to be a yearly and seasonal event.

There are many challenges facing Palestinians in Jerusalem. The presence of the Israeli occupation which prevents conducting pure cultural activities and prevents gatherings and crowds in one place unless you get a permit. Many activities are restricted or stopped at last minute. Limited and restricted funding is major challenge too. Supporting culture is not a priority for donors for 2 reasons: First, supporting Palestinians should be limited to emergency situation (food, medicine...etc), and second, they don't want to be confronted with Israeli forces to stop the activities.

Cultural activities are expensive and costly either for training or for attending. Poverty percentage in Jerusalem is high. People can't afford entertaining themselves with cultural activities. Lack of public transportation and absence of safety at night limits after school activities. Some religious thoughts also prevent some activities like mixed activities or being late or dance in groups females and males in Dabka. Culture is not part of the part of the curricula in all schools run by Israel, which is around 65-70% of schools in Jerusalem.

There is "Public apathy", the general situation in the city prevents people from organising events as the occupation restricts any gathering and high living expense make people only think

of basic needs. Palestinians succeeded in overcoming the challenges through networks formation, collaboration and advocacy. There are many cultural networks such as Jerusalem Arts Shafaq.

We can say Palestinians succeeded to some extent in preserving their identity in Jerusalem despite all the money invested by Israel to change youth in Jerusalem through free Israeli youth centers all over, and through affecting the Israeli curricula at schools. Palestinians in Jerusalem managed to hold several organizations and activities to preserve sense of identity and culture. Although this might also be linked to religion. Especially Jerusalem, all activities are geared towards preserving Jerusalem as the religious a holy place.

There are young Palestinians speak Hebrew, listen to Hebrew music and dress differently, but in fact their hearts are at the right place. We see this youth get angry when Israeli settlers invade Al-Aqsa Mosque or try to harm ancient Palestinian property. Israeli policies and practices affect some young Palestinians especially through Israeli education. However, there is plenty of room to improve and increase cultural activities. There are ideas by youth and cultural centers but there is lack in funding. Also there might be a need to redefine “cultural activities” beyond Dabka and singing.

Khalid Daudi, Director of Taawon – a non-profit organisation which implements development projects in Jerusalem and other Palestinian cities supported by Palestinian businessmen, sees that the role of cultural activities in Jerusalem helps to preserve the Palestinian cultural identity through raising awareness, various cultural tools and events such as art, theatre, folklore, etc., among the young generation. This will help Palestinian youth in Jerusalem to

withstand the ongoing Israeli attempts to disconnect them from their original Arab identity and push them to melt inside the Israeli society – the melting pot plan.

Israelis often prevent cultural events from taking place in Jerusalem under the false pretext that these activities are being sponsored by the Palestinian Authority. Another challenge facing Palestinian cultural institutions in Jerusalem is the diminishing access to funding. In fact, many institutions are closing down at present because of lack of funding and their failure to create a sustainable stream of income independent from external support. Unfortunately, many institutions are finding it increasingly difficult to overcome these challenges in context that is becoming increasingly difficult.

Partly due to the various cultural events that the Palestinian cultural institutions have organized over the years and despite the above challenges, the majority of the Palestinian youth in Jerusalem continue to cling to their Palestinian identity and refuse to melt inside the Israeli society.

As Jamal Adila, head of the Silwan Social Sports Club and a prominent community activist in the city of Jerusalem, believes that the residents of Jerusalem have succeeded remarkably, we have succeeded greatly in exploiting cultural activities to preserve the Palestinian cultural identity in Jerusalem, which gave the Palestinians an opportunity to preserve the Palestinian national identity in the city Holy.

As for the challenges facing the Palestinian cultural centers/initiatives in Jerusalem, Adela indicated that the most important challenges facing the Palestinian cultural centers in Jerusalem are the issue of occupancy, funding, and evaluation. He also believes that the Palestinians have

succeeded in overcoming the challenges facing cultural activities in Jerusalem, as the Palestinian Jerusalemites are always looking for ways to reach our goals through various channels.

As for activities that would maintain/enhance the Palestinian cultural presence in the Holy City, Jamal Adela indicated that perhaps organizing as many scout teams as possible, accessing international funding, training of trainers. In what was his evaluation of the Palestinian cultural experience in the city of Jerusalem in terms of criteria for success or failure in preserving the Palestinian identity, that in Jerusalem, we established a few well-organized centers where strategies were organized that succeeded in reaching the largest possible number of young people. The results were great considering the activities of the occupying power to harm our generations by imprisoning and driving drugs into our neighbourhoods.

The interviewees agreed on many points regarding the cultural reality of Jerusalem and the role of cultural events in the city and culture every year in reviving the national identity of the Palestinian people in the city. Among these reflections that took place through those interviews are the following:

- The free world still recognizes the purpose of existence to Palestinians on their land, and Jerusalem is currently facing serious attacks on all of its institutions, not only those linked to culture. There are barriers on legal prosecution authorized by the occupation courts as many Palestinian youth are involved in cultural institutions and being probed, prosecuted under the law, as well as having their wages frozen and their recognition of their higher grades withdrawn.
- Despite all the plots, the citizen of Jerusalem bears the weight of a holy destiny. As the occupation successfully evacuates large areas of Jerusalem from its original residents, in

the Al-Bustan and Sheikh Jarrah neighborhoods and in the heart of the Old City, Jerusalem is currently seeing the biggest and most intense settlement onslaught in recent memory. Gilo neighborhood in the south is currently under occupation, and before any settlement is reached voluntarily or forcibly. The occupier is buying time and imposing new reality. This is done with the understanding that any political settlement will be subject to the current balance of power in favor with the occupier, and that any concessions and settlements will benefit the stronger party.

- Palestinians have a long history of assimilating into their environment, leaving behind a rich cultural legacy that has developed into a crucial component of their identity. Sacred shrines and sanctuaries, exquisite local architecture, folkloric music, dances, and proverbs, as well as historical and archaeological artifacts, are a few examples of this legacy. These many aspects of Jerusalem have been exploited, copied, rearranged, and improved throughout the past 50 years, mostly as a reaction to the rejection of Palestinian identity and the destruction of more than 400 Palestinian villages and towns in the wake of the 1948 conflict. The city's cultural legacy has suffered significant losses as a result of this wave of devastation, the most of which are irreparable.
- Most Palestinians living in Jerusalem were forced to abandon their entire cultural, historical, and environmental inheritance. For those who stayed in the Israeli-occupied territory, maintaining their Arab or Palestinian identity required a battle. Jerusalemites cannot access a centralized court system in Palestine. Since the end of the nineteenth century, the nation has been controlled by a number of different parties, and as a result, it is still subject to many laws. In light of the legal and judicial reality and the power imbalance in favor of the occupation in the city, it can be said that the Palestinians

actively attempted to confront the cultural occupation of the city of Jerusalem. While they were somewhat successful in doing so, the Israeli occupation machine had the greatest influence on the city's cultural reality.

- One of the Palestinian cities with a unique legacy that displays its unique holiness and Palestinian identity is Jerusalem. Jerusalem stands out because it serves as a hub for all Palestinians. As a result, Palestinians in other places mirror the cultural activities of this significant metropolis. The significance extends beyond Palestinians to include visitors who travel to the city and need to experience its authentic history. Cultural events are expensive, both to participate in and to attend. Culture cannot be embraced by people easily due to lack of safety and access to public transit in night-time after-school activities. Some religious beliefs also forbid certain behaviors, like mixed-gender events, being late, or group dancing. Not all Israeli-run schools, which account for around 65-70% of schools in Jerusalem, include culture in their curricula.
- There is "public apathy," the environment in the city discourages event planning since gatherings are restricted, and the high cost of living forces individuals to prioritize just the most essential need. Palestinians have overcome obstacles through collaborating, networking, and advocating. Cultural networks exist, like Twilight Arts Jerusalem.
- We may argue that the Palestinians have made some progress in maintaining their identity in Jerusalem despite the money Israel has spent on transforming the city's young generation via the establishment of free Israeli youth centers around the city and by influencing the curricula taught in schools. In order to preserve their feeling of identity and culture, Palestinians in Jerusalem have been able to establish several organizations

and activities. Despite the fact that religion could also be involved. All initiatives are focused on keeping Jerusalem a sacred religious site, especially.

- Israelis frequently obstruct cultural events in Jerusalem on the false pretext that the Palestinian Authority is funding them. Lack of funds is another issue that Palestinian cultural organisations in Jerusalem must deal with. In reality, a lot of organizations are having to shut their doors these days owing to a lack of financing and their inability to establish a reliable source of revenue that does not depend on outside assistance. Unfortunately, navigating these difficulties in an increasingly challenging setting is becoming more and more difficult for many businesses.

4.5 Recommendation

And based on supervising the reality of the heritage in the Holy City, and the falsification of current reality, the role assigned to the Palestinians in consolidating the national identity of the Palestinian people in Jerusalem by preserving the cultural heritage of the city is pivotal and strategic. The preservation of the Palestinian cultural heritage in the city of Jerusalem must be taken into account through the following recommendations:

- 1) Raising awareness by mosques and churches to encourage preserving of cultural heritage, giving process of reviving the religious heritage and sanctity that is no less than defending the city and ending the neglect from a religious aspect.
- 2) Preparing academic scientific studies on the Jerusalemite cultural heritage. Its objective is to point out that interest in Jerusalem and its surroundings is still in many cases and fields

and emphasize the emotional link with the city, and this in itself is acceptable, but it is not enough in the battle to preserve and revive Jerusalem's heritage.

- 3) Investigating manuscripts and books and reviving them. It is known that this process has an impact on reviving the heritage in Jerusalem, because this investigation process is tantamount to revitalizing the soul in the body. On the one hand, it preserves the book and the manuscript and brings it back into the spotlight.
- 4) Reviving the role of libraries, which have played a major role throughout history in the process of preserving cultural identity. Libraries are the treasury of culture, civilization and literature. Therefore, reviving the role of libraries contributes effectively to confronting the Zionist project.
- 5) Supporting Jerusalemite intellectuals, scholars, and Jerusalemite cultural and scientific institutions, as these institutions are the cradle of the cultural project and the revival of heritage is part of it. Therefore, supporting these institutions and preserving their existence, or even creating more of them, will contribute effectively to preserving and reviving heritage, whether these institutions are universities, cultural cafes, or studies and research centers, or schools.
- 6) Adopting specialized academic programs in Jerusalem and the Jerusalem cultural heritage, graduating researchers specialized in Jerusalem studies: It is no secret that this task is directed towards Palestinian, Arab, Islamic and Arab universities, but this is not considered sufficient, in addition to the fact that the level of commitment to it is still low.

- 7) Following up the legal and cultural battles in international forums, which is considered important, and in which lies the legal framework for preserving the heritage and identity of Jerusalem, and preventing the Zionist aggression against it.
- 8) The use of print, audio and visual media in awareness and mobilization campaigns related to cultural heritage. The sacred heritage must be transmitted in easy and effective ways to ordinary people so that they remain in constant contact with Jerusalem and its heritage.
- 9) Serious and effective coordination between the centers and the parties concerned with the cultural heritage of Jerusalem at home and abroad, the formation of a supreme reference for coordination.
- 10) Organizing conferences and workshops specialized in protecting heritage and cultural activities, in which experts are hosted and interested.
- 11) Conducting in-depth scientific studies regarding everything that cultural heritage is exposed to, such as theft and forgery.
- 12) Preserving the city's cultural heritage and manuscripts with latest scientific methods, especially through computer scanning and keeping them safe from theft or forgery.
- 13) Assigning local envoys abroad to specialize in the field of preserving the cultural heritage of the city of Jerusalem and training them in the best and latest methods in this field, relying on the progress of social media.
- 14) Combating the phenomenon of trafficking in manuscripts and cultural heritage materials.
- 15) Establishing a center specialized in cultural heritage in Jerusalem, concerned with training and qualifying leaders and experts.

- 16) Inclusion of cultural heritage subject in the Palestinian schools and university curricula.
- 17) Establishing a financial fund that directs its budget to protect cultural heritage, manuscripts, historical Ottoman buildings and everything that is transmitted regarding the city of Jerusalem.
- 18) Agitation against theft of antiquities and cultural heritage in international forums and relevant organizations manuscripts and the history of civilizations.
- 19) Supporting cultural centers and activities in the city of Jerusalem and working to develop and revive new activities characterized by sustainability and creativity.
- 20) Keeping indirect effort to preserve the Palestinian identity such as cultural cafes, local football leagues, social gatherings and renovation of historical homes.
- 21) Encouraging trips from internationals to historical sites in Jerusalem with guidance, virtual or in-person, that is telling the Palestinian narrative that does include the Islamic and Christian essentiality of Jerusalem.
- 22) Involvement of key regional players in the city such as Turkiye and Jordan to support the preservation of the original identity of East Jerusalem as well as firmly opposing any Judaization or expansion of settlements which violate international laws and conventions.
- 23) The role of Palestinians in diaspora is vital to keep advocating about the identity of Jerusalem and disclose the Israeli policy of Judaizing the city. More intensified and unified effort is required by Arab and Palestinian communities in countries that have large numbers of people of Palestinian origin.

4.6 Research Questions and Recommendations

The study recommendations contribute to answering the study questions and clearly linking them to the subject of the study, less about defending the city and ending religious neglect. In addition to the necessary work through methods of academic cultural work through the preparation of academic and scientific studies on the cultural heritage of Jerusalem, the aim is to indicate that interest in Jerusalem and its surroundings in many cases and regions, and to emphasize the emotional attachment to the city, and this in itself is acceptable and contributes to answering the questions of the study.

The study also shows in its answer to the study's questions that the investigation of manuscripts and books and their revival represents an important aspect in the revival of the Palestinian cultural heritage and identity in Jerusalem, because this investigation process is tantamount to revitalizing the spirit in the body. On the one hand, it preserves the book and the manuscript and brings it back into the spotlight. This answers the question about the cultural role of manuscripts as a mean of reviving Palestinian identity through libraries, which have played a major role throughout history in the process of preserving cultural identity. Libraries are the treasury of culture, civilization and literature. Therefore, reviving the role of libraries contributes effectively to confronting the Zionist project.

The study answers questions related to the extent to which cultural activities contribute to resisting the Israeli occupation of Jerusalem, including support for Jerusalemite intellectuals and scholars, and Jerusalemite cultural and scientific institutions. Therefore, supporting these institutions and preserving their existence, or even creating more of them,

has effectively contributed to the preservation and revival of heritage, whether these institutions are universities, cultural cafes, study and research centers, or schools.

The recommendations show that they answered the study's questions in many aspects related to the extent of the Palestinians' success in preserving the identity of Jerusalem, including the adoption of specialized academic programs in Jerusalem and the Jerusalem cultural heritage, and the graduation of researchers specializing in Jerusalem studies. Cultural activities are an important element in reviving the Palestinian identity and a clear answer to study questions in this regard. It is no secret that this mission is directed towards the Palestinian universities, which their academic contribution is not considered sufficient in this subject, in addition to the fact that the level of adherence to it is still low.

The study's question was also answered about the feasibility of various measures on the Palestinian side, including legal measures and following up on legal and cultural battles in international forums and include the legal framework for preserving Jerusalem's heritage and identity, protecting it from the Zionist trials. Such recommendation answer some of the study questions related to Palestinian role and their civilian resistance.

The study answered the effectiveness of cultural activities such as the use of print, audio and visual media in awareness and mobilization campaigns related to cultural heritage, serious and effective coordination between the centers and authorities concerned with Jerusalemite cultural heritage at home and abroad, and the formation of a higher body for coordination. It is considered an important means and falls within the activities and events

that contribute to reviving culture and affirming the identity of Jerusalem. The sacred heritage must be transmitted in easy and effective ways to the common people so that they remain in constant contact with Jerusalem and its heritage.

The Palestinian approach represented the need to carry out several activities as a mean of preserving the Palestinian heritage in the Holy City and its Palestinian identity in response to the questions of the study, including organizing conferences and workshops specialized in protecting heritage and cultural activities, and preserving the Palestinian heritage, the city's cultural heritage and its manuscripts using the latest scientific methods, especially through surveys. Image calculation and preservation. Safe from theft or forgery, experts host and take care of it.

The question of the extent of Palestinian success in preserving the Palestinian identity was answered by coming up with recommendations to assign local envoys abroad to specialize in the field of preserving the cultural heritage of the city of Jerusalem and to train them on the best and latest methods in this field, relying on the progress of social media. In addition to encouraging trips from foreigners to the historical sites in Jerusalem with guidance, hypothetical or personal, that is, narrating the Palestinian narrative that includes the Islamic and Christian essence of Jerusalem.

The Palestinians have contributed to many measures to preserve the cultural heritage of the city of Jerusalem, as an answer to the big question by studying the extent of their success in preserving the identity of their holy city. Among these measures, the recommendations

came to emphasize combating the phenomenon of trafficking in manuscripts and cultural heritage materials, and establishing a center specialized in heritage. The cultural center in Jerusalem is interested in training and qualifying leaders and experts, including the subject of cultural heritage in school curricula. Palestinian schools and universities, and the establishment of a financial fund that directs its budget to protect cultural heritage, manuscripts, historical Ottoman buildings, and everything that is transmitted from the city of Jerusalem.

In response to a question about the extent to which Palestinians succeeded in preserving their identity through Palestinian cultural activities in the city by addressing the change in geography, demography, names, laws of organization and construction, structural planning and systematic plans for the Judaization of Jerusalem, supporting cultural centers and activities in the city of Jerusalem and working on the development and revival of new activities that are distinguished with more sustainability and creativity.

The recommendations also answered the question of the Palestinians everywhere to play a cultural role in preserving the identity of the Holy City through the role of the Palestinians in diaspora, which the study considered in the light of the questions and recommendations a vital matter for continuing the defense. The identity of Jerusalem and revealing the Israeli policy to Judaize the city. Intensive and united efforts are needed by the Arab and Palestinian communities in countries with large numbers of people of Palestinian origin.

In the context of answering the study's questions, the study presented recommendations through which it showed the necessity of emphasizing what the Palestinians are doing and continuing the indirect effort to preserve the Palestinian identity, such as cultural cafes and local football leagues. Social gatherings and restoration of historical homes and the involvement of the main regional players in the city such as Turkiye and Jordan to support the preservation of the original identity of East Jerusalem, as well as to oppose any Judaization or settlement expansion contrary to international laws and covenants.

4.7 Study Limitations

I encountered many obstacles during the research process, which can be refuted as follows:

- I. The subject of the study, which is cultural activities and their role in preserving the Palestinian identity of the city of Jerusalem, is a complex that has rarely been researched in previous studies, and what has been written in this field is nothing more than brief studies and press articles that do not rise to the level of scientific research, which increases the effort. Research is required to accomplish this task. And it needs an expansion in field research to obtain the necessary information for research, and it also requires the use of multiple scientific methodologies to reach the information, which in turn requires more effort and time.
- II. The study methodology, which relies heavily on observation and interview, requires a lot of time and effort to reach conclusions. The method of the interview also requires a response from the party with whom the interview is conducted, which is often difficult to reach, and many may resort to not responding, concealing the name, or avoiding

publishing a critical opinion against the occupation policies in the city to ensure personal safety and not to be subject to security issues.

- III. The study area, which is the city of Jerusalem, requires a lot of follow-ups and monitoring because the city is rich in multiple cultures and different activities organised, especially from the Israeli side.
- IV. Visiting cultural activities is within the scope of the study, and is subject to entry permits from the Israeli side, and research work requires visiting the city more than once, which makes visits difficult financially and securely.

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Appendix 1

Interview Questions:

- *Situation*

- a) What is the role of cultural activities in preserving the Palestinian cultural identity in Jerusalem?
- b) To what extent have cultural activities succeeded in helping Palestinians maintain their identity in Jerusalem?

- *Challenges*

- a) What are the challenges faced by Palestinian cultural centers/initiatives in Jerusalem?
- b) To what extent have the Palestinians succeeded in overcoming the challenges faced by cultural activities in Jerusalem?

- *Recommendations*

- a) What are the activities that would maintain/enhance the Palestinian cultural presence in the Holy City?
- b) What is your assessment of the Palestinian cultural experience in the city of Jerusalem in terms of the criteria for success or failure in preserving the Palestinian identity?