



Arab American University
Faculty of Graduate Studies

**Leadership Style, Strategy and Organizational
Resilience during Covid-19 at the Palestinian Museum:
A Case Study**

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requirements for a Master's degree in Leadership
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Declaration

I certify that this Thesis has not already been submitted for any other degree or diploma in any other university or other institutes of higher education.

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Acknowledgment

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Abstract

The aim of this study was to identify how leadership style and strategy can impact an organization's resilience and sustainability by studying the role of the Palestinian Museum's leadership in ensuring organizational resilience during the worst periods of the Covid-19 pandemic. To better understand how leadership and strategy affects how resilient an institution is in times of crises, a qualitative approach using a case study method was undertaken. A carefully selected group of employees was interviewed using semi-structured interviews, along with relevant artifacts were reviewed. The results of the study revealed that the Palestinian Museum can likely mitigate future threats by empowering employees, expanding the mission beyond the city in which the facility is located, diversifying funding sources, integrating technology in the delivery of programs, and as tools to support and enhance employees' work.

Additionally, effective leadership during a crisis affects a number of organizational outcomes, including improving employee productivity, dedication, work-life balance, and loyalty to the company; along with lowering their worry and tension about the epidemic.

The contribution the study makes is providing guidance to organizations in the unique occupied Palestinian environment to identify key factors that when addressed can positively impact organizational resilience. Guidance is also provided for research in organizations resilience in Palestine and possibly other parts of the world. Additionally, the researcher draws the conclusion that in order to effectively manage the organization and its employees' shifting requirements during crises, leaders must know

how to embrace and utilize a participatory leadership style, be knowledgeable about the capabilities of emerging technologies and be willing to modify the organizational mission as conditions change.

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Chapter 1:

Introduction

Resilience, 'Sumud' in Arabic, is a term that many in Palestine have grown up seeing and hearing on many different occasions. These occasions included political discussions during family gatherings, radio broadcasts, news reports, and political campaigns. The term resilience describes how the Palestinian nation maintains its existence while coping with many political, economic, and social circumstances challenges. Sumud is a Palestinian concept that is intertwined with ideals of personal and social resilience and fortitude. It is also a sociopolitical notion that relates to means of living in the setting of occupation, persistent adversity, a lack of resources, and restricted infrastructure. The notion of 'resilience' has profound origins, dating back at least to the 10th century, when Arabic thinkers proposed ways for dealing with life misfortune. In Europe, resilience study dates back to the 1800s (Marie, Hannigan, & Jones, 2018).

During the decade beginning in 2010, Nonprofit organizations faced huge pressure to continue to provide programs and services despite limited resources. Organizations in this sector have been entrusted with public funds and have faced increased scrutiny over how those resources are used and the results that have been achieved. Furthermore, the demand to do more with fewer resources arises in a context of mistrust of organizational leaders and an unstable environment that includes trimmed, overburdened, and short-staffed nonprofit organizations (Smalls, 2011). The essence however of a nonprofit is its mission and values which should not only be reflected externally to their beneficiaries, but internally, as well, towards employees of the

organization. Today's psychology defines resilience as that elusive characteristic that permits certain people to be pulled down by life and return even stronger than before. Rather than allowing failure to deplete their determination, they find a way to emerge from the ashes (Ackerman, 2019).

Currently, change is the norm, and stability is uncommon. Employees must be able to bounce back amid ever-changing situations and surroundings that are always in flux, whether due to changes in environmental factors, pandemics, financial crises, political upheavals, or other stressors prevalent in daily life.

Resilient organizations are made up of resilient leaders who model resilience. In order for a non-profit to be resilient, its leaders and employees must be resilient. The non-profit sector differs from the private sector as it has a mission and values, that focuses on creating social change or/and improving people's lives as opposed to the private sector which seeks to create financial profit. Moreover, leaders and employees who work at non-profit organizations usually demonstrate stewardship and excessive care while executing the duties and responsibilities of their work. Accordingly, it appears that employees at all levels of the organization are motivated to create an environment where work is conducive to serving the greater good of humanity (Carvajal, De Rivas, Jimenez, & Bejarano, 2010).

In order for a non-profit organization to fulfil its mission successfully, leaders should make the employees feel valued and supported. Communication channels and a culture of support and teamwork must be present between the organization's leaders and employees, to build higher resilience. Each organization is different and should create its own programs and guidelines to foster and cultivate a cooperative and inclusive work culture based on the context and dynamics present within the nonprofit. The individual

well-being of employees is crucial in creating social change and sustaining resilient organizations; According to The Wellbeing Project (TWP), leaders that advocate for and model individual well-being and self-care, as well as involve their employees in a well-being learning process, may create healthier, more productive businesses (Sadiq , 2020). Nonprofits that have their missions and values aligned internally and externally are able to maintain staff with higher levels of wellbeing and resilience.

As the nonprofit sector needs to assist more people to grow, it is critical to focus on staff well-being in order to enhance resilience. With the rising need for nonprofit intervention and help, the nonprofit sector has become more stressed. Furthermore, in many workplaces, stress is the norm. However, if uncontrolled, it has a severe influence on job performance, is harmful to personal relationships, and leaves us susceptible to despair, anxiety, and burnout (Craig, 2019).

Individual well-being is linked to resilience. The positive outcomes of a resilient environment are extensive. An employee who can deal with change and hurdles at home and at work may perform more effectively and more consistently. Increasing employee resilience offers several benefits for the business; Aside from the benefits for workers, workplace resilience also improves the company's operational performance. Building resilience in employees preserves their health, lowers illness, and promotes consistent higher-quality performance (Craig, 2019).

When the author began working in the non-profit sector, she noticed that the term, resilience, is a fundamental tenet in humanitarian and developmental interventions. “*Resilience has become a central notion in the discourse of international foreign aid and development institutions and actors*” (Badari, 2021). For instance, the definition of resilience according to USAID is people, households, communities,

organizations, nations, or even value chains and ecosystems' ability to endure, recover from, and adapt in order to better survive crises (Runde, 2014).

However, only within the past few years, and specifically after COVID-19, has the author started to associate the term resilience with the frameworks of developing organizational capacity in withstanding, recovering, and adapting to any unexpected change. Her understanding of the term resilience has developed over the years, which has contributed to her strong interest in studying this phenomenon.

This is a qualitative research effort; using a case study method approach. The purpose of this study was to better understand leadership's impact on an organization's resilience in times of crisis at the Palestinian Museum.

The Palestinian Museum defines itself as a non-governmental organization committed to national and international support for an open and active Palestinian culture. The Museum displays and engages with new views on Palestinian history, society, and culture, as well as providing space for artistic endeavours, educational programs, and cutting-edge research. The Museum is one of Palestine's most important modern cultural endeavours. Moreover, its mission is to become a thriving museum that creates and disseminates emancipatory learning opportunities about Palestine, its culture, and its history via creative programs in Palestine and throughout the world (PalMuseum, n.d).

The Palestinian Museum was built by the Tawoon association and through its traveling exhibitions, electronic archives, digital platforms, and network of national and international relationships, the Museum was established as a transnational organization that transcends geographical and political borders (PalMuseum, n.d).

1.1 Problem Statement:

When a crisis occurs, a new reality prevails. The new reality forces non-profit organizations to reinvent their services and operational procedures. The challenges that organizations must endure during times of crisis can be overwhelming. Yet, these times can also bring opportunities and present new prospects for the organization.

The role of the Palestinian Museum's leadership in ensuring organizational resilience during Covid-19 is not well understood. A better understanding can contribute to the body of knowledge related to how leadership can impact an organization's resilience and sustainability. The Palestinian Museum is similar to many non-profit organizations in Palestine and perhaps to other organizations outside Palestine.

1.2 Research Objective:

The purpose of this study is to understand how the Palestine Museum dealt with the challenges associated with Covid 19. The tasks that addressed this purpose were to:

- Identify the challenges that the Palestinian Museum has faced during Covid-19.
- Identify the strategies that were employed by the Palestinian Museum to deal with the challenges and to enhance organizational resilience during Covid-19.
- Classify the leadership style the Palestinian Museum's leadership adapted during covid-19.
- Understand which organizational capabilities can be developed for the Palestinian Museum to become resilient.

An in-depth literature review was conducted on the subject matter and an analysis of the theoretical perspectives that may be applicable to this study was

completed. Thirteen interviews with the Palestinian Museum's workers along with reviewing many internal documents and daily observation were the primary sources of data for this study.

1.3 Research Questions:

The following research questions were used to guide this qualitative investigation into the resilience of the Palestine Museum during Covid-19.

1. What are the challenges that Palestinian Museum has faced during Covid-19?
2. What strategies were employed by the Palestinian Museum's leadership to deal with the challenges during Covid-19?
3. What leadership style did the Palestinian Museum adopt during Covid-19?
4. How did the employed strategies enhance organizational resilience during Covid-19?
5. What organizational capabilities can be developed for the organization to become more resilient?

1.4 Significance of the Study:

There are very few studies of the strategies that were employed to enhance organizational resilience of non-profit organizations during Covid-19 in Palestine, and it is the first for the Palestinian Museum. This research will examine the four areas (people, revenue, mission and operations, and technology) that impacted the Palestinian museum's resilience during Covid-19 and how it affected its sustainability before and in the present time.

Other studies have addressed whether employee wellbeing is directly connected to their ability to increase and build resilience, in order to build resilience there must be an environment that fosters resilience, and a work culture that encourages employee wellbeing (Craig, 2019). Individual wellbeing and resilience can be developed in a variety of ways, including problem-solving techniques such as the cynefin framework, which divides situations into five categories: simple, complicated, complex, chaotic, and disorder, which is used when it is unclear which of the other four contexts is dominant. The leader responds appropriately based on each event (Snowden & Boone, 2007). One form of intervention through positive psychology is the best resilient self, through this exercise the individual is asked to visualize and document his/her greatest potential future self, having accomplished what he/she set out to do (Craig, 2019). This exercise involves five steps;

Step 1- describe a challenging situation

Step 2- visualize your best possible resilient self

Step 3- describe your best possible resilient self

Step 4- interview your most resilient self

Step 5- reflect

While this reflective exercise has the potential to improve positive thoughts and results in a variety of situations, this practice may be less beneficial in some contexts and for some people. If a privileged individual decided to do this exercise during the pandemic from the comfort of their own home, being able to afford staying home and staying safe, the exercise would be reflective and productive, possibly increasing wellbeing; however, an individual who must go to work during the pandemic without being able to afford masks or sanitizer, would be unable to do so without becoming

overwhelmed with negative emotions. Especially when the conditions are beyond the individual's control, which would have a detrimental impact on the individual and might lead to psychological trauma or shock. It is not an activity that can be applied in all situations.

According to (Paoni, 2020), personal resilience may be built and increased by establishing a number of effective stress-reduction tactics such as positivity, emotional awareness, balance, spirituality, and introspection. The research highlights the need of balancing professional and personal life; balance should exist in both individually, not only between them. Nonprofits must provide their employees with the skills they need to become more resilient and conscious of their own well-being.

An analysis of the results provided improvement recommendations for The Palestinian Museum, added to the body of knowledge about the factors that influence a non-profit organization's resilience and sustainability today and in the future. The strategies used by an organization's leadership to improve organizational resilience during Covid-19 were identified, as well as to understand which strategies were unsuccessful. The leadership style that was utilized by the Palestinian Museum's leadership to increase the level of organizational resiliency is carefully described. A model that can guide the development of organizational capabilities that can help the organization to become more resilient is presented.

1.5 Delimitation and Limitations and Assumptions:

Limitations: This study is limited by the:

- Lack of previous qualitative studies in Palestine that could serve as models on the topic of organizational resilience during a crisis.

- The resignation of some key staff members who witnessed how the crisis impacted the organization's resilience and how the museum's leadership dealt with the situation and the unavailability of some potential interviewees due to sickness or travel.
- inherent weaknesses of qualitative research and the case study specifically.

Delimitation

- This study covers only the Palestinian Museum.
- This study was designed to be a single case study that studies the Palestinian Museum's leadership role in maintaining organizational resilience during Covid-19 in Palestine.
- The data were collected during May of 2022 and during which time a total of 13 subjects were interviewed and relevant artifacts were examined.

Assumptions:

- The author can be sufficiently objective even though she is an employee at the Palestinian Museum.
- The Palestinian Museum staff being interviewed will be provided honest information without any influence or bias.
- The researcher had access to relevant artifacts that could provide support for subject perceptions or offer a better understanding of a phenomenon.

1.6 Definitions of Key Terms:

- **Organizational Resilience:** “the ability of an organization to anticipate, prepare for, respond and adapt to incremental change and sudden disruptions in order to survive and prosper” (Denyer, 2017, p. 5).

- **Leadership Style:** “Consists of the behavior pattern of a person who attempts to influence others. It includes both directive behaviors and supportive behaviors” (Northouse, 2016, p. 94).
- **Organizational Capabilities:** Defined as a firm`s capacity to deploy its resources, tangible or intangible, to perform a task or activity to improve performance (Inan & Bititci, 2015, p. 312).
- **Organizational strategy:** A plan of action for how a corporation will achieve its long-term objectives (MasterClass, 2022).

1.7 Research Structure:

This study contains five chapters, this first chapter provides an introduction, and research questions, and frames the study. The second chapter provides a review of related literature the third chapter describes the methodology, the fourth chapter reports data analysis and results, and the fifth chapter presents a summary, conclusions, and recommendations.

CHAPTER 2:

LITERATURE REVIEW

This literature review provides an understanding of leadership, leadership styles, and characteristics of leaders as well as a theoretical framework that explains four areas that impact an organization's resilience and sustainability in the present time and in the future.

Theoretical Literature Review

According to (Consultores, 2021) theoretical literature is an endeavor to comprehend certain phenomena. In the literature review, the researcher has looked over previous studies and research that are relevant to the subject addressed in this paper. The theoretical literature has helped the researcher in finding theories and models that have guided the foundation of this research

2.1 Leadership:

The term "Leadership" is mentioned or used in almost each and every aspect of our lives. Whether it is in business, academia, politics, or else, leadership is widely used as a concept and as a practice. "Leadership is a fascinating social phenomenon which occurs in all groups of people regardless of geography, culture, or nationality" (Howell & Costley 2001, pp.3).

Academics and practicing managers have written an enormous number of pages in journals, newspapers, and books to describe and explain this social phenomenon. Yet it is believed that "leadership" needs to be explored more from certain angles.

The definition and importance of leadership were emphasized thousands of years ago by different philosophers especially in ancient Greece. However, it is believed that no single philosopher was able to full fill the meaning in its different aspects. There is a Vietnamese saying about leaders that states: “To be without leaders, to obey no one, is unworthy of man: it is to be like the animals” (Adair 2006, pp. 5). Although the saying sounds very true and sincere, it is clear that it looks at leadership only from a very narrow side. Another very interesting definition of leadership is that of Peter Drucker that considered it as a process of lifting a man’s vision to a higher standard that is beyond any limitations (Howell & Costley, 2001). This very broad concept represents the leadership spirit of innovating businesses and organizations by always looking beyond the “possible”. Since leadership definition can be very vague and imprecise, John Adair summarizes his thoughts on leadership by indicating that leadership is an activity where the leader influences people to pursue a certain course and people follow him because of his charismatic personality that influences them. To Adair (2003), the qualities of leaders are the same despite the differences in the situations they live in.

Howell and Costley (2001) presented three key leadership tasks that any leader in any business or organization should consider regardless of his/her expert knowledge and personal traits. The first step is to diagnose situations and followers. This will give leaders the chance to understand the surrounding environment and situation as well as understand the followers’ capacities and willingness to execute the assigned tasks. The second task is to provide needed leadership behavior for the situation and follower characteristics. In fact, this stage is very critical in determining a leader’s ability to guide followers on the right path. Rewards or even punishment are tools of this stage. The third and final task is to modify the situation and/or follower characteristics. It is

crucial that leaders work on developing leadership skills in their followers since this will result in a productive and creative atmosphere and will increase the resilience of the employees in the workplace.

According to (Northouse, 2009), management and leadership overlap in some aspects and differ in many others. While both involve authority and power, leadership is mostly not assigned and therefore people tend to obey leaders because they believe in their cause and in their ability to do the right things. Managers are more concerned about administrative work and about maintaining consistency and order whereas leaders are often chaotic in developing ideas that can lead to visions and strategies.

Having a complicated external environment for most businesses and non-profit organizations requires firms to look at leadership and management as a process that must include aspects from both (Howell & Costley, 2001). Despite the fact that leadership and management are different, successful firms tend to employ managers with adequate levels of leadership and/or train managers on how to become better leaders in their work environment to support the organization's resilience during unexpected times.

2.2 Leadership Styles:

According to (Robbins, Coulter, & Decenzo, 2017) leadership is the act of guiding and influencing a group to attain its objectives. Employee productivity, decision-making process, and self-confidence may all be influenced by a leader's style. Any effective leader evaluates subordinates' skill levels, analyzes challenges, considers options, and makes an educated decision. As a result, each competent leader may pick

the appropriate leadership style for the occasion. According to. (White & Lippitt, 1962) there are three main types of leadership: authoritarian, democratic, and laissez-faire.

2.2.1 Participative and Non-Participative Leadership Styles:

Involvement in decision-making varies among organizations depending on the leadership style leaders adopt. Pros and cons for the participative approach are many since the involvement process is critical in organization development stages. It is assumed that through the use of participative approaches, people are more committed to actions and they generate more ideas since they are involved in decision-making. However, critics of the participative approach claim that it is not necessarily the case because the quality of contribution is what matters. More people's involvement in decision-making may spoil the whole process of idea generation. Nonetheless, it is evident that innovation and creativity today are being generated from firms with high participative styles.

The scale of participation varies from no participation at all in an autocratic approach to full delegation of decisions to a team in a type of democratic approach referred to as "Laissez-Faire".

In the **autocratic** leadership style, there is a centralized authority that assigns certain duties to employees and requires them to execute the required tasks. People in this approach have no say or power to influence any decision that is taken by their leaders. According to (White & Lippitt, 1962), autocratic leaders typically make decisions without consulting their workforce, which results in low work performance. While this leadership style works well in a crisis, it produces poor long-term outcomes in most cases. The leader in this leadership style runs the organization from the top-

down, with power and authority concentrated in the hands of the leader. This also implies that the leader makes all significant choices and instructs the workers to carry them out without requesting opinions or comments. The autocratic leadership style establishes a clear distinction between the leader and the workforce (White & Lippitt, 1962).

The second leadership style is the **democratic** one. It is widely used among firms because of its proven ability to deliver more productive results. It involves employees in decision-making and encourages participation and feedback. There are two types of Leaders in the democratic approach: A democratic-consultative leader or a democratic-participative leader (Zheng, 2010). Consultative leaders are those who seek the opinion of employees and listen to their concerns and ideas but the final decision will be made by him/her. While the participative leaders allow employees to participate in the decision-making process. Democratic leaders in general make their employees feel respected and their contribution is valued, so they don't feel alienated and offer more to their job (White & Lippitt, 1962).. Moreover, their employees participate in the decision-making process whether via voting or choosing members from different departments of a corporation to speak on behalf of their department, or enabling all workers to cast a vote and periodically offer ideas and thoughts to leaders. Democratic leaders provide creative and innovative solutions to challenges and make sound business decisions that benefit the whole organization (White & Lippitt, 1962)..

The third leadership style is called the Laissez-faire style. According to (Ekmekci & Tosunoglu, 2016), this style is known as delegated leadership style, it is when the leader does not participate or do anything with the job and instead lets the team do what they chose to do, this highly participative style gives employees complete

freedom to decide on issues related to their work with no interference from their leaders. It is effective only within certain situations such as having trustworthy and highly skilled knowledgeable employees. However, it is considered a failure by many scholars because of the lack of control leaders exert and the unexpected outcomes it might deliver (Ekmekci & Tosunoglu, 2016).

2.2.2 Transactional and Transformational Leadership Styles

Introduced by Burns (1978), this approach focuses on creating value as part of the leadership process. Transactional leadership is based on a mutual benefit policy where in order to gain something in return leader and followers have to give first. The approach is based on the legitimate authority that leaders exercise while they emphasize a set of goals and tasks. On the other hand, transformational leadership focuses more on generating high levels of commitment and motivation among followers. To do so, leaders tend to empower employees and dedicate more responsibilities to them. For instance, the technological and highly innovative company TED uses the transformational approach to motivate employees to be more creative (TED conferences, 2010).

2.2.3 Charismatic Leadership Style:

Significant Leaders are the administrative elite who control the mind and techniques of others because of their superiority in a firm. The position these leaders hold results in great control and influence over employees. Charismatic leadership as well as a topic of considerable debate that is part of the trait theory. Leaders with charismatic personalities are highly influential and hold great personal characteristics

that enable them to be seen as more than humans by many. We see this clearly in political and religious leaders more than in business although they do exist in businesses as well. Examples of charismatic leaders are the Dalai Lama, Mahatma Gandhi, Nelson Mandela, and many others.

In today's rapidly changing environment, leaders' styles should accommodate the changing nature of the workforce. Leaders have the responsibility of dealing with people of different ages, different cultural backgrounds, and different personal and professional needs. Effective leaders should have a deep commitment to their work and employees as well as remain open to continuous changes.

The need for effective leadership increase as companies grow. It may be surprising that growth can be the firms' biggest enemy if leaders are not effective and open to new changes. Scarborough (2009) suggests that effective leadership should encourage a team-based management style as it allows top managers to draw on the talents and skills of the organization. Despite the team-based management approach's effectiveness, it is unfeasible in large firms especially since it requires a dramatic change in the management style. However, a large firm's best leadership approach would be through the use of a self-directed work team as it increases productivity, raise morale, and improve quality.

2.3 Areas that Impact the Organization's Resilience

According to Linton Myers, a Strategic Solutions Developer at Blackbaud, the four areas that impact the organization's resilience and sustainability in the present time and in the future are people, revenue, mission and operations, and technology (Myers, 2019). This section will highlight how the literature discussed several strategies that can

be employed in these areas in order to enhance the resilience and adaptive capacity of non-profit organizations.

2.3.1 The People

The people including staff, supporters and partners, board members, volunteers, and beneficiaries are considered the human capital, the most valuable resource, of any organization, and how the organization connects with them dramatically, impacts its stability and sustainability (Myers, 2019). The ability to mobilize individuals in a way that serves the organization's mission is a strategy that organization's leaders employ to achieve sustainability. This mobilization of human capital is considered key in adaptive leadership

Adaptive leadership is the technique of organizing people to face and overcome difficult problems... Mobilizing individuals to address their immediate adaptive difficulties is at the heart of short-term leadership. These and other culture-shaping efforts, over time, build an organization's adaptive capacity by fostering processes that generate new norms that enable the organization to meet the ongoing stream of adaptive challenges posed by a world that is always ready to offer new realities, opportunities, and pressures, (Heifetz, Grashaw, & Marty, 2009, p. 2&5). The following sections will discuss different strategies that can be employed by organizations' leaders to mobilize the staff, the board, the supporters, the beneficiaries, and volunteers, in order to be resilient during times of adversity.

Staff Members

The ability of the organization leaders to keep connected with their own employees and empower them during times of uncertainty is a major factor to maintain

productivity and minimize any possible attrition, (Myers, 2019). During times of uncertainty, staff members can feel confused and under so much pressure. Hence, they e from the organization's leadership to identify with them and provide them with guidance and support.

There are three strategies that leaders can employ in guiding their staff members during such situations. The first strategy is for leaders to maintain a balance of being authoritarian while compassionate at the same time, "leaders have to find a balance between being decisive and considerate, confident and caring, and authoritative and attentive – all at the same time" (Shekshnia & Nazarova, 2020). When leaders are sensitive to their employees' particular needs, showing a great deal of understanding and compassion, staff will feel they are valued and this will in return improve their overall wellbeing and commitment to what they do. The second strategy is for leaders to nurture an enabling working environment that enhances collective learning and productivity, avoids micromanagement, and gives more autonomy to staff to demonstrate leadership and take initiative in their respective roles (Shekshnia & Nazarova, 2020). Nurturing a culture of learning is very important during times of crisis, as staff members might need to change the way they do their daily work, and hence they would need to learn new skills to facilitate their work in the new normal. Therefore, providing this type of supportive enabling environment is key to enhancing employees' performance during uncertain times. Building support networks for employees is a wise investment when you realize that resilience helps insulate individuals from the harshest consequences of the misfortune. Employees thrive, according to our study, when they believe their employer cares about them. (Jeannotte, Eatough, & Kellerman, 2020). The third strategy is for leaders to be transparent,

accountable, and accessible to all their staff members. This is particularly important during times of crisis when organizations need to make decisions that have a direct impact on the staff (Shekshnia & Nazarova, 2020). Of course, when leaders are explicit and staff members are informed and involved, they tend to be more cooperative, which is necessary, particularly during times of crisis.

Such strategies and leadership practices contribute to developing the social capital within the nonprofit, which is key to improving the organizational adaptive capacity when handling crises or going through a transitional period.

Social capital provides staff employees with a sense of security and commitment to their particular businesses. Certain variables contribute to their high levels of social capital, such as collaborative work cultures and general dedication to the organization's goal. A culture that prioritizes openness and knowledge accessibility will increase possibilities for informal learning; a community of practice can only exist in an environment with strong social capital (Strichman, Bickel, & Marshood , 2008, p. 11&20). Hence, when organizations are characterized by high social capital, it's much more likely they survive, adapt, and thrive during harsh conditions.

Board Members

Having active and responsive board members, who have a clear understanding of their roles and responsibilities, is critical since the board is in charge of overseeing the organizational strategic direction. In order to ensure the success of a non-profit organization, board members must actively engage in its work. Otherwise, board meetings can devolve into a rubber stamp exercise denying the organization's leaders critical strategic guidance; On the other hand, board members will feel that their time has been wasted (Jonker & Meehan, 2014). Their role becomes even more critical

during times of crises, as they lead the organization in assessing new realities, planning and making key decisions in order to adapt to such changes (Myers, 2019). Board members are also responsible to support organizations in achieving its fundraising goals, which can be challenging during times of uncertainties and economic crises. Nonprofit boards have the responsibility to provide wealth to organizations. Some members of the board should be able to give generously and be able to seek out generous gifts from others as well (Jonker & Meehan, 2014). Having proactive leadership and management is what every NGO needs to further its mission and attain its vision, particularly during times of crises. The commitment of the board in fulfilling its duties has a far-reaching implication on the organization's performance. The commitment of the board creates a shared ownership between the different internal and external stakeholders, which boosts organization's resilience during times of uncertainties. An important milestone for an organization in transitioning from the start-up to the growth phase is when the founder(s) acknowledge that the organization's long-term existence is dependent on partners. "*Shared ownership*" with the board of directors and management staff results from this "*transfer of sole organizational ownership*" (Strichman, Bickel, & Marshood , 2008, p. 19).

Supporters

In addition, having reliable and loyal supporters and partners from multiple sectors is especially important during times of crises and economic instability. The measure of success is how high-impact non-profits mobilize all sectors of society — government, business, non-profits, and the general public – to be a force for good. In other words, excellence has less to do with how non-profits operate within their own walls and more to do with how they manage their own internal operations (Crutchfield

& McLeod Grant, 2007). During times of crises, organizations should maintain continuous communication with their supporters, adjusting its messaging strategy as needed, while displaying a great deal of accountability and transparency (Myers, 2019). Hence, the ability to mobilize multi-sectoral partnerships enhances the organization's connectedness with its operating environment. The readiness of any organization to face challenging realities depends heavily on the ability to create reliable networks and long-term partnerships with relevant stakeholders. Having this kind of solid network enhances the organization's resilience and adaptive capacity. An understanding of the interdependence between the organization and its environment, the ability to make use of information and ideas from outside the organization, and the ability to locate resources and capabilities outside of the organization. Establishing strategic alliances and joint efforts with other organizations to create systematic change. Building partnerships with other organizations and colleagues to understand the needs of clients or other stakeholders (Strichman, Bickel, & Marshood , 2008).

Volunteers

Moreover, during times of uncertainties, the organization should assess its ability to continue connecting and mobilizing its **volunteers**, who are also affected by such situations and might be having emerging needs and new priorities. Organizations that depend on volunteers for the delivery of its services, need to include volunteers' engagement as an integral part of the organizational strategy (Myers, 2019). Despite the fact that the volunteers' contribution is not translated in monetary terms, it is very valuable to the organization's progress and mission delivery, especially during times of crises. It's commonly believed that people value things more if they have to work for or pay for them. However, volunteers may be the best proof that this is simply not true.

They can perform many roles that are traditionally considered beasts of burdens, as well as other aspects of community service. Additionally, they can provide skills, knowledge, and experience (Heyman, 2011). For optimal results, volunteers need to have a clear understanding of their roles and responsibilities. The ability of the non-profit to be proactive, explicit, and intentional about accessing the support they need is an important element in maximizing the value of these volunteers (Heyman, 2011). Furthermore, organizations that run volunteering opportunities during times of crises, need to invest in developing these relationships and networks, providing the required support and training. Providing volunteers with a good manager is critical to their success; volunteering cannot be viewed as a free activity (Tierney & Mahtani , 2020).

Beneficiaries

One of the biggest challenges that non-profits face during times of crises is the ability to connect with their beneficiaries, serve them and respond to their emerging needs. It's likely that beneficiaries will be impacted more than your supporters or staff if you have direct contact with them (Myers, 2019). With more people in need for help and with more challenges to secure the required funding, non-profit should reimagine the way they serve their target population. When the crisis hits, organizations are forced to find new ways to engage their constituents and serve them (Zimmerman, 2020). While organizations are reimagining and altering the services they offer and how they deliver it, it's very important that organizations actively engage their beneficiaries in this process. It is important that you communicate with your beneficiaries as well. Share what steps you will take to ensure their safety during this crisis and what your beneficiaries will need to do to continue to participate in your programs and describe how program and service offerings will change during the crisis and always (Jha, 2020).

Beneficiaries should not be considered as passive receivers to services delivered by non-profit organizations during times crises. On the contrary, beneficiaries can play a critical role in shaping these services to be more relevant to their needs. Such engagement has also a positive impact on the beneficiaries themselves. Involving beneficiaries in the crisis support process can boost their confidence and help them overcome the sense of powerlessness they often experience (Cameron, Wilson, Piachaud, & Bratsa, 2021). Hence, continuously engaging with beneficiaries helps organizations understand their targeted population, redesign and implement interventions that are relevant to their needs and priorities during crises. In addition, collecting feedback from the beneficiaries and highlighting it is vital in informing the decision-making process that shapes programs' delivery during crises. It is important to ensure that beneficiary feedback is incorporated into corporate decision-making processes. Though beneficial information is often crowded out by other sources of information, it should not be overlooked (Price, 2018).

2.3.2 The Revenue

The second area is **revenue**. The more the organization has a clear understanding of its current financial status and is able to predict its cash flow, its income and expenses, the more it can withstand and deal with unexpected changes. Often, nonprofits do not have a large funding reserve to draw upon during times of need. Nonprofit organizations have an average of only three months' cash on hand according to the Nonprofit Finance Fund's annual sector-wide survey. Organizations must have multiple, predictable revenue streams to succeed in uncertain times. But it is important to know your current revenue position before you plan for the future (Myers,

2019). Non-profit organizations can enhance its financial sustainable by having diversified revenue sources including self-reliant revenue streams, which will allow the organization to be less dependent on external restricted donations and have more control on its revenue channels. A strategy of capacity-building that emphasizes external changes tries to change the relationship between non-profits and the funding and political systems they operate under. By adopting effective strategies for resource management, organizations are better able to focus on challenges and chances of survival. They can also stabilize relations with other groups in the community and cut down overdependence on some sources of funding (DeVita, Fleming, & Twombly, 2001). Furthermore, investing in infrastructure and fixed assets is also key in supporting organizations during turbulent times. For example, when organizations invest in having their own premises, in the long run, they can cut significant cost from operating expenses, and they can use any available space to be rented out, generating income for the organization. Any organization that wants to run smoothly must devote sufficient resources to its infrastructure. An organization's long-term success is largely determined by the allocation and exploitation of resources (DeVita, Fleming, & Twombly, 2001).

2.3.3 The Mission and Operations

The mission is critical as it shapes the organization's strategic direction. While the mission statement can be crystal clear at the beginning, as the organization grows, the mission can get blurred and lose its meaning and relevance, particularly when there are unexpected changes in the operating environments. Therefore, "mission check", which is periodical revisiting and redefining the mission statement, is important in order to synchronize the work of staff and board members in achieving the organization's

core purpose, that is relevant to needs of the targeted population (Gross, Katcher, & Master, 2007). Furthermore, during turbulent times, it is very important for leaders to communicate the organization's mission clearly to both internal and external constituents. Leaders who fail to communicate the vision and mission internally and externally will let others fill in the gaps with their own understandings. Therefore, instead of a common mission and vision, the non-profit risks losing its sense of organizational purpose, cohesion, and focus as people pursue what they believe are the most critical aspects of the organization (Werther & Evan, 2001). In order to sustain operations when challenges arise, the organization should be able to assess and manage its internal operations, resources and expenses, while making the necessary adaptations to its programs and delivery models (Myers, 2019). This adaptation will allow the organization to fulfill its mission, while effectively responding to changing needs. Problem-solving skills are essential for nonprofit organizations' leaders in times of crisis. Nonprofit leaders should focus on ensuring mission-critical programs are delivered. they can make improvements to their programs by pausing or removing those that are unable to be implemented because of financial or logistical challenges at the time. This will allow them to focus on those that will have the biggest impact. In order to deliver mission-critical work effectively, programs that provide liquidity are essential (Locaria & Reiter, 2020).

2.3.4 Empowering Data and Technology

The fourth area is **empowering data and technology**. During times of crises, people turn to non-profits for help, which can lead to extra workload and more data to process for non-profit staff. Therefore, automating operations is key in handling the

increasing flow of data, while saving cost and time. In an organization with extra tasks, automating the processes will assist in managing the extra workload since repetitive and time-consuming tasks can then be handled by computer processes, and not by staff. It's a small investment that will have a large impact (Allen, 2021). Hence, technology is a powerful tool that can support the organization when facing new realities. It helps organizations collect and analyze data, and make meaningful, evidence-based decisions and adaptations as needed. Making data-driven decisions in uncertain times becomes possible when you combine accurate foundational data with the power of artificial intelligence (Myers, 2019). Technology and management information systems should not be rigid tools. On the contrary, these tools can be customized and tailored to provide reliable data and adaptable solutions that help the organization respond to changing demands and conditions. During COVID-19, technology is being utilized to help in the reproduction of work practices in a way that responds with new challenges and restrictions. Technologies are enabling innovative ways to improve the efficiency of employees working remotely, transforming the way parents and teachers educate, and improving hospital performance by facilitating the management of critical resources (Acker, 2020).

2.4 Conclusion and Research Gap:

A review of the literature suggested that no focused studies if any of this kind addressing the strategies that were employed by organization's leadership to enhance organizational resilience during covid-19 in Palestine. This study is the first for the Palestinian Museum and will provide improvement recommendations for the Museum, add to the body of knowledge about the factors that influence the organization's

resilience and sustainability today and in the future. Additionally, the strategies used by the Museum's leadership to help ensure organizational resilience during covid-19, as well as to understand which strategies were unsuccessful. It will also identify organizational leadership styles that were adopted by the Palestinian Museum's leadership. Finally, identify which organizational capabilities would help the Palestinian Museum to become more resilient.

Summary:

This chapter has provided an overview of previous studies that addressed leadership, the differences between each leadership styles and a theoretical framework that describes four aspects that influence the organization's resilience and sustainability in times of crisis and in the future. The next chapter will describe the methodology used to address the research questions described in Chapter 1.

CHAPTER 3:

METHODOLOGY

The main purpose of this chapter is to describe the research methods used in this study and how they were chosen. In addition, the purpose of the study, the research design, the data collection methods, and the data analysis approach will be discussed. Moreover, this chapter explores the ways in which the study's data was collected and how the findings were analyzed.

3.1 Research Design

A qualitative approach was appropriate for this research since it was desirable to go beyond the 'what' to consider the 'why' as well as the 'how' questions with an eye towards developing recommendations.

The research questions were answered using a single case study qualitative method taking the Palestinian Museum as a case study using both primary and secondary data sources. Secondary data was obtained from a variety of sources such as articles, journals, research papers, theses, dissertations. As for primary data, it was collected through interviews and artifacts.

This purpose of this research was to examine the role the Palestinian Museum's leadership played during Covid-19 and better understand how leadership style and strategy impact an organization's resilience. The research was developed to better understand leadership's impact on organization's resilience in times of crises at the Palestinian Museum.

3.2 Study Subjects

Selected full-time staff of the Palestinian Museum were used as subjects for the interviews. The criteria for the selection of subjects included:

Subjects were either a Department heads, Program managers, or Project managers. The interviews were conducted with employees who had been working at the organization for more than 3 years and were working full-time during the Covid-19 crisis period from March 2020 until December 2021 in the Palestinian Museum. A total of 13 subjects were interviewed during May of 2022 out of 68 full time employees.

3.3 Data Collection:

This research involved two data collection sources represented in primary sources and secondary sources.

3.3.1 Primary Sources:

Semi-structured interviews, along with artifacts were the main sources of data used in this research. A semi-structured interview was designed to collect information from the Palestinian Museum staff to understand the role of the Palestinian Museum's leadership during Covid-19 and how leadership style and strategy impact an organization's resilience. In addition to the interviews; Palestinian Museum's reports, documents, observations and a collection of artifacts were examined as well to help validate the results of interviews and provide more in-depth information.

Before the actual interviews, the researcher conducted mock interviews with friends and some co-workers. All interviews were conducted face-to-face in both English and Arabic based on the interviewee's preference. Since the interviewer is an

employee of the Palestinian Museum for 9 years and occupies the position of public engagement and events officer, in-depth conversations were smooth and the interviewees were frank and relaxed. In order for the researcher to minimize the injection of her own biases as an interviewer, she asked a co-worker to review her notes and transcripts to help ensure objectivity.

Other data collection methods would have prevented such an honest discussion of sensitive topics, therefore choosing to conduct interviews instead, allowed for much greater depth in the responses and provided a better understanding of the subject's beliefs and feelings. Selected interviewees were based on their position, responsibilities, experience level and the number of years working in the Palestinian Museum. Such interviews are also useful when the main purpose of the research was to come up with recommendations.

3.3.2 Secondary Source:

Secondary data were obtained primarily from a variety of resources, including: books, journals, online publications, theses and dissertations from the university e-library, as well as research articles via online resources.

3.4 Interview Questions Design and Content

Based on the literature review, documents, reports and artifacts and after conducting the interviews with the carefully chosen museum staff members who were familiar with the subject, all information that would contribute to the achievement of the study was collected, reviewed and formalized.

The Researcher developed interview questions based on the literature review and refined these questions using a series of brain storming sessions with different parties including a panel of three experienced researchers. List of names and titles can be found in Appendix (D):

The questions were designed in English and were addressed to some of the interviewees in Arabic. In order to encourage interviewee participation, an introduction was included to explain the purpose of the study, the way to respond to it, and the objective of the research.

The following 9 questions were developed and utilized as the key component of the interview guide:

Questions 1: challenges faced by the organization during Covid-19.

Questions 2: strategies employed to deal with the challenges.

Questions 3: Most effective strategies and why

Questions 4: Unsuccessful strategies that were employed and did not contribute significantly to organizational resilience during Covid-19.

Questions 5: How the strategies employed enhanced organizational resilience during Covid-19.

Questions 6: Key important areas to focus on within the Palestinian Museum resilient strategies and Why.

Questions 7: Organization's leadership style adapted during crisis and why.

Questions 8: How this style affected the daily work.

Questions 9: Organizational capabilities in need to be developed.

3.4.1 Interview Guide:

The Interview guide included the main research questions that were asked during the interviews. Moreover, the definitions of some terms that might be difficult for some interviewees to understand were provided to the interviewees.

The semi-structured interview guide was aimed at asking the interviewees open questions and allowing participants to answer on their own ways in which interviews unfold will differ as the interviewers formulate subsequent questions based on what an interviewee says. The guide is presented in Appendix (A).

3.5 Study Sample

The plan was to conduct 15 interviews, but due to unexpected reasons such as sickness, travel, and the resignation of some employees, only 13 were interviewed. All efforts were made to insure the confidentiality of all respondents.

3.6 Method of Data Analysis

All interviews were transcribed and once transcribed; each interview transcription was discussed with each interviewee to ensure that the transcription reflected their intent and to ensure that the research is objective in her interpretation and analysis of the interviews. Once the interview transcripts have been validated the researcher read the interview transcript and highlight parts of interest and note any themes. Coded themes were identified and used to group statements from the interviews. An examination of the themes and supporting comments were used to develop a framework addressing the research questions and a model to guide the enhancement of resiliency in the Museum and perhaps other organizations.

The artifacts examined were used to ensure that certain parts of the information provided by the interviewees are correct and also to identify additional themes that did not come from the interview alone.

The following conceptual model was used to guide the study.



Figure (1): Conceptual Model

NOTE: This model presents a picture on how organizational resilience depends on two things 1) type of leadership style in the organization and 2) Four areas that have an impact on an organization's resilience. This model helps creating a connection between the different theories and shows interrelationships between the different concepts.

Summary

This chapter explained the research methodologies utilized in this study and how they were chosen. Furthermore, the study's goal, research design, data gathering techniques, and data analysis strategy that were addressed. In addition the primary and secondary data used to help completing the study. While the next chapter will provide a description on the organization chosen as a case study, the Palestinian Museum and the results of the data analysis.

Chapter 4:

Results

This Chapter provides a description of the organization that is the subject of the study (The Palestine Museum), and the results of the analysis of data for each research question.

4.1 The Palestine Museum:

The Palestinian Museum is located on a 40,000m² area in the hills of Birzeit. It was created by the Dublin-based architecture firm Heneghan Peng and is an example of clean, contemporary design that merges perfectly with the surrounding agricultural setting (PalMuseum, n.d).

The Museum, which is surrounded by gardens that depict Palestine's agricultural and botanical heritage, is available to families, students, and tourists from all walks of life (PalMuseum, n.d).



Photo: The Palestinian Museum building (PalMuseum, n.d)

The museum is dedicated to supporting an open and dynamic Palestinian culture nationally and internationally. In addition, it presents and engages with new

perspectives on Palestinian history, society and culture, and offers spaces for creative ventures, educational programmes and innovative research. The Museum is considered as a one of the most significant contemporary cultural projects in Palestine (PalMuseum, n.d).

Its mission is to be a lively museum that creates and disseminates liberating learning opportunities about Palestine, its culture, and its history via creative initiatives in Palestine and throughout the world (PalMuseum, n.d).

Since 2013, the Museum was funded mainly by Taawon association, but since the pandemic Taawon has no longer been able to provide the museum with needed funds, therefore, last year the museum announced its independence from the Taawon association with continual support to the museum during the transitional phase.

The museum continues to try to achieve sustainability and independence by searching for new funds from national and international donors and by developing joint efforts.

The museum's annual budget is approximately 3.5 million US dollars. The museum has 68 full time employees, 5 volunteers and 3 consultants. The Museum is led by the director general, Dr Adila Laïdi-Hanieh with a board of 14 members whose names and Museum titles follow:

- Omar Al-Qattan, Chair and Head of Human Resource Committee
- Sawsan Jafar, Deputy
- Gamal Abouali, Secretary and Head of Nominations and Governance Committee
- Muwaffak Bibi, Treasurer
- Basem Salfiti
- Bassam Kanaan, Head of Audit Committee

- Amahl Bishara, Ph.D.
- Omar Tesdell, Ph.D.
- Lila Abu-Lughod, Ph.D., Head of Programmes and Collections Committee
- Dr. Mamdouh Aker
- Honaida Ghanim, Ph.D.
- Yara Sharif, Ph.D.
- Suha Srour, Member and Head of Fundraising Committee
- Serene Huleileh
- Nadia Sehweil

4.1.1 Organizational Chart:

The organizational structure of the Palestinian Museum is considered a vertical organizational structure, according to (Indeed, 2021) a vertical organizational structure is a top-down management system that resembles a pyramid. These organizations have well-defined positions, with the greatest level of leadership at the top, followed by middle management, and finally regular employees. Decisions are usually made from the top down, whereas work approval is done from the bottom up.

The Chart represents the Palestinian Museum’s organizational structure:

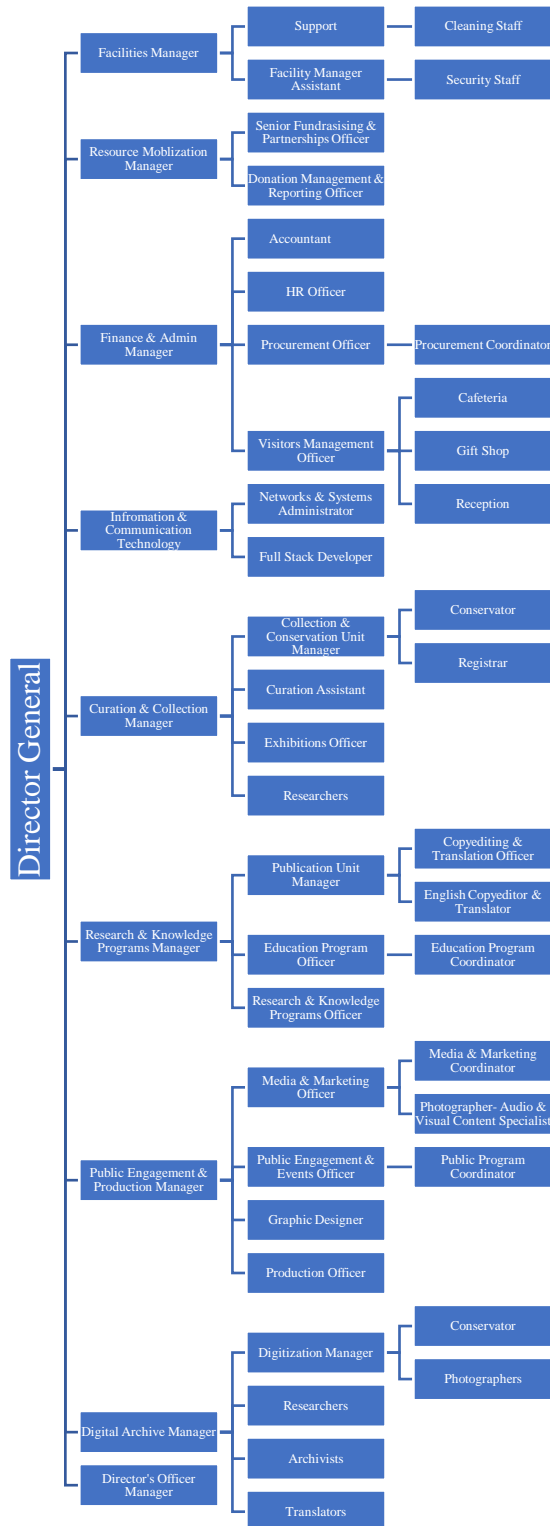


Figure (2): The Palestinian Museum’s Organizational Structure

According to the 2019 report (Appendix B), there was a total of 20,751 individual museum visitors as categorized below:

- Public program: 20.56%
- Education program: 29.3%
- Research and Knowledge program: 2.51%
- Exhibition visitors: 24.54%
- Gardens visitors: 16.11%
- Strategic visitors: 1.09%
- VR tours visitors: 4.01%
- Participants in events outside the museum: 1.8%

We can summarize that in 2019 the highest percentage of visitors came to the museum for the education program and the lowest percentage is the strategic visitors.

4.2 Challenges the Palestinian Museum Faced During Covid-19:

The following section provides a summary of the results for each question along with any evidence from artifacts.

4.2.1 People:

The most precious human capital and resource in any organization is its people, including its staff, supporters, partners, board members, volunteers, and beneficiaries.

Staff:

The Palestinian Museum primarily focuses on cognitive and intellectual output. Employees need to be highly skilled and qualified for this type of production. Employees must be able to work efficiently under pressure, be flexible with work

schedules, and always interact with the public in the best way possible due to the nature of the museum's work with a variety of audiences, sometimes during weekly holidays, and sometimes outside of working hours.

At the onset of the Covid pandemic, the Museum closed fully from March to July 2020 and afterwards there was the shifts system between employees working in the same department meaning that half employees work from the museum and the other half from home for one week and in the following week they switch in order to avoiding direct contact between each other.

There were several difficulties faced by the workers as a result of the closure announcement and the introduction of a new type of work, mainly the shift in the work pattern from colleagues' direct support and team work to heavily dependent on the employee in his or her home. Because the museum departments operate in a participatory manner due to the nature of the programs' many intersections and the nature of the integrative work, employees were not prepared for this sudden form of work and the complete dependency on communication from a distance, even for the most basic matters of work. This inevitably caused confusion among employees and questions about how to deal with the new communication, the form and mechanism of work, and how to distribute tasks. In addition, the digital transformation has changed how work is produced because employees are used to having their productions such posters, banners, art installations and solid objects displayed in museum exhibitions and participating in museum events, for those who are not used to this type of work, developing digital forms of production was a challenge.

As the museum was getting ready to produce a new exhibition with the need of the presence of workers, suppliers, and producers to the museum to build the exhibition,

sign contracts, and submit bids, this activity was dramatically reducing. This also presented a special situation for the administration since Museum work required communication with suppliers, an inspection of purchases, and the preparation of special contracts, which caused work and exhibition production to be delayed and be months behind schedule.

According to some employees' responses, the administration struggled during the work-from-home phase to evenly distribute tasks and pressure; instead, the work was concentrated in a few departments and workers, which led to resentment and a sense of dissatisfaction among those who worked under heavy pressure in comparison to others. As a result, working from home led to an unfair distribution of tasks which resulted in the departure of some employees as soon as the closure was over. They felt under a lot of pressure and succession in their jobs, as well as a sense of management power and management's involvement in the content and, in most cases, imposition of its view on the finished output.

Interviewee (5): *“Employees' duties must be defined, there must be a permanent crisis management strategy, team tasks must be handled equitably and effectively, and the burden must be spread throughout the whole team.”*

Partners:

The Museum depends on collaboration, networking, and ties with cultural organizations, Palestinian civil society organizations, as well as Arab and international cultural organizations. The Museum improves its methods for engaging with the general public, supporting cultural enterprises and projects, and disseminating the Palestinian story internationally through its relationships with other institutions.

For instance, during its first exhibition, "Jerusalem Lives," the public museum program primarily depended on partnerships with Jerusalem institutions. Moreover, during other exhibitions, the museum developed partnerships with organizations in various cities of the West Bank and in the occupied territories. The museum's knowledge program, as well as relationships with academics and university students in various universities in the West Bank, in addition to the main partnership with the Ministry of Education in relation to public schools' programs represent key partnerships.

Additionally, the museum previously relied on partnerships with artists who display their creations in exhibitions, display their designs in the museum's gift shop, or work with the museum to organize artistic workshops. However, after the pandemic, a significant void developed in the relationship with all of these partners and other cultural institutions because communication was cut off for nearly a year, joint activities, and mutual visits ceased. This presented a challenge to reinstate a key strategic component of the museum's work that depends on partnerships and collaborations. As a result of this pandemic-fueled break, the museum lost a significant percentage of these institutions' audiences, and some forms of cooperation with several artists completely withdrawing from Museum activities. This was evident in the museum exhibition that launched shortly after the pandemic, which was largely devoid of any artistic interventions and solely relied on historical and archival narration.

The museum was one of the primary founders of one of the major cultural initiatives in Palestine called "Qalandiya international," which is an inspiring artistic forum for contemporary arts that takes place once every two years in partnership with several cultural institutions in Palestine. Due to the pandemic, this initiative was

stopped, and the 2020 edition was boiled down, which adversely affected the participation of these institutions in the production of the next editions.

The pandemic impact was not limited to partners in the cultural sector and content development, in addition, relationships with partners that were suppliers and exhibition producers were also affected, due to exhibition's delay and budget reduction, which invalidated or decreased the budgets of their contracts.

Donors:

The Museum depends largely on donations from organizations and people both in Palestine and throughout the world for funding because it is an autonomous cultural institution. The Taawon Foundation provides financial assistance to the Museum for operating services, but other sources of funding are necessary for the Museum to be able to host its major exhibitions, calendar of events, and strategic initiatives.

One of the biggest challenges the museum faced during and after the pandemic was funding, as some of the organizations and people who provided funding for the museum decreased as a result of the economic crisis that followed the pandemic. In addition, some supporters' priorities changed, shifting from supporting the cultural sector to supporting the health sector and humanitarian relief.

The communication of the Department of Resource and Mobilization with the Palestinian communities abroad and potential financiers around the world, who were organizing visits, meetings, and periodic events for them, was also impacted. The "membership" program, which started years ago and depends on the search for members who support the museum on an ongoing basis with special privileges provided to them in return for their support, was also squeezed.

The museum leadership was concerned about the pandemic's long-term effects on its supporters because it lost some of them when they closed their facilities or projects due to the crisis, and some of them left Palestine to work elsewhere, which resulted in creating an imbalance in the long-term relationships with these supporters that the museum was depending on and worked hard on building them.

Volunteers:

Volunteers are a fundamental pillar of the Museum, and their performance is measured by the success or failure of any activity or event organized by the Museum. Numerous volunteers have joined the Palestinian Museum throughout the years to assist with its key events, including family open days, art concerts, guided tours, programs with school and university students, the Palestinian Museum Youth Ambassadors Program, exhibition openings, and others. From this perspective, the Museum had worked on developing a special strategy for volunteering at the Palestinian Museum, with up to 250 volunteers participating annually.

After the announcement of the closure and the end of the actual museum operations in the museum building, volunteer work stopped, and the museum stopped accepting volunteers for almost a year. After restrictions were eased and work began to resume gradually, the actual activities were still restricted, and so the restriction on working with volunteers remained unchanged through the pandemic's peak in 2020. Because of this, the museum lost a community of young volunteers with whom it had built and developed its relationship over a period of more than a year, and as a result, lost the appeal of a new audience as well as the community network that accompanied these volunteers, who served as ambassadors to the Museum within their environments and the focal point of their activities in their towns, universities, and other places.

Beneficiaries:

The work of the museum revolves around the public. To attract hundreds of visitors throughout the year, the museum creates and displays its yearly plans as well as its numerous programs and exhibitions. Each year's performance is also measured and assessed depending on how well it did in bringing in a sizable audience. The museum relies on accumulation and continuity in its relationships with its audience and consistently aims to reproduce the museum experience for every visitor and turn them into a lifelong supporter of the institution. Additionally, it succeeds in drawing people of all ages and intellectual and socioeconomic backgrounds.

The pandemic posed a significant challenge for maintaining communication with this audience and integrating the museum and what it offers digitally into the audience's busy daily activities in the digital space. The museum lost hundreds of the visitors it had hoped to attract in during the year 2020 as a result of the pandemic. The museum lost money over the year trying to draw in new visitors from both inside and outside of Palestine, particularly the diaspora audience with whom the museum is seeking to forge relationships when they are on summer vacation in Palestine.

Additionally, because of this absence, there was a hole in the yearly museum system that was used to gauge how well the institution was performing and to survey visitors after they had visited. The debut of various digital technologies that the Information Technology Department had created for the visitors' experience in the museum was also postponed due to the experiences of school pupils in the museum and the related educational materials.

Since the museum had to deal with its audience's fear of public spaces and the number of visitors dropped significantly after the pandemic, the challenge extended

beyond the period of home quarantine and continued through the gradual return to receiving visitors. Visitors who were comfortable attending digital events and saw it as a replacement for their actual presence in the museum found it to be a challenge. The Ministry of Education's circular prohibiting school travels, even after the progressive easing of limitations, was another major obstacle that delayed the operation of the museum's educational program, which relied heavily on tours with school kids, for over a year and a half.

4.2.2 Revenue

The Palestinian Museum defines itself as an independent Palestinian non-profit organization, therefore its funding comes from particular allocations from the Taawon Foundation, a leading independent Palestinian non-profit civil society organization that promotes Palestinian development and has made the Museum one of its most significant projects. It also depends on the funding of Arab and foreign organizations for the execution of its programs and exhibits, as well as the funding of supportive individuals from Palestine and the Arab world.

Funding is a challenge for the museum because the Taawon Association only provides support for employee salaries, and the Taawon Association's plan when establishing the museum stipulated that the museum would gradually separate from it and be financially independent within 10 years of its opening, and funding ratios vary according to the museum's annual financial reports. Every year, the financiers are not fixed, and they can fund one exhibition without funding another exhibition or project, and sometimes the museum loses its opportunities to fund foreign institutions due to political reasons if the museum's funding policy emphasizes its commitment to

receiving unconditional funding, which is incompatible with funding foreign institutions and funds.

Interviewee (9): *“.... The most important one was developing a financial sustainability plan, which aimed at increasing and diversifying the sources of revenue and income to guarantee that the current project and programs won't be affected”*

According to the museum's program managers, the pandemic increased funding challenges because most funds and financiers require a period of time to disburse the scheduled amount, and with the production of the museum's main exhibition being disrupted, the disbursement of these funds was delayed.

The financial impact of Covid-19 pandemic on the financiers lead some of them to cut half of the museum's projected financing, forcing the museum's management staff to re-budgeting and cut the scheduled yearly programs that the museum began conducting following the end of the house quarantine in August, 2020.

On the other hand, the Museum was able to maintain the continuity of the monthly salaries of the employees based on the confirmation of the employees who were interviewed, and at a time when many non-profit organizations and private institutions reduced the salaries of their employees, the Museum continued to pay the full salaries of the employees without delay, and the reason for this was that the Museum was able to implement an alternative strategic plan to work from home, as well as create electronic programs, to let each employee practice his semi-usual work from home, as well as create electronic programs, to let each employee practice their semi-usual work from home. However, according to one subject, the problem was in distributing tasks and carrying a greater burden than others, which sometimes led to

unsuccessful museum management in achieving employee satisfaction with the payment of their salaries without delay or deduction, as in other institutions.

Interviewee (4): *“the lack of communication by my direct manager during pandemic and the absence of delegation of tasks among the education team resulted in an overload of work on one employ.... This overload was also due to the incompetence of the other education team members, which reveals deeper managerial issues at the museum such as a major error in the hiring and evaluation process of employees.”*

4.2.3 Mission & Operations

The Palestinian Museum defines itself as a public institution, and, like other museums, it relies on the presence and engagement of the audience in all of its exhibitions, initiatives, and activities. It bases its annual performance ratings on the proportion of audience attendance at the museum and its ability to reach them. Despite the fact that the Palestinian Museum describes itself as a transnational institution (PalMuseum), meaning that it recognizes the difficulty of being in an occupied country and being unable to reach different audiences from different parts of Palestine and the world, and that since its inception, it has turned to digital orientation and satellite exhibitions to reach the greatest number of people. However, in its speech and the majority of its projects, address Palestinians in Palestine and the Palestinian public, who can visit the Palestinian Museum in Birzeit, and organizes a rich and varied series of activities throughout the year, ranging from public programs to educational activities for children and students to knowledge programs.

Interviewee (9): *“There were many challenges facing the organization with outbreak of the COVID 19. The unexpected, unprecedented extreme measures taken by*

the government such as the long lock down and ban of travel etc. put the organization in a very unpleasant situation where all programs, activities and plans were put on hold.”

As stated in different sources, the goal of all museum efforts is to improve the museum's public experience and to develop a direct relationship with its audience through their visit to the museum. As a result, the museum focuses its energy and human and financial resources on developing programs to bring this audience to its headquarters in Birzeit, where the budgets of its programs reach USD 2,027,80 throughout the year based on an annual report published in 2019 (Appendix B).

The organizational structure also reveals the existence of 7 workers to plan mass programs from education, knowledge, and public programs, as well as the presence of more than 15 employees to work on exhibitions and other projects. In light of these facts, the Palestinian Museum places a strong emphasis on the museum experience and public programs.

According to the Palestinian Museum website:

Education program: The Museum provides a customized educational program for school and university students, as well as families. Art workshops, interactive tours, and family days are all part of the program. The software is intended to promote creativity, critical thinking, and self-expression through interactive teaching. The Museum invites students from 100 schools each year in conjunction with the Ministry of Education, offering them and their instructors with educational and entertaining tools to supplement the learning experience.

Public program: The Palestinian Museum's Public Engagement program aims to create constant connection and discussion with people of all ages, backgrounds, and interests. It also intends to establish an interactive environment for self-expression and

direct involvement with the cultural landscape. In pursuit of these objectives, the program creates and organizes events and activities based on the Museum's exhibitions and initiatives. Workshops, interactive tours, concerts, open days, craft markets, and presentations and debates with artists and collectors are among the activities available. These and other activities seek to provide information and learning through an unusual museum experience.

Research and Knowledge program: The Museum creates and sponsors a wide range of local and international events and activities that complement its exhibitions and initiatives while also contributing to knowledge generation and dissemination." Conferences, symposia, talks, workshops, and open requests for research papers on Palestinian culture are among the events. These programs are intended to foster civic engagement and reflection among the general public, as well as researchers and academics.

As a result, the pandemic and the time of home quarantine posed a significant challenge to the museum's strategic work organization. According to interviews and opinion surveys conducted with its workers, the launch of the exhibition "printed in Jerusalem" scheduled for that time period was interrupted, the exhibition production plan was unsuccessful, and the program plan was canceled. During that time, the proportion of visitors that the museum was aiming for according to its yearly plan fell 1,199 visitors based on an annual report published in 2020. This was accompanied, according to an interview with the museum's head of production, by the freezing of the alleged annual budget for the programs, which provided additional obstacle.

Interviewee (8): *“Preparing for the construction of a new exhibition stopped and planned budget put on hold ... it took longer than anticipated, until the team partially went back to offices.”*

The stalemate in work and disruption of programs did not stop with the museum's community programs, such as the public, educational, and knowledge programs, but also with the disruption of central cooperation strategies in the museum, such as the strategy of cooperation with the Ministry of Education to receive hundreds of school trips to the museum, where school visits constitute a 28,33% of the museum's visitors according to 2019 an annual report, this created a challenge in the museum's work, which is primarily concerned with creating an interactive learning experience for Palestinian school students as stipulated by the museum's educational strategy, so the museum lost a major element in its work with the absence of school students from visiting the museum, and this also led to a delay in the production of educational resources accompanying the students' visits to the museum, which also hampered the planned publication production plan.

Interviewee (6):*“The museum faced a huge challenge when it came to interacting with the audience, and had to come up with new programs and creative ideas to keep in touch with the public through the lockdown, and make sure that the targeted groups are still able to receive the service while staying at home.”*

With the announcement of the general shutdown, and according to an interview with the museum's media and public relations officer, the museum chose to undertake a new public communication plan, which provided a number of obstacles and potential for success.

Interviewee (5): *“To deal with the problem, an alternate mass communication strategy was utilized, focused on increasing content and digital presence, both through past and historical sources for the museum and through new sources and concepts, such as making interactive movies, digital contests, and others.... The strategy centered on involving the museum's various departments in digital production, including the educational, knowledge, and general program, the publications team, the exhibitions, and collections team, and the archives team, by presenting them with an alternative strategy in general and beginning to receive and develop their contributions.”*

4.2.4 Technology

Although the Palestinian Museum, as a transnational museum, has developed a digital technology to reach an audience outside Palestine over the years, the period of work during the pandemic posed a different challenge. With the announcement of the general closure in Palestine, the work pattern quickly and without warning turned into work that depends 100 percent on digital technology, creating a dilemma for the museum's information technology staff, according to the museum's information technology manager, who had to develop an alternate and swift strategy for this transformation, as well as daily communication with hundreds of staff to satisfy the requirements of their work from home, and their continuous communication, with the primary server in the museum containing most of the staff records and high-volume files, the team had to cope with varied internet connections at their residences and tackle technical difficulties remotely.

Interviewee (13): “All staff were facing difficulties using technology, they had weak or no internet connection, technical issues that needed physical attendance and

many other challenges... we had to create a central and clear list of priorities, this way we managed to solve high priority technical issues that allowed employees to complete their work in a relatively fast manner.”

The museum, according to the staff's responses, succeeded to a considerable part in meeting this objective; nonetheless, the staff experienced everyday obstacles that hindered the speed of their work, which the IT team was unable to manage. During the pandemic period, the enormous pressure on the Internet hampered and slowed the work of a large number of employees, affecting the volume of their daily production and collective work, and the media staff in particular faced challenges in uploading materials on social media platforms, specifically videos, dealing with image sizes and enormous films sizes, since the IT team was unable to give timely support, and several employees, particularly technicians, were forced to take their heavy laptops home because most of their contents could not be moved to their home devices.

Interviewee (11): *“It was hard to work from home as well, sometime the internet connection would be lost, sometimes if one has kids at home, it was hard to keep up with the house chores and the work requirements.”*

One of the most notable strengths developed by the information technology staff was the provision of an entry system for museum employees to access their files on the museum's server, as well as the developing of some new systems that facilitate communication among employees and holding electronic meetings, in addition to activating work on the Zoom platform and other similar platforms.

4.3 Strategies that were employed by the Palestinian Museum's Leadership to enhance organizational resilience during Covid-19

4.3.1 People:

Staff:

Following the declaration of the home quarantine, the museum's leadership worked to increase the productivity of its workers, expand its capacity for intellectual output, and implement cutting-edge work methods, they also made an effort to include other departments in the brainstorming process to create an alternative strategy for communicating with the audience, whether they were directly involved in media creation or those who produced ideas and instructional materials.

The organization was able to deal with the stagnation situation that may result from employees working from home by giving them roles that are clear and allowing them to contribute to the creation of media content, which was previously only the responsibility of the media department, which produces co-productions. The staff were positively engaged in the new strategy, and the museum gave each department the opportunity to create different types of activities and include them in the program.

Most departments took part in developing the new strategy during the pandemic. The employees who work in the administrative department and the museum facilities completed all of their work from home, following up on their daily work which requires creating contracts, drafting bid texts, etc., as the museum was in the process of preparing for an upcoming exhibition. The employees working in these departments also succeeded in trying new experiences as they instead of publicizing bids in newspapers as usual, they developed a bids page on the museum's website.

Additionally, a large number of administrative staff and workers on various projects, such as the digital archive, contributed to the media campaign's theme during the pandemic. For instance, some of them gave presentations to the audience in the form of videos of the books they read during the pandemic or took part in competitions the museum organized regarding artwork, among other things.

The museum strengthened the resilience of employees during the pandemic period by continuing to pay employees' salaries, and after gradually returning to work in light of the pandemic, the museum adopted a flexible policy in working from home, and also adopted a clear policy regarding home quarantine for employees who are infected or who come into contact with one of the infected, according to their condition. Some of them were able to complete their work from home without deducting that from their sick leaves, according to the employee's needs, so the museum achieved internal stability in the work environment and great satisfaction among employees.

Partners:

The museum formed many connections with a number of institutions throughout the pandemic and attempted to come up with new communication strategies with them as well as create new ones, such as its digital partnership in showing a group of films with "Dar Youssef Nasri Jacir for Art and Research" in Bethlehem, and a digital partnership With the Art Dubai Foundation, a talk within the initiative of the Cultural Council presented by the Barjeel Art Foundation in the Emirates, and the celebration of International Museum Day digitally, with the International Council of Museums (ICOM).

The Museum also wanted to embrace cultural initiatives and create new partnerships with artists through initiatives such as the "Virtual Gallery", which allowed

a group of emerging and amateur artists in Palestine to publish their works digitally on the museum's platforms. This led to the development of a wider network of connections that persisted over time. A number of actors later volunteered for activities planned by the museum that involved digital participation, which broadened the museum's audience.

The museum also created a plan for maintaining contact with its current partners. It did this by maintaining its partnerships with academic and research institutions within the knowledge program and by hosting digital intellectual seminars and lectures. The museum had also started research grants prior to the pandemic, so it was able to keep in touch with researchers and help them prepare their work for publication.

In addition, the educational program team created educational content inspired by the Museum's exhibitions and projects for the educational digital platform developed by the Ministry of Education, and as a result, the Museum has developed its relationship and communication with the Ministry of Education, which is considered to be a strategic partner for the Museum.

Through its public program, the Museum also established new collaborations and partnerships with Palestinian artists who offered digital creative performances, giving these collaborators a fresh and innovative space to display their works, such as theater readings and others.

Donors:

The museum continued to work toward its objectives of maintaining donor relationships and seeking out new sponsors during the pandemic and was successful in attracting new funders for its many initiatives and activities.

Since the start of the pandemic, the museum's digital platforms have been highly effective, and through the creation of the "Membership in the Palestinian Museum" project, which depends on giving donors privileges in exchange for a donation based on the level of membership they select, the museum has been successful in attracting new supporters. The resource and mobilization department had been working on the project for years, but it was moving slowly until the pandemic and the home quarantine started the museum was able to finish it and persuade the donors of the necessity of enhancing Palestinians' capacity for resilience in such extreme circumstances.

In order to promote community involvement in funding and "aid," the museum also turned to new mechanisms. After the pandemic restrictions were eased, it launched a crowdfunding campaign called "Let's Bring Our Thobes Back Home" to restore Palestinian embroidered dresses that had been imported from abroad. Through the campaign, the museum enhanced the value of teamwork, resilience in the face of tight funding, and creating relationships with new supporters and individuals.

The museum recognized the need of having ongoing support, so it started working on its endowment. It devised the endowment's plan and started holding virtual meetings with potential donors to finance the endowment.

The Resource and Mobilization team scheduled many meetings with funders throughout the period of working remotely in order to maintain open lines of communication and to update them on the progress of the museum's work and its problems in light of the pandemic to provide them with regular updates on the museum's digital initiatives and the services it offered to its audience during the epidemic.

Beneficiaries:

The major objective of the museum is to increase public understanding of Palestine's culture, history, and people as well as to spread the Palestinian narrative, preserve its past, and transmit it to as many audiences as possible both locally and internationally. The Museum placed a strong emphasis on the ongoing distribution of information and its delivery to the audience of beneficiaries in a variety of methods during the pandemic as part of its alternative strategy. As a result, the Museum embraced the digital access strategy and began its "Museum from Home" campaign, which involved disseminating interactive and varied information resources about Palestine through the digital word. The Museum focused on developing digital knowledge activities for the public in each of its major categories throughout this campaign, generating innovative and untried ways to communicate knowledge.

Additionally, it improved how its projects' content was delivered, including the extensive use of the digital archive and Palestinian journeys and new and more effective delivery methods. For instance, in one video, the museum invited viewers to browse their old personal photos and share family histories, and in another, the museum showed the audience how to restore their historical documents at home. The museum reached a new worldwide audience by simply creating a digital tour of its exhibition, which launched just before the pandemic started, in Arabic, French, and Spanish.

By using this adaptable and varied strategy, the museum was able to make up for the absence of its actual audience by growing the number of people who could access it through the digital space and engage with the artistic and educational workshops, seminars, and other events that were presented digitally. In addition to engaging with the museum's content and taking part in its digital activities, a new audience that found

it difficult to visit the museum located in Birzeit increased by a significant amount in number. The museum's management, which was attempting to draw visitors from other West Bank cities, was pleased with these developments.

After public spaces were gradually allowed to reopen and restrictions on their use were reduced, the museum adopted a new strategy to encourage visitors' back after an extended absence and to remove the fear of public spaces that had been keeping the general public away. The museum developed a media campaign encouraging people to see the new exhibition and to take part in it as well as participate in the activities that were prepared specifically for families and children who were absent from this type of activities for a long time during the pandemic. The museum kept its focus on its digital programs and events in addition to its in-person events to enable the public, wherever they are, to actively participate and experience the museum and benefit from the knowledge. As a result, the museum witnessed a gradual satisfying return for visitors and the participation of its various activities.

Interviewee (5): "This flexibility was greatly enhanced, as the Museum became a continuous and uninterrupted digital presence, as it continued its relationships with the public that participated in activities during the crisis and continued to participate in subsequent activities. The Foundation then produced two virtual exhibitions, recognizing the importance of digital presence."

Interviewee (5): "We were prepared with a public communication strategy to re-receive guests and persuade them to come after re-opening the doors to the public."

Volunteers:

The museum started to reactivate the volunteer recruitment strategy as it announced the opening of the door to volunteering after a break of more than a year,

and it also re-worked the volunteer training programs that were implemented by the museum before each event, in light of the beginning of preparations for community activities in the museum and the easing of the imposed restrictions. The museum targeted university students, concentrating on Birzeit University due to its closeness and the need to provide students with the volunteer hours needed to fulfill their university requirements as a student. As a result, the two institutions formed a cooperation to attract volunteers.

4.3.2 Revenue

Financial Sustainability Plan

The Palestinian Museum's fundraising team worked tirelessly to secure funding for programs, projects and activities from local and international institutions and foundations. The team has had notable success despite a challenging funding environment. They also built a network of individual donors inside and outside Palestine through their Membership Program to diversify the Museum's funding streams and achieve financial sustainability and stability.

The pandemic reduced the museum's allocations from some Arab funds and some individual financiers, and also hampered the possibility of obtaining funding from local private companies and businessmen who were negatively affected economically by the pandemic.

During the Covid-19 pandemic, NGOs in Palestine, especially cultural organizations, had been suffering from a significant decrease in available funding, in response, the Palestinian Museum developed a funding sustainability strategy to meet

these challenges to hopefully secure funding from new sources and become less dependent on Taawon Foundation, their largest single donor to date.

One of the long-term strategies created to have financial sustainability was establishing a museum endowment “Patrons’ Circle of Philanthropic Pioneers”, which includes sponsoring exhibitions and basic programming throughout the year.

According to an interview with recourse mobilization manager:

Interviewee (9): “The financial sustainability plan was the most effective strategy as it gave the organization the ability to secure funds to overcome the financial difficulties it faced, as well as enabled resuming the activities to the same level it used to be before the Pandemic. The digital transformation strategy was also essential and effective as it did not only enable connecting with the existing audiences, but with new audiences from different geographical areas especially Palestinians living in the diaspora.”

4.3.3 Mission & Operations

“Museum from Home”

With the announcement of the general closure in Palestine, the Palestinian Museum launched a public communication strategy called "Museum from home", as shown in (Appendix C) with the goal of continuing the museum's digital communication with the public during the pandemic period and compensating for the public's absence from the museum building. This campaign, according to the Museum's website (Museum, 2020), underlines the Palestinian Museum's vision of being an institution that transcends political and geographical borders, forming a link between Palestinians in Palestine and abroad through its digital archives and electronic

platforms. The campaign aimed to give material about Palestinian history and culture while also providing the public with the ability to digitally visit the Palestinian Museum and explore their personal 'museums' at home (their photographs, archives and objects). The public was also urged to participate with their own archives and study their personal histories, which was important to Palestine's history. There were also suggestions for archive preservation. The program also aimed to create a learning platform for Palestinian families to help them cope with the present crisis's challenges.

Interviewee (10): Our campaign “Museum From home”, from my point of view, it kept the museum active on social media and it helped the employees to feel effective during the hard time. On the other hand, we reached to a new audience, who perhaps did not know about the museum before.

Interviewee (11): “The museum defines itself as a “transnational” museum, where it speaks to Palestinians inside Palestine as well as the diaspora. It also speaks or targets international and Arab audience, and within the political context of Palestine, it was only after covid-19, was the PM able to achieve that. Palestinians in the gulf, Jordan, Europe, and other parts of the world, became able to participate in the different activities.”

According to museum staff interviews and their evaluation of the campaign, the museum was successful in producing a variety of content such as written publications, videos, digital competitions, and e-learning activities, as well as engaging a new audience in these activities who had not previously participated in the museum building in Birzeit.

Interviewee (8): “Museum from home campaign (which was a strategic campaign during that period) gave us more inspiration to provide new creative tools to

substitute our physical activities (like musical performance, workshops, talks, interactive learning, etc.)”

“Our campaign “Museum From home”, from my point of view, kept the museum active on social media and it helped the employees to feel effective during the hard time. On the other hand, we reached to a new audience, who perhaps did not know about the museum before.”

“The alternative strategy was successful in that it achieved the desired goal of increasing digital interaction with the museum's audience, increasing the number of followers on the museum's various platforms, increasing the number of participants in the museum's digital events, and attracting new audiences that were difficult to access the museum, but the digital presence was easier on her.”

The vision of the Museum's leadership, as well as the new strategy that was developed, led to the creation of new spaces with the public on the one hand, and the creation of effective employees working remotely on the other, in addition to enhancing the museum's image in the media and among funders as a productive and capable museum to overcome challenges. Working under unusual situations, it is possible to disseminate information to the public in the most challenging circumstances, as well as test new patterns of knowledge and cultural creation that were not previously prevalent.

Interviewee (11): “Museum from home was a successful experience where we had different engagement with the society.”

4.3.4 Technology

Digital transformation:

According to the Palestinian Museum, the digital transformation represented a new opportunity to reach a wider audience, innovate new modes of production, and activate the museum's digital projects such as the "Palestinian Museum Digital Archive" project and the "Interactive Encyclopedia of the Palestinian Cause," as well as change the form of the museum's content. To create interactive content with a more creative aspect, as well as partnerships with new cultural digital platforms, and allowed a large part of the museum staff to participate in this digital transformation, as it allowed them to present ideas for digital publications, and held several group brainstorming meetings to be a part of this digital trend.

Interviewee (8): *“Digital solutions were the only possible strategy to cope with related to our core work, and it was relatively effective, since we got new audience for all our online activities, but it also shed light on the correct strategies to be adopted for all our online Presence, and the capacity it needs, and the correct pathway to be taken when working is back to normal.”*

However, the museum's significant leap in digital transformation occurred after the pandemic, when the museum recognized the significance of building a digital communication strategy, through which it transformed its programs into face and digital versions. For example, the museum used to organize face-to-face meetings with artists; these meetings are now published electronically, and the museum found another space to compensate for the absence of a physical audience in such events, in addition to creating a digital version of its various exhibitions and organizing electronic tours in exhibitions for the public outside Palestine and supporters outside Palestine. Moreover,

it was also able to get money for an instructional technological platform, particularly for youngsters, which will be the first of its type in Palestine, according to the museum's website. The platform was conceived when schoolchildren were absent from the museum during the epidemic. It also created digital systems for museum personnel to interact, raise data, and exchange ideas, as well as conducting employee trainings on how to utilize digital systems to work from home and how to use digital meeting platforms such as Zoom and others.

Interviewee (4): *“Transforming the museum experiences into online versions such as virtual exhibitions, ZOOM workshops and interactive posts allowed the Museum to reach out to audiences from other nationality, especially Palestinians living in diaspora, and achieve its vision as a transnational museum.”*

4.4 Leadership Style Adapted By the Palestinian Museum Leadership During Covid-19:

4.4.1 Participative Leadership Style

Based on an analysis of the results of the museum's employees' responses to the questions asked to them, and my reading of the performance of the Palestinian Museum leadership during the crisis, it is possible to conclude that the museum's leadership was successful in making the employees effective employees during the crisis, preparing extensive knowledge content, and thinking of innovative ways to attract the public's interest.

Interviewee (5): *“The participative leadership style in this experience is the leader who provides their people with the initiative and confidence to work and invent with minimum monitoring, as well as the leader who makes the decision to motivate and*

appreciate his employees' performance... This leadership style gave me flexibility to work, come up with ideas, and connect with good team members without the burden of bureaucracy.”

This experience broadened the perceptions of the museum's employees even after the crisis, as most of them began thinking about innovative activities and new and effective ways of using electronic media, as they expanded their network of relationships during and after the closure period if they communicated with a group of artists and academics to be part of the museum's electronic activities, and they were able to collaborate with new artists and academics from around the world.

The museum's leadership was also quick in responding to the rapid changes and developing a quick alternative plan in light of the emerging crisis, as it took the initiative, immediately after the announcement of the general closure, to meet with employees to create alternative strategies, and did not leave the matter hanging days after the announcement of the stone, but rather the museum was ready as soon as the museum was closed. Furthermore, museum's leadership was also able to maintain excellent contact with personnel from a distance through daily follow-ups, weekly work plans, and virtual meetings. Recognizing the overlaps in their job, the media, educational program, and publishing teams cooperated intensively during the crisis to generate interactive instructional content.

According to the response of some interviewees, the museum's leadership supported them and valued their position during the pandemic. It provided tangible prizes to some staff when the crisis ended. It also applauded the employees' performance in a number of meetings and activities and kept the staff updated on the

good responses to the museum's performance on a regular basis specially the ones coming from the museum's board of directors, as well as friends and supporters.

Interviewee (11): *“The museum’s director attempted to be in touch with the employees via a weekly email, that thanks the employees for their efforts and updates them about the status of the work.”*

4.4.2 Non-Participative Leadership Style

According to employee interviews, some of them expressed dissatisfaction with the museum management's performance and leadership during the crisis, citing how the museum management's interference in the details of the work and micromanagement reduced their creativity and limited their potential, and they now only offer programs that the museum management is convinced of, and sometimes not. Based on some interviews, work requirements were large and stressful, without considering that the employee's performance may be affected as a result of this global concern and that the employee may need special treatment. Therefore, some employees felt that the museum’s leadership put a lot of pressure on them without understanding how they feel.

Interviewee (4): *“The authoritarian (autocratic) leadership style was adapted during the pandemic, which means that the management team strongly focused on both command by the leaders and control of the junior employees. There was also a clear division between the leaders and team, which later resulted in escalations that involved the BoDs. Authoritarian leadership does not allow for creative input from the rest of employees and affects approaches to problem solving.”*

Furthermore, some observed that the museum administration put specific employees and particular departments under work pressure and failed to distribute

responsibilities to various employees, resulting in the depletion of a small number of employees and forcing them to work for more than 8 hours a day.

The administration's leadership also imposed a control model on some departments, preparing an electronic system that calculates the working hours of the employee sitting on his/her device and their entry into a special information system program in the museum, which some considered authoritarian and oversight behavior and affects the employee's trust in their institution's management. Later, after easing the imposed restrictions and returning to work from the institution, the administration imposed many restrictions on working from home, as some employees were forced to work from home because they were infected or in contact with, and the administration sometimes prevented them from working from home and accepted that they be counted from their leave, despite the fact that they were ready to accomplish from home and remotely during their quarantine period.

Interviewee (11): *"I had the feeling that I must prove that I am working all the time. It is true that mothers had flexibility, but all the employees had to prove that they are working."*

4.5 Organizational Capabilities That Can Be Developed for the Palestinian Museum to Become More Resilient

The mechanism of the museum's work during the period of home quarantine and the restrictions associated with the spread of the Corona virus provided an opportunity for the museum to test new forms of work in exceptional circumstances and under pressure, and at a time when the Palestinian Museum recognizes that its work is in an occupied country, and that building its permanent collection while it is under

Occupation is a form of resilience. However, it tested a new mechanism for resilience and challenge, which led to the museum dedicating the meaning of resilience in its work in light of the pandemic and its aftermath, by building more flexible work strategies, as the museum began building a digital communication strategy, and a community strategy of programs that rely on digital presence, and it also created a quantum leap in the work of the Information Technology Department, through the development and construction of digital systems that facilitate the work of employees remotely.

The museum also attempted to devote the tools of its resilience through serious and strategic work on creating stable means of funding, as it began developing the "Palestinian Museum Stand," which is similar to the self-sufficiency initiatives pursued by Palestinian institutions and initiatives during the second intifada, and also moved away from any conditional funding to strengthen its national resilience. When the museum started its new initiative, "The Interactive Encyclopedia of the Palestinian Cause," it was able to contact a number of supporting and independent Palestinian personalities in addition to networking and searching for new and independent supporters.

The museum has also developed a human resources strategy that allows for more flexibility in terms of working hours outside of the museum and allows for the recruitment of a number of consultant employees who can work at different hours and remotely, in addition to the adoption of the compensatory hours law, which compensates employees for any additional working hours after 8 hours of effort, the procedure was carried out.

The actions taken by the Palestinian Museum are shown on three levels:

1) Digital Communication and Technology

Interviewee (5): *“The success of such a concept is dependent on digital technology. It cannot be executed without digital platforms, a content team, and a technological and technical staff. Furthermore, a team is always required to develop material and think creatively about it. As a result, human and technology resources constitute the foundation for the success of the plan that we have developed. Employee motivation is equally vital.”*

2) Stable and independent finance

Interviewee (9): *“The strategies developed and put in place enabled the organization to become resilient and experienced in dealing with such exceptional situations which might happen again any time either due to another Pandemic or due to an unexpected change in the political situation. Such strategies will be part of the organization management and plans, as well as the implementation of projects which help in the anticipation of risks that might appear in the future.”*

Interviewee (9): *“The plans and strategies developed were comprehensive and linked to each other. Starting from the financial sustainability to the digital transformation to the financial plans (cash flow and expenditure) are key to enhance the organizational resilience and enable the organization to overcome similar challenges, risks and situations smoothly and in a way that won't create an existential threat to the organization.”*

3) Adaptable Human Resource Rules and Laws Demonstrate the Museum's Response to the Crisis's Quick Changes.

Interviewee (5): *“preparing and teaching employees to operate in crisis situations and under extraordinary conditions.”*

Despite the challenges that the museum faced and continues to face in terms of funding, technological challenges, and stagnation in some systems and administrative mentality, which were and continue to be the focus of criticism for the number of employees, the museum has worked and continues to work to redefine the meaning of "resilience" in a national cultural institution in a new and innovative way.

Summary

Table 1 provides a summary of the practices before and during the pandemic and provides a guide for helping ensure the Museum's resilience during a future catastrophic event or challenge. The major themes that emerge from the qualitative examination of the data are: empower employees, broaden the mission beyond the Birzeit location. diversify funding sources, integrate technology in the delivery of programs and as tools to support the work of employees. Focusing on these themes can help improve the resilience of the Palestinian Museum.

Table (1): Summary of Museum's Practices Before and During Pandemic as Well as a Guide to Improve the Museum's Resilience During Crisis

	<i>Museum Practices used prior to the Pandemic</i>	Museum Practices used during the Pandemic	Museum Practices that will lead to improving the Museum's resilience
Organizational structure	Vertical organizational structure with the general director at the top	Centralized leadership: Power is concentrated in a particular area or with a single or small number of people. Decentralized management decentralizes authority and distributes it to more educated staff and numerous levels of management. (Gartenstein, 2019)	Modified or decentralized Leadership that can play a key role between a central leader and open centre where this gives the staff some authority. For example, having a flatter structure and give museum employees more autonomy to make decisions related to their work.

Leadership styles	Autocratic practices	Both autocratic and participative practices	Promote empowerment and decision making between employees more and provide capacity building programs.
Funding	Depended primarily on one funding source from Taawon Foundation a smaller amount from other organizations and people from Palestine and the world.	Diversified sources with new programs such as: The museum endowment ‘Patrons’ Circle of Philanthropic Pioneers”, which includes sponsoring exhibitions and basic programming throughout the year.	Continue to diversify the sources of funding in order to have financial sustainability and become less dependent on the Taawon Foundation. Follow and enhance the creative approaches that were created during the pandemic such as the museum endowment ‘Patrons’.
Mission	The museum describes itself as a transnational institution. However, the majority of its projects address Palestinians in Palestine and the Palestinian public, who can visit the Palestinian Museum in Birzeit.	The museum transcends political and geographical borders, forming a link between Palestinians in Palestine and abroad through its digital archives and electronic platforms in addition to the physical facility.	Continue to focus on broadening the Museum audience and engagement by developing more online programs and virtual exhibitions to reach more Palestinians from all around the world.
Personnel	Work was done at the Museum	Much work was modified to utilize a remote worker strategy for many tasks. For example, giving virtual guided tours monthly, implementing educational workshops online, offering lectures and talks on different topics that interest the public and producing online concerts with international musicians.	Differentiate between work that can be done remotely and work that can be done at the Museum. Work will be done both at the Museum and remotely.
Deliverables	Programs were offered at the Museum	Programs were offered both online and at the Museum	Continue to develop programs that use multiple communication channels. Virtual reality could be a focus for some programs.
Technology	Information technology	Information technology tools were used	Many of the information

	tools were used for some tasks	extensively for almost all tasks.	technology tools that were expanded by the pandemic are being implemented on a more permanent basis with an expanded infrastructure and extended capability of museum offerings.
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Chapter 5:

Summary, Conclusions And Recommendations

The purpose of the study was to better understand leadership's impact on an organization's resilience in times of crisis at the Palestinian Museum. A qualitative method single case study approach was used to achieve this purpose. The research obtained secondary data from a variety of resources, including: books, journals, online publications, theses and dissertations, articles and from primary data through conducting 13 semi-structured interviews with museum's staff along with reviewing museum's artifacts.

The study found there are two main things that can affect an organization's resilience 1) type of leadership style in the organization and 2) the four areas (people, revenue, technology, organizational mission and operations) that have an impact on an organization's resilience. The study helped in creating connections between the different theories and result in a model that can be useful in directing future studies.

This researcher found no focused studies of this kind addressing the strategies that were employed by the organization's leadership to enhance organizational resilience during covid-19 in Palestine. This study was the first for The Palestinian Museum and provides improvement recommendations for the Museum, adds to the body of knowledge about the factors that influence the organization's resilience and sustainability today and in the future.

5.1 Conclusions:

As reported in the previous Chapter, the following can guide the Museum as it prepares to face future challenges: 1) empower employees, 2) broaden the mission beyond the Birzeit location. 3) diversify funding sources, 4) integrate the use of technology in the delivery of programs and as tools to support the work of employees. Of course, there is no one specific recipe to ensure organizational resilience and sustainability during turbulent times. But if organizations invest in these areas and have strategies and plans in how to develop these components, organizations are more likely to maintain their operations and thrive even during times of uncertainty. As a current employee of one of the non-profit organizations in the Palestinian territories, the Palestinian Museum, I saw first-hand how crises impact everyday work and is a real test to the organizational adaptive capacity. there were really turbulent times that unsettled the different norms and structures of the organization.

The Covid-19 pandemic crisis that the Palestinian Museum faced contributed to forging the identity of the organization that we see today. the crisis shaped the organization's strategic direction and the development of the four areas that directly impact organizational resilience and sustainability, including the people, the revenue, mission, operations and technology. From the Palestinian Museum case study, there are three main findings in relation to the topic of organizational resilience. 1) Developing organizational resilience needs time, planning, and mobilization of both human and financial resources. It is a process of learning from previous failures and building on current and previous experiences and knowledge from the field. 2) Having a sustainable financial plan and stable independent finance enable the organization to depend less on foreign donations and be rooted in the local community and be much more prepared to

face any unexpected circumstances. 3) When organizations survive, adapt, and thrive during the crisis, not only do they enhance their organizational resilience, but also contribute to enhancing the resilience of the community they are working to serve.

When a crisis strikes, a new world emerges. Because of the changing reality, non-profit organizations must rethink their offerings and work practices. The difficulties that organizations face during times of crisis may be daunting. However, these times may also provide chances and fresh potential for organizations. It's a chance for organizations to truly assess and test their resilience and adaptive capacity, highlight their strengths and address their weaknesses. It's a time when organizations have to redefine who they are to better concentrate on their mission and to better serve their community. Developing strategies related to the areas outlined above, people, revenue, technology, organizational mission, and operations, can help organizations minimize disruption to mission delivery and ensure sustainability. Accordingly, the ability of non-profit organizations to survive, adapt and thrive during times of crises and deliver services safely and effectively, requires planning and investing in different areas of the organization.

Since the beginning of the Covid-19 pandemic, many organizations have made adaptive changes to their operations in order to transition to the "new normal" and increase their ability to make the right business decisions and lead organizations much easier, especially after the nature of the epidemic has become more and clearer with time. Hence the importance of the role of leadership in responding to such crises by raising the level of employee welfare and motivating them to continue to achieve the goals of the organization. According to James and Wooten (2005, p. 141) "*what differentiates those firms that thrive during and following a crisis from those that do not*

is the leadership displayed throughout the process". As a result, it is clear to us that leadership is crucial for adaptation and continuity at all stages leading up to, during, and after the crisis,

One of the most crucial elements that has a direct impact on how followers, communities, and groups behave is leadership. There are many various leadership styles, and each one has a unique impact on the institution's organizational structure and the productivity of its workforce.

According to (Ahern & Loh, 2020), crises are a significant factor in raising the level of difficulty and complexity of the tasks that face leaders compared to regular working periods. Since there was not enough knowledge on the Corona pandemic and it was always evolving, leaders had used a variety of approaches and leadership styles in these challenging situations rather than sticking to one (Francisco & Nuqui, 2020).

Ineffective leadership results from picking the incorrect leadership approach during a crisis and staying with it. Thus, we draw the conclusion that effective leadership must operate in a systematic and integrated manner such that a variety of leadership styles are embraced in line with the emergence of the crisis and its progression from one stage to another (Vera & Crossan, 2004). This leads us to highlight the participative leadership style in specific, as it important to give employees the opportunity to show their creativity by offering solutions to a problem when their leaders are busy. The opposite of this is authoritative leadership, in which the leader makes all choices. When a leader practices participatory leadership, they empower their followers and involve them in the decision-making process. Employees are motivated to give their all to the organizations as a result of feeling appreciated. Effective leaders may inspire their teams and get greater results from them. This approach aids in

successfully and efficiently achieving the organization's goals (Harappa, 2021). To respond successfully to the constant change in the organization's need, leaders must balance the multiple variable elements in the organization and choose methods that contribute to the achievement of the organization's goals and are consistent with the qualifications, reactions, and willingness of employees to deal with a crisis.

5.2 Recommendations

To increase organizational resilience and to effectively deal with the Covid-19 pandemic and any future crises that might emerge, it is very important to: empower employees, broaden the mission beyond the Birzeit location. diversify funding sources, and integrate technology in the delivery of programs along with as tools to support the work of employees.

5.2.1 Compassion and Care:

To increase leadership effectiveness during a challenging period, leaders can concentrate on supporting workers, demonstrating how much the organization cares about their well-being through crises, and gaining support from employees (Haslam et al., 2021). During a crisis, leaders must prioritize and pay close attention to their staff members while also being sensitive to their various needs. When leaders provide empathy, support, and confidence to workers during a crisis, it builds on the level of trust between the two sides (Kaul et al., 2020). Leaders should foster a sense of “us” among employees during a crisis in addition to empathy and compassion, as it has a significant impact on the sense of teamwork during a pandemic. This can be done by focusing on communication, learning rather than blaming and correcting, as well as by

understanding the worries employees have during the crisis and offering them emotional, physical, or mental support while making decisions (Dirani et al., 2020).

Despite the fact that during a crisis, employee requirements might vary and be diverse, knowing each employee's specific issues helps leaders manage them more skilfully and successfully (Haslam et al., 2021). The leaders that base their policies and choices on the understanding and support of their workforce are the most effective during times of crisis. Genuine understanding and empathy involve showing concern for employees' personal situations, comprehending what they are going through during the pandemic or any other crisis, enabling them to discuss their worries and circumstances with leaders when necessary, and offering supervisory and psychological support to employees which will lead to higher organizational resilience.

This dimension appeared in the leadership style of the Palestinian Museum, where protecting the health of employees was a management top priority, as they were keen to exclude employees from situations that pose a danger to them and that contribute to the spread of the epidemic.

The Palestinian Museum's leadership had a sense of responsibility towards its employees and maintaining their safety and health, they have provided guidance to the staff facing different circumstances on how to deal with the new situation and has tried to answer all questions to the best of their ability.

5.2.2 Openness and Communication:

One of the most essential tenets of leadership in a crisis is communication because it creates a sense of shared purpose (Stoller, 2020). The gathering, processing,

and transmission of information needed to address a crisis situation is referred to as crisis communication (Coombs & Holladay, 2008).

Leaders have a duty to inform staff members about the company's present situation since doing so helps to reassure and soothe staff members through difficult times and build on their resilience. The delivery of information during times of crisis must be straightforward, honest, transparent, and repeated through a variety of media (Dirani et al., 2020).

Leaders should always use scientific studies and up-to-date statistics to list the facts of the crisis before talking frankly about the current situation of the organization and the impact of the crisis on its various works. Employees typically interact with factual and truthful information much more than they interact with misleading information that would increase their anxiety. Additionally, leaders must make sure that staff members can adjust to varied administrative choices by outlining the rationale behind them in a plain and understandable manner. Deloitte's (2020) study on Covid-19 leadership also emphasized the importance of transparent and open communication during crises and its significant impact in alleviating the negative feelings caused by the Covid-19 pandemic.

The Palestinian Museum was aware of the importance of openness and effective communication during crises, thus the leaders kept updating the staff weekly with the situations and sends quarterly reports to the employees via email, the report contains: Security updates, movement, and access restrictions, updates about the health situation, programs updates, and status of projects implementation, funding updates and other updates on work procedures and safety guidance. The Palestinian Museum's leadership

has made every effort to share accurate and fact-based information and keep staff informed of the latest developments.

5.2.3 Adaptation:

Like Covid-19, crises that develop quickly and are marked by uncertainty and a variety of disruptions call for adaptive leadership that is defined by continuous learning and adjusting choices and responses in accordance with the crisis's development through its many stages (Dirani et al., 2020). The ability to reorganize organizational plans and make decisions amid a crisis is essential for ensuring the organization's continuity and existence as well as contributing to the accomplishment of its objectives. Effective leaders have a long-term objective by creating a business model and coming up with novel methods to serve their organizations both during and after a crisis, in addition to keeping them alive throughout the crisis (Deloitte, 2020). The crisis is likely to be a chance for the forward-thinking leaders to develop new paradigms and include creative tactics and methods into the process of rebuilding so that the new procedures are more powerful, resilient, and imaginative (Kaul et al., 2020). In the instance of Covid-19, the pandemic has been considered as a chance for organizations to pursue creative action by addressing fresh market demands and showcasing their capacity for change and stakeholder response.

The Covid-19 virus spread was not anticipated during the project's design, which had an influence on the execution of the majority of initiatives. The pandemic had led to three lockdowns and many mobility restriction regimes by March 2020, which forced The Palestinian Museum to temporarily close its office, scale back some of its programs, pause those that needed a physical field presence, and alter implementation

modalities and this was reflected in all the Museum's programs including: Education programs, Public engagement programs and knowledge and research programs.

The Palestinian Museum has shown great adaptability during the crisis, being able to make changes to the program in a way that ensures it can continue to achieve its goals, mission and community service. An example here is when all teams working in the above-mentioned programs started to develop and share online materials to continue supporting teaching and non-teaching the communities during the school closures. For instance, the education team created a number of participatory procedures based on a study they did on the needs of the communities to guarantee the resources' applicability and usefulness.

5.2.4 Decisiveness:

Time is of the essence during a crisis (Sreejith & Cedwyn,2022). Leaders must respond quickly and decisively to crises, which must be based on an understanding of the challenges and threats that have resulted from the crisis, where the leader takes responsibility and acts directly and quickly (Forster et al., 2020), realizing that delaying some decisions will result in the worst-case scenario of rapid decision-making (Al Saidi et al., 2020)

Decisive leaders have the insights that allow them to define future expectations, as well as the capacity to communicate effectively with others and persuade them so that they follow their strategy and carry out their commands without hesitation. The leader must explain how, when, and where they do duties, especially when the staff is untrained or reluctant to assume responsibility for making rapid judgments (Hersey et al., 1979).

In the Covid-19 crisis, where information was restricted and high-quality data was few, efficient leaders did not hesitate to make judgments based on the best available information as well as their experience, intuition, and common sense. Employees want their leaders to be forceful during a crisis and to be able to respond rapidly to address issues raised during Covid-19.

In the first phase of the spread of the Covid-19 epidemic, the Palestinian Museum took decisive and quick decisions to ensure the safety of employees, the most important of which are:

1. The museum's leadership resolved to halt face-to-face work and meetings between employees and all parties, donors, or beneficiaries, and to exclude visitors and even recipients from accessing the organization. In exchange, it became totally online based on technical solutions.

2. When the government concluded the first shutdown and permitted organizations to reopen, the museum only opened its doors to staff, and the employees did not return to the offices in full but were divided into shifts. Line managers split their teams into two groups, and the list was sent to all employees. This decision and separation were handled decisively because it was not permitted to make any changes within the teams in order to limit the number of employees present in the office at the same time, as well as the employees who deal with each other in the event that one of them is infected with corona.

3. The museum's leadership has also created Safety Standards Guidelines, which require all personnel to follow all safety regulations. Employees, for example, must wear masks when leaving the house for their own safety as well as the protection of others. Masks should be worn in all public areas, no more than three passengers per car,

employees should use their own office/office as much as possible and keep it clean, and everyone should use his/her laptop and phone exclusively and many other regulations.

5.2.5 Resilience and Courage:

A resilient leader sees failures as transient challenges from which they may rapidly recover (Forbes, 2017). Instead of freezing under pressure, resilient leaders demonstrate fortitude and successfully adjust to harsh or stressful life circumstances.

On that note, leaders must recognize that difficult decisions and sacrifices are critical to preserving the intended strategic orientation across difficult life situations, as highlighted by (Kaul et al., 2020) They must recognize that difficult decisions and compromises are essential to maintain a strategic vision throughout the crisis.

Leaders must also be able to operate under tremendous stress during a setback while attempting to minimize the stress of their people. Simultaneously, these leaders realize that it is impossible to complete flawless work while moving swiftly; nevertheless, these leaders also acknowledge that it is natural to make mistakes along the route (Stoller, 2020). Good leaders, on the other hand, learn swiftly from their mistakes and persevere in the face of adversity. Taking responsibility for the crisis demonstrates that leaders are resilient, that they are in it for the long haul, and that they can be called on to continue to deal and adapt on behalf of their followers. Such leaders also demonstrate honesty and bravery by predicting and admitting their own mistakes and setbacks.

The Palestinian Museum was rather resilient throughout the Covid-19 pandemic, which contributed to the continuation of its operations when the closure was imposed. They were able to manage their work remotely, were ready to provide staff with the

guidance needed to work from home, and to some extent allowed them to adopt flexible work schedules, especially with women who have children, so that the focus was on productivity and completed tasks regardless of the working hours spent by the employee to complete this task.

In addition to resilience, the museum was brave enough to communicate with funders openly and constructively about the obstacles and challenges that hinder their work in light of the current crisis. The museum shared critical programs updates with their key donors.

5.2.6 Employee Empowerment:

Employee empowerment entails increasing their self-motivation to the point where they have the habit of accomplishing and contributing more. To make workers feel empowered, leaders must ensure that their thoughts and suggestions are valued and taken seriously during the decision-making process. As a result, one of the most crucial aspects of employee empowerment is to promote and value innovative ideas rather than give orders, which instantly makes everyone a contributor. In the context of the Covid-19 pandemic, Forster et al. (2020) emphasized the need of certifying employees and encouraging open discussions in which innovative ideas may be communicated without fear of retaliation. Kaul et al. (2020) emphasized the need of innovative problem-solving strategies in keeping the business going during Covid-19.

Stoller (2020) emphasized the need of allowing for experimentation, risk-taking, and learning by coworkers during a crisis. Eichenauer et al. (2021) emphasized the need of giving employees autonomy and flexibility in handling their jobs. Furthermore, from the standpoint of social exchange, followers who get support from leaders are more

inclined to reciprocate by acting in accordance with the leaders' preferences (Keller & Dansereau, 1995). For example, amid a crisis, recognizing and rewarding employees' efforts is a critical concept since it increases dedication and assures positive encouragement (Dirani et al., 2020).

5.3 Lessons Learned:

Having participative leadership and management is what each and every organization needs to further its mission and attain its vision. The commitment of the board and museum leadership in creating private sector partnerships and sponsorships, supporting the overall process of recruiting and working on engaging volunteers has far-reaching implications on the organization's performance. Promoting participation will create a shared ownership between the different internal and external stakeholders.

Organizations should prepare for unexpected crises and be resilient and adaptable to changes, especially given that we live in an environment that is always changing. These organizations can pick up advice and tactics that they can use to deal with any internal or external changes.

5.4 Recommendations for Future Research

The results of this study can form the foundation of other research efforts that can guide non-profits in Palestine. These future studies can, for the most part, focus on identifying best practices in each of the key areas where attention is needed. A specific study on the use of technology in times of crisis is essential, including the best practices on how to utilize technology in the non-profit sector to improve performance and management and how to increase staff technological skills. Technology and program

delivery is also an important area to continue to study. An equally important study might focus on identifying how non-profit sector organizations have increased their financial security and developed new revenue sources in Palestine. Finally, a study on identifying the best practices for securing volunteers is important, along with recommendations on how organizations might improve their volunteer programs to increase organizational resilience.

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Appendix (A): Interview Guide



الجامعة العربية الأمريكية
ARAB AMERICAN UNIVERSITY

Dear Colleague,

I'm a Master's student at the Arab American University. I'm conducting a study on "Leadership Style and Strategy during Covid-19 at the Palestinian Museum: A Case Study."

I would really appreciate it if you could help answer the following questions. All responses will be confidential, with absolutely no information shared outside of the boundaries of the study.

Thank you,

Researcher:

Raneen Kiresh

Supervisor:

Prof. John Chandler Dugger

Q1: Were you active in the Palestinian Museum during the total length of the COVID-19 pandemic? Yes/NO

Q2: What are the challenges that the Palestinian Museum has faced during COVID-19?

Q3: What strategies were employed by the Palestinian Museum's leadership to deal with such challenges?

Q4: Which strategies seemed to be most effective? Why do you think they were effective?

Q5: What strategies were employed by the Palestinian Museum's leadership that was not successful and did not contribute significantly to organizational resilience during COVID-19? Why do you think they were not effective?

Q6: How did the employed strategies enhance organizational resilience during COVID-19? **Organizational Resilience:** is the "ability of an organization to anticipate, prepare for, respond and adapt to incremental change and sudden disruptions in order to survive and prosper"

Q7: What are key areas in relation to (people, revenue, mission & operations + foundational data and technology) to focus on within the Palestinian Museum strategies? Why are these areas important?

Q8: What leadership style did the Palestinian Museum adopt during the crisis and why?

A leadership style: "refers to a leader's characteristic behaviors when directing, motivating, guiding, and managing groups of people."

Q9: How has this affected your daily work?

Q10: What organizational capabilities can be developed for the Palestinian Museum to become more resilient? Why are these capabilities important?

Organization capabilities (OC): “are the intangible, strategic assets that an organization draws from to get work done, execute its business strategy, and satisfy its customers.

These capabilities cannot originate from a single effort or by following an external template. Instead, they are acquired and refined internally from multiple interactions to be organization-specific. They can include expertise, activities, information, knowledge, procedures, processes, skills, systems, technologies, or unique adaptive features.”

Appendix (B): The Palestinian Museum annual report 2019

المحتويات	
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وعلى مستوى التواصل الجماهيري، شاعف المنحف نشاطاته، حيث قام بتنفيد ٧١ فعالية، بالفرازة مع ٤٧ باحثًا وفنانًا ومؤسسة ومجموعة منطية، ليصبح بذلك المؤسسة الفلسطينية الجماهيرية الثقافية الأولى التي تستقطب كافة الأعمار وفراخ المجتمع، من خلال نشاطات مختلفة تتضمن الفطات الموسيقية والرقص وخصبة ملكات الكتابة والتصميم والرقص والرسم والتفكير الإبداعي، وحتى نشاطات حول المتاحفيل الأثرية واحترام البيئ.

وسع استحداث دائرة البحث والمعرفة، لكتيب المنحف الفرة المؤسسة على تحقيق رؤيته الأصلية في نشر المعرفة حول فلسطين. تجت هذا العام بعد المؤتمر السنوي الأول للمنحف، والتي تناولت شعاع معرض «الفراب الأفاق»، بالفرازة مع مؤسستا الشفيلة جامعة بيرزيت.

وصلاً على تحقيق هويته المنطية، استمخج المنحف الحصول على عدد من التبرعات لصالح مجموعته الدائمة، كما نجح في تأسيس أول مختبر متخصص لترميم الوثائق المهددة، بالتعاون مع المكتبة البريطانية، مكته من ترميم ٣٠٠٠ وثيقة ورقية من التراث المعرفي الفلسطيني.

وفي مجال التواصل الرقمي، أعلن المنحف هذا العام عن إطلاق مشروع الأرشيف الرقمي وموقعه الإلكتروني الذي يضم أكثر من ٢٨٠ مجموعة تحتوي على ٩٠.١٤١ مادة مؤرشفة ومتوفرة بالفتير وعز المنحف وجوه الافتراضي بمشروع رحلات فلسطينية، بالفرازة مع مؤسسة الدراسات الفلسطينية، والتي ساهم المنحف في نشر محتواها المعرفي عبر منصات المختلفة، فضلًا عن إنتاج وتداول نسخة الواقع الافتراضي لمتحفنا السابق، «عزل العروق».

ودرافق مع هذه الإنجازات المؤسسة والبرامجية توسع المنحف في إبراز حضوره عربيًا ومولياً من خلال التشبيك والمشاركة في عدد من الفعاليات الغربية والتولية، وتوجت هذه الجهود بالنجاح الذي حققه الحفل الثوري الأول لجمع التبرعات لصالح المنحف، والذي عقد في عمان، فضلًا عن التعاقد مع ثلاثة صناديق وبرامج تمويلية عالمية جديدة، وحصول المنحف على إحدى أهم الجوائز العالمية في مجال المعارة، جائزة الكا تان، ليكون بذلك المشروع الثاني يحصه هذه الجائزة من بين المشاريع التي ترعاها مؤسسة التعاون، بعد أن حصل عليها برنامج إعمار البلدة القديمة في مدينة القدس في العام ٢٠٠٤.

في النهاية، كل الشكر والعران لطاقم المنحف الفلسطيني الذي يسخني العمل معه، وجزيل التفير لأعضاء هيئته وهيئات مؤسسة التعاون على دعمهم الكريم لبرامجنا نتطلع إلى المزيد من البناء والاستدامة في ٢٠٢٠ برفقتكم!

د عاثة العالدي-عنية

المدير العام للمنحف الفلسطيني.

مع بداية عام ٢٠٢٠ يدخل المنحف الفلسطيني عامه الرابع في سفره بيرزيت، واليوم تلفت سويًا إلى إنجازاته في ٢٠١٩، هذا العام الذي عملنا فيه على تحقيق رؤى مؤسسة التعاون في خدمة الإنسان الفلسطيني وخصيته بعميق، من خلال العمل الثقافي، كما عملنا على ترتيب بيتنا الداخلي بإرساء أسسنا النهوض بالمنحف في السنوات القادمة.

نضع بين أيديكم هذا التقرير السنوي للعام ٢٠١٩، الذي كانت أولويتنا فيه ترتيب البيت الداخلي وتهيئة العمل لتحقيق رسالة المنحف الأولى التي وضعها مؤسسوه، ليخدم ما يليق بمستوى الإنسان الفلسطيني وخصيته لنا، كان هذا الأول تطوير استراتيجية برامجية للمنحف الفلسطيني تغطي التوام ٢٠١٩-٢٢٠٢، وهي الأولى التي يعتمدها المنحف منذ تأسيسه وكان أفراد الطاقم البرامجي قد عقدوا سلطة اجتماعات لتطويرها، معتمدين على رؤية المنحف وأيدياته، وعلى احتياجات المعهد الثقافي الفلسطيني في الداخل والعالم واعتمدت هيئة المنحف هذه الاستراتيجية في نيسان، والتي تقسم عمل المنحف إلى ستة مساور: المعارض المؤقتة والتعليم والتواصل الجماهيري ونشر المعرفة وبناء المجموعات والتواصل الرقمي.

ولتحقيق استراتيجية، وضمان استدامة والتميز، أسس المنحف دائرتان جديدتان ووحدة جديدة متخصصة، وأضاف موظفين جدد في مواقع حساسة لرفع جهود الطاقم، كما أجرى عددًا من التغيرات الهيئية، وأطلق فطيمات ثلاثة برامج لتحصين جودة الأداء المستقبلي.

كما أعد المنحف استراتيجية استدامة للسنوات الخمس القادمة، تهدف إلى تأمين التمويل الكافي لتنفيذ برامج المنحف وتعزيز مهارته الذاتية، اعتمادها لجنة تنمية الموارد في الأرشيف ورفقًا لهذه الجهود، تم تسجيل المنحف في سوبرا، والعمل على تسجيله في فلسطين.

وبالتوازي مع البناء الداخلي، أخرج المنحف عددًا من البرامج والفعاليات المميزة نجحت في استقطاب حوالي ٢٠.٨٠٠ زائر ومشارك، انضموا إلينا من بيرزيت وحتى مقيم الملازي، مرويًا بالقدس وحمفا وبطيك وغان بونس وعلان وسرير، هذا إضافة إلى حوالي ١٢٠.٤٠٠ بين منابح وصديق وزائر على مواقع التواصل الاجتماعي المختلفة الخاصة بالمنحف.

ومن أبرز الإنجازات البرامجية المفصلة في التقرير، تنظيم المنحف أكبر معرض تمت إقامته حول الفن الفلسطيني، وهو معرض «الفراب الأفاق»، مستغلًا جمهورًا فلسطينيًا وعربيًا وعالميًا واسعًا، وخطية إعلامية استثنائية.

كما نجح البرنامج التعليمي في مخاطبة عدد الزيارات المدرسية لمعارض وفعاليات المنحف، لتصل إلى ١٠٥ مدارس، إضافة إلى رفع عدد متفوراته التربوية الغربية ونشاطاته المختلفة، من ورشات عمل وفعاليات صيفي، والتي وصل مجموع المشاركين والمشاركات فيها من طلبة وعاملين إلى ٤٩٤٧.

إضاءات

4



■ المتحف الفلسطيني يفوز بجائزة الأغا خان للعمارة للعام ٢٠١٩

حاز المتحف الفلسطيني على جائزة الأغا خان (واحدة من أقدم الجوائز المرموقة في مجال العمارة)، تقديرًا لدوره كبيتٍ حاضنٍ للمشاريع الإبداعية والبرامج التعليمية، ودوره في تعزيز ثقافة فلسطينية منفتحة وحيوية على المستويين المحلي والدولي، وتعزيز التعليم بالدوات الثقافية، والحوار الديمقراطي وثقافة التفاهج وقبول الرأي الآخر، إضافةً إلى تميّز تصميم ميناء المتاحف مع المشاهد الطبيعية الزخرفية المُجمّلة و«التناسل» الجبلية التي تمازج بها الأسال الفلسطينية، ولا يتسمج المبنى جمالًا مع البيئة المحيطة فحسب، ولكنه أيضًا حاصل على الشهادة الذهبية للريادة في تصميمات الثقافة والبيئة (LEED)، بسبب تقنيات بنائه المستدامة، وتروي حداثته، التي تتدرج نزولًا على امتداد التل، مختلف مراحل كتابة التاريخ الزراعي والتباني في فلسطين.

«من خلال وضع الدرجات الطبيعية (التناسل) الزراعية التقليدية في المنطقة في مركز تصوره، يضع مشروع المتحف الفلسطيني الأرض في صميم مهمته الفنية، ومن خلال دمجها في النظائر الطبيعية، ينسج المبنى اللغة المعمارية القديمة في المنطقة، لكنه يستخدم لغة هندسية حديثة.»

لجنة التحكيم العليا لجائزة الأغا خان للعمارة ٢٠١٩

■ الخطة الاستراتيجية - البرامجة الأولى ٢٠٢٣ - ٢٠١٩

في اجتماعها بتاريخ ١٩ نيسان ٢٠١٩، اعتمدت هيئة المتحف استراتيجية برامجة للمتحف الفلسطيني تغطي الأعوام ٢٠١٩-٢٠٢٣، وهي الاستراتيجية الأولى التي يطورها المتحف منذ تأسيسه وكان الفريق قد عقد سلسلة اجتماعات لتطويرها، معتمداً على أبحاث، أدبيات المتحف التي وضعها مؤسسوه وعدد من المفكرين والمثقفين الفلسطينيين وتتمحور الاستراتيجية الجديدة حول الأهداف التالية:

١. إنتاج معارض
٢. النهوض بالمتحف الفلسطيني كشريك فاعل في التعليم والتعلم
٣. توسيع البرامج العامة والتواصل الجماهيري
٤. تطوير ونشر أبحاث تستند إلى برامج المتحف الفلسطيني
٥. منهجة عمل المجموعات
٦. تطوير التواصل والتحضر الرقمي - الافتراضي

■ المتحف الفلسطيني أحد المتاحف العالمية الفريدة في تصميمها

أفردت مجلة «Beaux-arts Magazine» في عددها الصادر في حزيران ٢٠١٨، ما يزيد عن عشر صفحات لموضوع حمل عنوان «جولة في متاحف حول العالم - فريدة في مزارها»، وتم اختيار مجموعة من المتاحف الأهم، كان المتحف الفلسطيني من بينها.

■ المتحف الفلسطيني يحصل على منحة في الفنون البصرية

حصل المتحف على منحة الفنون البصرية من الوكالة السويدية للتنمية، التي تديرها مؤسسة عبد المحسن القطان، بقيمة \$١٣٠,٠٠٠ لدعم جزئي للبرنامج التطبيقي وتأسيس دائرة للمعارض على مدى ١٨ شهرًا. علماً بأن المتحف كان قد قدم مشروعاً في الدورة الأولى للمنح، إلا أنه لم يتأهل للحصول عليها، بينما نجح في هذه الدورة.

إضاءات

■ إنتاج وبيع زيت زيتون فلسطيني عضوي

بدأ المتحف الفلسطيني بإنتاج زيت زيتون من أشجار حدائقه، وبيع زيت الزيتون العضوي حاليًا في دكان الهدايا، مطلقًا بشعار المتحف.



■ الرزنامة

أنتج المتحف الفلسطيني رزنامته الأولى للعام ٢٠٢٠، والتي استوحى تصميمها من حدائقه وتراثه، وهي متاحة للجمهور الفلسطيني في دكان الهدايا في مقر المتحف، وفي عدد من نقاط البيع في رام الله.



■ المتحف الفلسطيني في الإعلام

حتفي المتحف الفلسطيني خلال العام ٢٠١٩ بتغطية إعلامية شملت في (٨٢) مادة إعلامية في وسائل الإعلام الدولية، و(٧٤) مادة في وسائل الإعلام العربية، و(٢١٤) مادة في وسائل الإعلام المحلية، وركزت أبرز التغطيات حول حصول المتحف على جائزة الأغا خان للعمارة، ومشروع «أرشيف المتحف الفلسطيني الرقمي»، ومعرض «اقتراب الآفاق» والفعاليات المرافقة له.

حيث احتفي المتحف الفلسطيني عبر تلك الوسائل حتى تاريخ ٥ شباط ٢٠٢٠، على ما يلي:

- احتفي صباح المتحف الفلسطيني على إنستغرام على نمو نسبته ٥٦٪ منذ بداية نيسان ٢٠١٩ حتى ٥ شباط ٢٠٢٠، و١٢,٥٣٧ متابعًا. ليكون بذلك أكثر موقع فلسطيني تفاعلي متابعة على إنستغرام.
- ٥٧,٧٦٦ إعجابًا على فيسبوك، بمعدل نمو نسبته ٦٨٪ منذ بداية العام ٢٠١٩.
- ٣,٤٩٤ متابعة على تويتر، بمعدل نمو نسبته ٢٥٪ منذ بداية العام ٢٠١٩.

أما فيما يخص الموقع الإلكتروني للمتحف palmuseum.org، فقد تمت زيارته في عام ٢٠١٩، من قبل ٤٥,٥٥٢ زائرًا، بمعدل زيارات مساوي ٦٨,٢٥٥، وبمعدل دقيقتين وست ثوانٍ للجلسة، مع زيادة توعية في عدد الزيارات مقارنة بالعام ٢٠١٨، حيث بلغ عدد الزوار ٤١,٤٠٨ زائرًا، بمعدل زيارات مساوي ٦٢,٥٩٨، وبمعدل دقيقتين وست عشرة ثانية للجلسة، بشارق حصل إلى حوالي ٦٠٠ زيارة.

وحاز معرض «اقتراب الآفاق» على اهتمام إعلامي كبير، تمثل في ١٠٦ مواد إعلامية نُشرت حول المعرض وفعالياته المرافقة حتى كانون الأول ٢٠١٩، منها ٥٢ مادة في وسائل الإعلام المطبوعة، و١٦ مادة في وسائل الإعلام العربية، و١١ مادة إعلامية في وسائل الإعلام الدولية.

ومن أبرز ما نُشر:

- معرض فني فلسطيني - ينقل تفاصيل الحياة - الجزيرة عدا الصباح
- اتجاهات جديدة للمتحف الفلسطيني - MEMO
- «المتحف الفلسطيني»... صوت آخر من أصوات المقاومة في ظل فقدان والتفتت والمحو - القدس العربي



■ معرض «اقترب الأفاق: التحولات الفنية للمشاهد الطبيعي» (نيسان ٢٠١٩ – كانون الثاني ٢٠٢٠)

في ٢ نيسان ٢٠١٩، افتتح المتحف الفلسطيني معرضه الرابع «اقترب الأفاق: التحولات الفنية للمشاهد الطبيعي»، الذي يستكشف التغيرات المنفردة للمشاهد الطبيعية لدى الفنانين الفلسطينيين، وعلاقة الفلسطينيين بالمكان والموقع الجغرافي، عبر تيمات المحو والتفتيت والتّمدة والانتساء، في مجموعة من الأعمال الفنية التي أنتجت منذ ثلاثينيات القرن الماضي وحتى يومنا هذا. ويعتبر «اقترب الأفاق» أكبر معرض فني عن الفن الفلسطيني، حيث تضمن المعرض ٩٠ عملاً فنياً لـ ٣٦ فناناً وفنانة من سبع مناطق فلسطين التاريخية والحدود، بعض هذه الأعمال تم إقراضها للمتحف من قبل الفنانين أصحابها بشكل مباشر، أما البعض الآخر فحصل عليه المتحف من عدد من المرشحين أصحاب المجموعات الفنية، والجاليات والشركاء.



شُعم المعرض من قبل شركة Milk Train الإيطالية، ورافقه فضاء زجاجي تم تصميمه ليكون بمثابة استكمال للمقررات الفنية التي يقدمها المعرض الرئيسي، من خلال مجموعة من المنسورات ونصوص الجدران والمختارات الشعرية والتثريّة والرسم البيانيّ والمواد القانونيّة، تحت تيمات المحو والتفتيت والتفقدان والمقاومة.



تقييم المعرض

انطلاقاً من استراتيجيّة المتحف في تطوير العمل والتعلم من الدروس المستفادة والوقوف على انتقادات الجمهور، وفي تموز ٢٠١٩، تم توقيع اتفاقية مع شركة الموارد لتطوير القدرات البشرية لتقييم معرض «اقترب الأفاق» والبرنامجين العام والتعليمي المتصاحبين له، وقد انتهى التقييم مع نهاية المعرض، وتم خلاله إجراء مجموعة من المقابلات مع عدد من أعضاء مجلس الإدارة، والطاقم والفنانين والفرقيين، والمتنزهين من زائرين وطلبة ومعلمي مدارس. إلخ، حيث بلغ حجم العينة ما يزيد عن ٦٠٠ شخص، وتم تقديم التقرير النهائي في أول شباط ٢٠٢٠، وسيتم مشاركة التقرير مع مجلس الإدارة والطاقم.



■ الأعمال المكلفة

تح إصدار كتيب خاص للتعريف بالمناطق في فلسطين، وللتعريف بفكرة الفنان سليمان منصور عن «المنطار».



«المنطار» حكايات قصور المزارع في جبال فلسطين: انطلاقاً من توجهات المتحف في استضافة وتنفيذ أعمال فنية دائمة، واستكمالاً لاستضافته عدداً من الأعمال المكلفة في حدائقه ضمن معرض «حيا القدس»، أنهى المتحف الفلسطيني المشروع الفني الجهد «المنطار» للفنان سليمان منصور، والذي يحتل في حدائق المتحف الفلسطيني كواحد من أهم الأعمال المكلفة التي نظّمها الفنان مؤخرًا، في سياق معرض المتحف «اقتراب الأفاق، التحولات الفنية للمشهد الطبيعي»، ويحاكي العمل فكرة إعادة إحياء بناء المناطق أو قصور المزارع المنقرضة في ريف فلسطين، وتضمين الحياة فيها، وعلى الرغم من الصعوبات التي واجهت المتحف في إيجاد بتأئين مؤهلين وفي توفير التمويل اللازم للبناء، إلا أن المتحف استطاع إنجاز بناء فني قابل للاستخدام العامة بسلامة وأمان.



■ المعارض القادمة



معرض الساحل

تشرين الأول ٢٠٢٠ - تهوز ٢٠٢١

عمل المتحف الفلسطيني خلال العام ٢٠١٩ على تطوير فكرة المعرض وورقته المفاهيمية، والذي سيركز على التاريخ السياسي الاجتماعي للساحل الفلسطيني، وحياته مدن وقري الساحل في أربع فترات، هي فترة الحكم العثماني، وفترة الانتداب البريطاني، وفترة النكبة والحكم العسكري، ثم فترة الاستيطان إلى وقتنا الحاضر. ويسمى المعرض إلى إعادة إحياء تطورات العداثة الأولى في المنطقة العربية، خاصة في فترة حكم ظهير العمر الذي أسس أول كيان سياسي فلسطيني حديث، وساهم في دخول فلسطين بقوة نحو الاقتصاد العالمي كما سيظهر المعرض تفاصيل تعرض هذه المنطقة إلى أسوأ أوجه التطهير العرقي إبّان النكبة. وما تلحقها من تهجير وتشريد للفلسطينيين من هذه المناطق، ثم سيدفع أوجه الصمود والمقاومة لسكان المناطق الساحلية، داخلها وخارجها، بعد النكبة. يهدف للمعرض القيم الضيف أحمد الأقرع بالتعاون مع دائرة القيمة في المتحف الفلسطيني.

طبع في القدس

PRINTED IN JERUSALEM

مُستملون جُدّه

al-Mustamlun



«طبع في القدس»

تيسان - تهوز ٢٠٢٠

في إطار تعاونه مع المؤسسات المطبعة، واستمراراً لاهتمام المتحف بمدينة القدس وقضاهاها، سيستضيف المتحف معرضاً يعرض الحياة اليومية للفلسطينيين بما يشمل الثقافة والنشاط التجاري والمجتمعي من نواحي تعكسها ضرورة الطباعة. تم إطلاق المعرض، بداية، في متحف التراث الفلسطيني التابع لدار الطفل العربي في العام ٢٠١٨، حيث سلط الضوء على النشر والطباعة في العاصمة الفلسطينية القدس. اشتمل المعرض على مجموعة من الكتيبيات والأحرف والمواد المطبوعة التي أنتجتها المطبعة العصرية (مطبعة لورنس)، تعكس مدى تقدم وتطور الحياة اليومية في مدينة القدس لظافة ١٩٦٧. وعمل المتحف خلال العام ٢٠١٩ على تطوير وتوسيع الأبعاد المفاهيمية للمعرض. يستعرض أكثر تاريخ المدينة المقدسة، وموقعها المركزي في مجال الطباعة والحياة الثقافية. المعرض من إعداد القيم بهاء الجعبي، والقيم الضيف عبد الرحمن شبان، المشارك في النسخة الثانية.





البرنامج التعليمي

يضم البرنامج أنشطة وبرامج تعليمية متنوعة لطلبة المدارس والجامعات والمئات مرافقة للمعارض، تشمل ورشاً فنية وجولات تفاعلية وأبحاثاً علمية، وذلك انطلاقاً من إدراكنا أهمية التعليم التفاعلي في تحفيز القدرات الإبداعية والتفكير النقدي، والحدّ على التمهيد يقوم المتحف الفلسطيني ضمن البرنامج التعليمي بالتعاون مع وزارة التربية والتعليم، باستضافة مشة مدرسة حكومية سنوياً في ميثاء، كما يعمل على إنتاج كتب تعليمية ودراسية خاصة بهم وبمعلميهم.

- زيارات مدرسية: استضاف المتحف الفلسطيني بالتعاون مع وزارة التربية والتعليم، ٩٠ زيارة مدرسية منظمة، و١٥٥ زيارة مدرسية غير منظمة، لطلبة تتراوح أعمارهم بين ٦-٩ سنوات، من مدارس حكومية وخاصة في الضفة الغربية، حيث وصل إجمالي الزوار من الطلبة والمعلمين حوالي ٤٣٦٧.
- مخيم المتحف الفلسطيني الصيفي: أطلق المتحف الفلسطيني مخيمه الصيفي بين ٦ - ٢٢ تموز ٢٠١٩، والخاص بالفئة العمرية بين ١٢ - ١٣ سنة، بالتعاون مع وزارة التربية والتعليم العالي، وبالشراكة مع مؤسسة «مجلس الضال»، شارك فيه حوالي ٣٠٠ من الطلاب والمعلمين من ٦ مدارس.
- جولات تفاعلية لطلبة الجامعات: نظم المتحف جولات تفاعلية لطلبة الجامعات، شارك فيها ما يقارب ١٨٥ طالباً وطالبة من جامعة بيرزيت، وكلية دار الكلمة الجامعية في بيت لحم.
- مدرسة المتحف الفلسطيني الصيفي: انتهت المدرسة الصيفي التي نظمت في الفترة بين ٢١ - ٢٩ آب ٢٠١٩، بالشراكة مع مؤسسة تصاميم مجرّدة من فلسطين، بحضور ٣٠ مشاركاً ومشاركة، منهم ١٥ طالباً وطالبة يتخصصون في مجال التصميم من جامعات في هولندا وسويسرا، و١٥٥ مشاركاً ومشاركة من فلسطين. صممت المجموعات منتجات مستوحاة من تيمات معرض «القراب الآفاق»، تحمل رسائل ذات علاقة بتهمة الأرض والتغيرات التي طرأت عليها.
- مساق تدريبي لإنتاج قصص مصورة: تم إطلاق نشاطات تفاعلية للأطفال في غزة ضمن البرنامج التعليمي الخاص بالأطفال في مساق تدريبي تعليمي لإنتاج قصص مصورة، بالشراكة مع مؤسسة ناصر للتعليم المجتمعي - غزة، والفنان خالد جرادة. استمر لمدة ١٠ أيام، وشارك فيه ٢٠ طالباً وطالبة من مخيم العقازي، تتراوح أعمارهم بين ١٢-١٣ سنة.



- سلسلة ورش عمل فن الأرض، صمم المتحف الفلسطيني، بالتعاون مع مؤسسة «هوب»، سلسلة ورش عمل تحت عنوان «فن الأرض». تم تنفيذها في المتحف وفي خان يونس، شارك فيها حوالي ٣٠ طفلاً ومعلمة التقوا في المتحف الفلسطيني، ١٥ طفلاً ومعلمة تجمعوا في جمعية الهلال الأحمر في خان يونس، تشاروا أعمالهم بين ٨-١٢ عامًا. أثناء استوديو الورشة مضامينها من أعمال فنية من الأرض، وشاركت في تنفيذها الفنانة نبال مطايع المشاركة في معرض «انقرب القاص»، والشاعر بدر عثمان «من طاقم المتحف»، وساعدوا الأطفال في تشكيل روايات تثرية تُعبر عن التجربة التي عاشوها وأندجوا من خلالها مجموعة من السواد المكتوب، والأعمال الفنية التي تخطت الحدود الفاصلة ما بين غزة والضفة الغربية امتدت الورشات من ٢٣ - ٣٠ حزيران في المتحف، بيرزيت، ومن ٧ - ١٤ تموز في خان يونس، غزة.

أصدر المتحف مجموعة من المطبوعات رافقت أنشطة البرنامج التعليمي والبرنامج العام، منها:



- رفیق المعلمين والمعلمات، ويحتوي على أنشطة تُنفذ مع الطلبة قبل وبعد زيارة المعرض، لتحفيزهم على التفاعل مع المعارضات قبل الزيارة، وفلاس الأثر المرغبي الذي أحدثه المعرض بعد الزيارة.



- مستكشفو ومستكشفات المتحف الفلسطيني وهو مطبوعة تفاعلية لاستكشاف المعرض موجهة للأطفال في عمر ٦-٩ سنوات، على شكل مسار لاستكشاف معرض «انقرب القاص»، يتم خلاله توظيف المهارات الحسية بشكل عميق ومنهجي، كالنظر بتمعن، والإصغاء، والبحث، واللمس، والرسم، لخلق تجربة حية متكاملة مع المعارضات.



- كتاب تلوين واستكشاف مستوحى من كتاب «وليمة الرماة: حياة وضئ داوود أوهاانسيان» للكاتبة سارة موعليان، صمم المتحف الفلسطيني كتاب التلوين والاستكشاف هذا كإصدار مطبوع تفاعلي، يوحى من كتاب حول حياة وضئ الخراف الأرميني داود أوهاانسيان، والذي تنقضى خلاله الكاتبة رحلة حياة جدتها، وقصة ازدهار مهنة وفن صناعة الخراف الأرميني في القدس. أعنت المحتوى لهذا الكتاب هنا إرشيد، مسؤولة البرنامج التعليمي في المتحف الفلسطيني، وضمنت لوحات أصلية من أعمال الفنان داود أوهاانسيان، والنقص التي رافقتها ورويت حكايتها، ليعيد الأطفال استكشافها من جديد، كل منهم بطريقته الخاصة.

البرنامج العام والتواصل الجماهيري

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أطلق البرنامج العام والبرنامج المعرفي المرافقين لمعرض «اقتراب الآفاق» بتاريخ ١ نيسان ٢٠١٩، استهدفت فئات عمرية مختلفة بهدف البرنامج عمومًا إلى تصبيق التفاعل مع الجمهور الفلسطيني بمستوياته المختلفة، وتخدم نشاطاتهما شراحتا تتنوع بين كلية المدارس والجامعات والعائلات والأكاديميين والباحثين والمهنيين من الجمهور العام، وتخرطهم في القضايا الثقافية والفنية والوطنية التي يطمحها المتحف محور اهتمامه. تم التخطيط لبرنامجي هذا العام بالسنداد إلى ثيمات شهرية تناولت مواضيع المعرض، وهي:

النظام البيئي	نيسان
فلسطين في التمثيلات الغربية	أيار
الفنون البصرية	حزيران
الموروث الثقافي	تحتوز
الجغرافيا	آب
العنارة في نقل الاحتفال	أيلول
الحركة	تشرين الأول
الذهب	تشرين الثاني
تاريخ السياسة والمفاوضات	كانون الأول

بلغت نسبة الإنتاج، قياسا لما تم التخطيط له، ٢٠٪، حيث كان ان تم التخطيط لإقامة ٥٨ فعالية فقط، بينما تم تنفيذ ٧١ فعالية.

■ البرنامج العام

يسمى البرنامج العام للمتحف الفلسطيني إلى إشارة تلك دائمه من التفاعل والحوار بين المتحف وجمهوره العام بمختلف توجهاته واهتماماته وفئاته العمرية، وخلق مساحة تفاعلية تسمح للجمهور بالتعبير والتدمج بالعمل الثقافي. استلخ البرنامج العام المرافق لمعرض «اقتراب الآفاق» تنفيذ ٧١ فعالية تنوعت بين ورش عمل فنية، وورش كتابية، وجولات تفاعلية، وأسيات موسيقية، وأدانات فنية تفاعلية، وأيام مفتوحة، وأسواق حرفية، وجلسات استكشاف العروض والقطع الفنية عن قرب، وأدوات مع فنانين ومقنني أعمال فنية، وغيرها من الفعاليات التي تركز في الأساس على تقديم المعرفة وبناء تجربة تعليمية متحفية غير تقليدية.





جولات

- جولة سياسية في عكا، مع مرشدة الجولة جهينة الصفي، وذلك في 12 تشرين الأول 2019. استكشف المشاركون ضمن الجولة السرد الفلسطيني السياسي - الاجتماعي الخاص بمدينة عكا التاريخية، في ظل ممارسات وسياسات التهويد الإسرائيلية، بالإضافة إلى التعرف على مواقع تاريخية أثرية مركزية في المدينة.
- جولة سياسية في يافا، مع المرشد والمؤرخ يوسف عصفور، وذلك في 18 تشرين الأول 2019. استكشف المشاركون خلالها السرد الفلسطيني الخاص بمدينة يافا عبر حكايات عن البلدة القديمة والحيات والمدارس ودور السينما، كما تعرفوا على بيوت شخصيات معروفة سكنت المدينة. تعرضت لاحقاً للتهجير القسري.
- سلسلة جولات مع قيصة المعرض الضيفة، دينا شبرويل، بلغ عدد المشاركين 168 شخصاً.
- جولة تاريخية في القدس مع المؤرخ جورج هنتليان، بتاريخ 26 آب 2019، بعنوان «استكشاف تاريخ الخرف في القدس»، لتعريف على تاريخ العمارة والخرف الفلسطينية، شارك فيها ما يزيد عن 70 شخصاً.
- جولة سياسية في القدس، بالشراكة مع مؤسسة جذور مقدسية، في 10 تشرين الأول 2019. هدفت الجولة إلى تعريف المشاركين بواقع الحياة السياسية والاجتماعية في المدينة، وأطلعتهم على السياق التاريخي لواقعها السياسي. تخلتها جولة في النافذة داخل الأحياء الفلسطينية وخارجها، وغطت قضايا عديدة في حياة المدينة، كالمكانة القانونية، والاقتصاد، والتعليم، والصحة، وهدم المنازل والاستيطان.

البرنامج العام والتواصل الجماهيري

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استكشاف الأعمال الفنية عن قُرب

- كان يا مكان، حكاية الفلسطينيين، مع الفنان سليف سايلا، في ٦ نيسان ٢٠١٩، بحضور ٧٠ شخصًا.
- «المنظار» حكايات قصور النزاع في جبال فلسطين، مع الفنان سليمان منصور، في ١٩ حزيران ٢٠١٩، بحضور أكثر من ٤٠ شخصًا.
- الفن التجريبي والصواد الطبيعية، انشاء حسي بلمس الأرض ورائحتها، مع الفنان نيسير بركات، في ٢٤ تموز ٢٠١٩.
- الخراب المؤقت، مع الفنان بينجي بويجيان، في ٢١ آب ٢٠١٩، بحضور ٤٦ شخصًا.
- خارطة الطريق نحو التصفية، مع الفنانة رنا بشارة، في ١١ أيلول ٢٠١٩، بحضور ١٢ شخصًا.
- الغزال الفلسطيني، مع الفنانة منال محاسبي، في ٢٣ تشرين الأول ٢٠١٩، بحضور ١٤ شخصًا.



ورشات عمل فنية وثقافية

- من صيغة نيسان بنلون الخيطان، ورشة فنية ضمن مهرجان نؤار نيسان الذي تنظمه بلدية رام الله، بالشراكة مع العديد من المؤسسات، بتاريخ ١٨-١٩ نيسان ٢٠١٩. استمرت الفعاليات على مدار ٣ أيام، في المتحف وفي مركز جبل النجمة.
- ورشة فنية في التول والحياكة، رحلة في حياة البداوة الفلسطينية، بالشراكة مع الفنانتين هيلدي هاوان وساري سكي من مشروع Stitch Project، بتاريخ ٢٠ نيسان ٢٠١٩، وبمشاركة ٢٤ شخصًا.



يذكر أن هاتين الفعالتين استقبلتا مجموعة متنوعة من شرائح المجتمع، كان من بينهم أطفال من ذوي الاحتياجات الخاصة، وطلّاب التصميم في كلية دار الكلمة، بالإضافة إلى حشد متنوع من الأطفال مع عائلاتهم، وصلت في مجموعها إلى حوالي ٦٠٠ مشارك ومشاركة.

- الضوء والتفانيات، ورشة عمل للأطفال ضمن البرنامج التعليمي والعام المخصص للمبنى الأخضر وعلاقته بمرض اقتراب الباق، بالتعاون مع مؤسسة نجم، بتاريخ ٢١ حزيران ٢٠١٩، وكانت موجهة للعائلات والأطفال (٥ - ١٧ عامًا)، وشارك فيها ٧٧ شخصًا.



البرنامج العام والتواصل الجماهيري

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- ورشة كتابة في نقد الفنون البصرية، ورشة مع الكاتبة والباحثة عنتبة شلي، بتاريخ ٢ آب ٢٠١٩، بحضور ٢٠ مشاركة ومشاركة، وقد فاق العدد ما هو متوقع لهذه الورشة نظرًا لكفاءة معظم المتخصصين الذين تم قبولهم جميعًا. سلم المشاركون والمشاركات توصيهم النقدية، ويجري نشرها التّن بشكل تدريجي عبر موقع العربي الجديد.

- ورشة عمل متخصصة في الحفاظ على الأرشيفات، نُفذت الورشة ضمن مشروع الأرشيف وسكّير الترميم، بتاريخ ٥ آب ٢٠١٩، مع مشرف المجموعات في المتحف الفلسطيني، بهاء الجمعة، بحضور ٢٧ شخصًا من المهتمين والمختصين بالحفاظ على الأرشيفات.



- ورشة رسم فني، بعنوان «الغراب المشاهد الطبيعية»، مراقبة النباتات وتصويرها فنيًا، مع الفنانة موريان كوبر، والتي أعدت ٢٠ شخصًا من مختلف الأعمار، وتعاملت مع النباتات الموسمية والموجودة في حدائق المتحف، وذلك بتاريخ ٣١ آب ٢٠١٩.

- ورشة عمل للأطفال والمعاملات حول الخزف الأرميني في فلسطين، ورشة عمل فنية مع الحرفيين غارو وسونيا ساترون، بتاريخ ٦ أيلول ٢٠١٩، تصريف المشاركون خلالها على الأنماط والأشكال الفنية المستخدمة في الخزف الأرميني وتقنيات إنتاجه، وأنجوا خلالها قطعهم الفنية الخاصة، وبحضور ٥٠ شخصًا.



- ورشة عمل فنية للبالغين، أعمال فنية درجسية من مواد معاد تدويرها مع الفنان نبيل عناني، نفذ الفنان نبيل عناني، بتاريخ ٧ أيلول ٢٠١٩، ورشة عمل فنية مع مجموعة من الفنانين والفنيات، من مواد معاد التدوير، استخدموا خلالها الأسلاك وورق الجرائد لإنتاج مجسمات ثلاثية الأبعاد تعكس مشكلات مختلفة للمشهد الطبيعي.

- الحفاظ على أرشيفاتنا البيئية، في ٢٠ أيلول ٢٠١٩، تم تنظيم ورشة عمل حول كيفية التعامل مع الأرشيفات البيئية وطرق الحفاظ عليها وترميمها، بدءًا من التعامل مع المواد المستخدمة في عملية الترميم، مرورًا بعملية الترميم ذاتها، ومن ثم آليات الحفاظ على الوثائق المرسمة، كما سلّطت الورشة الضوء على أهمية الأرشيفات المائتية في فهم التاريخ السياسي والاجتماعي الفلسطيني.



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- الموسيقى وإيقاع الجسد، ورشة عمل فنية للأطفال والبالغين، في ٢٧ أيلول ٢٠١٩، تحت عنوان «الموسيقى وإيقاع الجسد»، مع الفنانين سمر كنج-حداد وعشام أبو جبل. استخدمت الورشة موسيقى مستوحاة من المشهد الطبيعي الفلسطيني لتصديق معرفة المشاركين بالإيقاع عبر الجسد. وتدريبهم على تصميم حركات الرقص الخاصة بهم، والتي تعتبر عن علاقتهم الفردية الخاصة بالمشهد الطبيعي.



- سلسلة ورش فنون تعبيرية، في الكتابة الإبداعية والرسم وعرض خيال الطفل، شارك فيها ٥٤ مشاركًا ومشاركة، تمحورت جميعها حول حكاية قرية الشيخ سعد، التي تم فصلها عن مدينة القدس بحدار فصل يرتفع ثمانية أمتار، وما خلقه هذا الفصل من خلل في روح القرية وهويتها واقتصادها وعلاقاتها الاجتماعية مع محيطها. عملت الكتابة أحكام بشارت مع المشاركين على تطوير قصص ثروي تجرية العيش في قرية الشيخ سعد، قامت المجموعة الثانية من المشاركين لاحقًا بإعادة إنتاجها على شكل كاريكاتير، في حين قامت المجموعة الثالثة بإحياء هذه القصص المصورة باستخدام مسرح الطفل. نفذت الورشات في الفترة الممتدة بين ١١-٢٩ تشرين الأول ٢٠١٩.



- ورشة فنية، تحت عنوان «تحويلات»، مع الفنانة الروسية أيلينا كازاليت، في الفترة بين ٢-٦ تشرين الثاني ٢٠١٩. استكشف المشاركون في الورشة أشكالًا مختلفة من الرسم التصويري، ونفذوا مجموعة من المشاريع اليومية المتصرفة لتطوير أفكار سردية وأخرى غير سردية، وخرجوها بصورًا، بحضور ٢١ شخصًا.



- ورشة رسم، بعنوان «الفصول الأربعة (الخريف)» مع الفنانة إليزابيث نيسدل، في ١٦ تشرين الثاني ٢٠١٩، شارك فيها ١٣ مشاركًا، راقبوا خلالها عينات منتقاة من النباتات المحيطة بالمنحرف، ورسموا مقاطع توضيحية عشية للنباتات بناءً على ملاحظاتهم البصرية والشمية، في محاولة لخلق مساهمة للفاعل مع المشهد الطبيعي من خلال إعادة تصوير أجزاء من مكوناته.

- ورشة في الأرشيف والمونتاج، بعنوان «مونتاج ثقافي»، ورشة نظرية عملية حول الصور المتحركة»، مع الفنان المكسيكي خافيير توسكانو، في الفترة بين ٢٩ تشرين الثاني و٧ كانون الأول ٢٠١٩، وبمشاركة ٢١ طالبًا ومعلمًا وبلدًا.

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• محاضرة أداويتة «صافا نفضل من دون جغرافيا؟» مع المخرج صيحي الزبيدي عن علاقة السينما الفلسطينية بالجغرافيا والذاكرة ونتاجاتها في السياق الفلسطيني، بتاريخ ١٧ تموز ٢٠١٩، حضره ٢٢ شخصاً.

• الحفل الختامي للمعرض «اقترب الاقارب»، أقيم المتحف الفلسطيني حفلة الختامي للمعرض «اقترب الاقارب»، وذلك في ٢٢ كانون الأول ٢٠١٩. حضر الحفل الكثير من الضيوف والفنانين والداعمين والمقرضين والموردين، الذين ساهموا في إرتجاج المعرض، لشكرهم على مشاركتهم وجهودهم خلال العام الماضي، حضر الحفل ٦٠ شخصاً.



• ورشة زيتة الميلاء بطابع أرمني، أقيم المتحف الفلسطيني ورشة فنية لإنتاج زيتة الميلاء من الخزف الأرمني لطافم موهظيه، بتاريخ ١٥ كانون الأول ٢٠١٩، قاموا خلالها بصناعة زيتة الميلاء باستخدام تقنيات الخزف الأرمني، وأنتج كل منهم قطعة خاصة، شارك فيها ٥٥ شخصاً.

• فعالية تزيين شجرة الميلاء، أقيم المتحف الفلسطيني فعالية لتزيين شجرة الميلاء لموظفي المتحف وعائلاتهم، وذلك بتاريخ ١٥ كانون الأول ٢٠١٩، زينت فيها شجرة الميلاء بالفلج التي أنتجها موظفو المتحف من الخزف الأرمني، بمشاركته ١٢٠ شخصاً.



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■ أنشطة مجتمعية

• يوم العائلة، من الفن التشكيلي الفلسطيني: نظم المتحف الفلسطيني يوماً عائلياً تضمن كتابات مصوّرة وأنشطة تفاعلية، بالتعاون مع مؤسسة ناصر للتعليم المجتمعي، وذلك يوم 12 نيسان 2019، حضره جمهور واسع من العائلات وأطفالهم، وبلغ عدد المشاركين فيه ما يقارب 525 شخصاً.

• طاولة أفكار شعبية بالنباتات البرّية: نفذ المتحف الفلسطيني هذا الحدث بالتعاون مع مؤسسة عبد المنعم الفخّان، والذي قامت خلاله الفنانة ميرنا بامية بتحضير مجموعة من الأطباق الفلسطينية المستوحاة من المطبخ الفلسطيني، وباستخدام الأعشاب البرية المطبوخة، وذلك يوم 14 نيسان 2019، وبحضور 60 شخصاً.

• حفل إطلاق وتوقيع قصص مشروع «حكايات من الفن التشكيلي الفلسطيني»: نفذ المتحف الفلسطيني حفل إطلاق سلسلة القصص المصوّرة للأطفال، والمسماة من حياة الفنانين سامية طيبي، وفيرا شمّاري، ونظام الأكليل، ومحفلى الحلاج، وهي من إصدار مؤسسة ناصر للتعليم المجتمعي، بتاريخ 15 نيسان 2019، وبحضور 60 شخصاً.

• سوق الحرفيين الشباب استضاف المتحف الفلسطيني سوق الحرفيين الشباب، بالتعاون مع مؤسسة تصاميم مجرّمة من فلسطين، على مدار يومين، تحقيقاً للفنانين الشباب الذين أنجوا فلقاً غنيّة من الطبيعة، لتكون كالتكرارات وهدايا مستوحاة من الطبيعة ومصنوعة بحرفة عالية. عُقد السوق بتاريخ 3 و4 أيار 2019، وبحضور حوالي 270 شخصاً.

• أصوات: استكشاف لما هو متوارٍ في الطبيعة والمكان، مشروع فني لطارق عوّفي استضاف المتحف الفلسطيني هذا المشروع، بالتعاون مع ساقية عين قينيا، بتاريخ 12 تموز 2019، والذي شاركت فيه مجموعة كبيرة من العائلات وأطفالهم، سبقته جولة في معرض «اقتراب الفراق»، وصل عدد المشاركين فيها إلى 120 شخصاً.

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• أداء مرقي ومسموع: سيرة يوم واحد. الزمان: بيروت، المكان يوم من أيام آب ١٩٨٢، استضاف المتحف الفلسطيني هذا العرض الأدائي للفنان ضرار كلش، في ٦ آب ٢٠١٩، حضره ٤٥ شخصاً.

• يوم العائلة، العشاء الطبيعي وتمثلاته الغنائية مع الفنانة دلال أبو آمنة، قدمت الفنانة دلال أبو آمنة بتاريخ ١٣ أيلول ٢٠١٩، وبحضور ما يزيد عن ٦٠٠ شخص، عرضتاً فنّاً لمجموعة من أغانيها، تقدمها لأول مرة. تمكس من خلالها التمثلات الغنائية للمشهد الطبيعي في الفن الغنائي الفلسطيني.



• عرض سيرك نظم المتحف الفلسطيني بالتعاون مع مدرسة سيرك فلسطين، عرض سيرك، في ١٠ تشرين الأول ٢٠١٩، تضمن العبد من المحطات، مثل اللعب بالاطبات والكليس، والتوازن على الكراسي، والجمباز، وعرض النار، وغيرها، حضر العرض في المتحف الفلسطيني ما يقارب ٤٥٠ زائراً.

• يوم العائلة، نفذ المتحف الفلسطيني يوماً عائلياً بعنوان «فلفل الزيتون وعرض رقص القطاف» بالتعاون مع فرقة الفنون الشعبية، وذلك في ١٨ تشرين الأول ٢٠١٩، شارك الزوار في هذا اليوم في فلفل الزيتون شجرات المتحف الفلسطيني، وقدمت فرقة الفنون الشعبية عرض دبكة «صلّت».



• ليلة في المتحف: نظم المتحف الفلسطيني ليلة رصد للنجوم عبر المرصد الفلكي، بالتعاون مع مؤسسة NOVA، وذلك في ٢ تشرين الثاني ٢٠١٩، استخدم خلالها المشاركون المناظير الفلكية للتشر إلى المشهد السماوي في ليلة صافية، شارك في الحدث حوالي ٢٥٠ زائراً، ووفرت نواف المناظير الفلكية التي استخدمها المشاركون.





■ البرنامج المعرفي

يحلون البرنامج سلسلة من الفعاليات المعرفية والبحثية المتنوعة التي من شأنها المساهمة في إنتاج المعرفة ونشرها، من مؤتمرات وجلسات حوارية وأيام دراسية وجولات ومنشورات وكتب، على هامش معارض المتحف وبرامجه المختلفة، مستهدفة طلبة الجامعات والباحثين والمهنيين من الجمهور العام من أجل تطوير المشاركة المدنية والتفكير. ومنذ إنطلاقه في منتصف نيسان ٢٠١٩، تم تنظيم الفعاليات التالية:

- محاضرة حول المشاع الفلسطيني المفقود، قدمها د راسم عبد، بحضور ٣٤ شخصاً.
- حلقة نقاش حول السياسات المائية في فلسطين وخارجها، بالمشاركة مع احتفالية فلسطين للأدب، بحضور ٦٧ شخصاً.
- ندوة/ حلقة دراسية حول الاستيطان في النقب، تحت عنوان «التخطيط الحضري والاستيطان: النقب نموذجاً»، بحضور ٤٥ شخصاً، شارك فيها مجموعة من الباحثين المختصين من فلسطين ومن الخارج، هم: د صوفي رشيد- دوهيروز، ود أحمد أمارة، ود منصور تصاصرة، وكايد أبو اللطيف. وتطرقت الندوة على المحاور التالية:
 - النقب تاريخياً، والإطار القانوني لمصادرة الأراضي.
 - التخطيط الحضري والمدن المختلطة وتهدد النقب.
 - الحكم العسكري والقرى غير المعترف بها ومشروع اللوطين.
 - الذاكرة النسيجية لقرى السبع، كيف تروي النماء التكتيكية؟
 - كيف استخدم التخطيط الحضري في تهويد النقب.
- حفل إطلاق كتالوج معرض «اقتراب الآفاق»، استضاف د نينا شبرويل، قائدة المعرض الضيف، في حوار مع مديرة المتحف د عائشة العايد-هنية، تناولت قيمة المعرض الرئيسية، كما تخللتها شهادة للفنان حازم حروب، وهو أحد الفنانين المشاركين في المعرض. عبر المسكيب من دبي حضره أكثر من ٧٠ شخصاً، ونجّ ذكرى العيد من الفنانين المشاركين في المعرض. ونجدر الإشارة إلى أنه تم إصدار كتالوج معرض «اقتراب الآفاق» بتاريخ ٣ تموز ٢٠١٩، بواقع ٥٠٠ نسخة وبمقح الكتالوج في ٢٦٠ صفحة، باللغتين العربية والإنجليزية، تستكشف طائفة قيمة المعارض التمثيلية المنفتحة للمشاهد التعليمية لدى الفنانين الفلسطينيين. وعلاقتنا كفلسطينيين بالمكان والموقع، عبر تيمات المصو والتفكيرية والتهد والانتساء، من خلال تدبّع تطوّر هذه التمثيلات في الأعمال الفنية الفلسطينية منذ ثلاثينيات القرن الماضي وحتى يومنا هذا.



- حفل إطلاق ونقاش كتاب «العودة إلى البيت: جولة في رام الله خلال خمسين عامًا من الاحتلال»: نفذ المتحف الفلسطيني حفل إطلاق لكتاب رجا شحادة بتاريخ ٢٠ تشرين الأول ٢٠١٩. يروي شحادة في كتابه قصص الناس والعلاقات والتبوت والأعمال التي كانت، وما تزال، تشكل حجر أساس في المدينة ومجتمعها، ويصف تشابك الماضي والحاضر في المشهد البصري والاجتماعي والسياسي في رام الله، والمستوطنات المحيطة بها على مدار الخمسين عامًا الماضية.
- إطلاق كتاب «وليمة الرماة: حياة وفتن داوه أوهاغسيان». قُدمت له الكاتبة ساندو موغليان، وقام المتحف بالتعاون مع المكتبة الطيبة في القدس بتنظيم ٢ محاضرات في كل من المتحف الفلسطيني/ بيرزيت، وفي فندق «الأميركان كولوني» في القدس. وفي جمعية الثقافة العربية في حيفا. وجاءت هذه الفعاليات ضمن الاحتفال بالذكرى المئوية لإدخال هذه الحرفة إلى فلسطين وتكديدها في المتحف الفلسطيني، وتحت هذه الفعاليات الثلاثة بمشاركة أكثر من ٢٠٠ شخص.
- محاضرة حول الموروث المادي في القرية الفلسطينية، نظم المتحف الفلسطيني ندوة بعنوان «الموروث المادي في القرية الفلسطينية»، من خلال إعادة تقديم معاصر الزينون الطيبة، وذلك في ١٦ تشرين الأول ٢٠١٩. بحث خلالها الأكاديمية ميمون الشرقاوي، المتحدثة في الندوة، حول الموروث الثقافي الذي لم يزل حقه في المكتبة التراثية الفلسطينية، مركزة على المعاصر البدوية وتفاصيلها التقنية، وبحثت في طبيعة المواسم المرتبطة بها، لتناقش من خلالها واقع الموروث الثقافي من خلال الموجودات المادية.
- محاضرة نظم المتحف ورشة داخلية لتأليف المتحف مع الدكتور بشارة دوساتي لتناقشة المسائل الفكرية المتعلقة بالبحث التاريخي في فلسطين. تحت عنوان «التاريخ الاجتماعي للأشياء». تبع محاضرتين نقاش فكري مع التأليف.
- ندوة نظم المتحف الفلسطيني ندوة بعنوان «الأرشيف في السياق الفلسطيني»، تحت فيها كل من د. روبرت هيكوك وباسمين عيد - صباغ (مير سكاهب)، الفنان والباحث عبد الله عثمان، والباحث في مشروع الأرشيف الرقمي سمر عزيل، والمؤرخ في مشروع الأرشيف الرقمي ضياء حروب، تناولت الندوة العلاقة بين الأرشيف والسلطة، والأرشيف والناس وعلاقة الأرشيف بالقرن. بحضور ٢٥ شخصًا.
- المؤتمر السنوي الأول في ختام فعاليات معرض «اقتراب الأفاق»، تكلم المتحف الفلسطيني مؤتمره السنوي الأول بعنوان «المشاهد الطيبة في فلسطين، أفاق جديدة منذ العام ١٩٩٩»، على مدار يوم كامل، في قاعة معهد مواطن في جامعة بيرزيت، بالتعاون مع دائرة الجغرافيا في جامعة بيرزيت، وذلك في ختام فعاليات معرضه «اقتراب الأفاق: التحولات الفنية للمشهد الطيب». بتاريخ ١٦ كانون الأول ٢٠١٩. وجاء هذا المؤتمر بعد عشرين عامًا من مؤتمر كانت قد عقدته جامعة بيرزيت حول المشهد الطيب الفلسطيني، وشاركت فيه نخبة من أهم الباحثين الفلسطينيين والدوليين، ليضيء المتحف من جديد، على تحولات المشهد الطيب بعد هذه السنوات، بما تضمنه من تطورات سياسية واجتماعية واقتصادية وسياسية، وتعميق النقاش الناتج حول معرض «اقتراب الأفاق». ضم المؤتمر عددًا من المتحدثين الأكاديميين والفنانين من فلسطين ولبنان والولايات المتحدة الأمريكية، من أبرزهم د. يارا الشريف، ود. هيلفا توفيل-سوري، ود. هندية غانم، وسليم الهيك، وسيد الشهابي، ود. غاري فيلج، وحضره ما يزيد على ١٠٠ شخص.

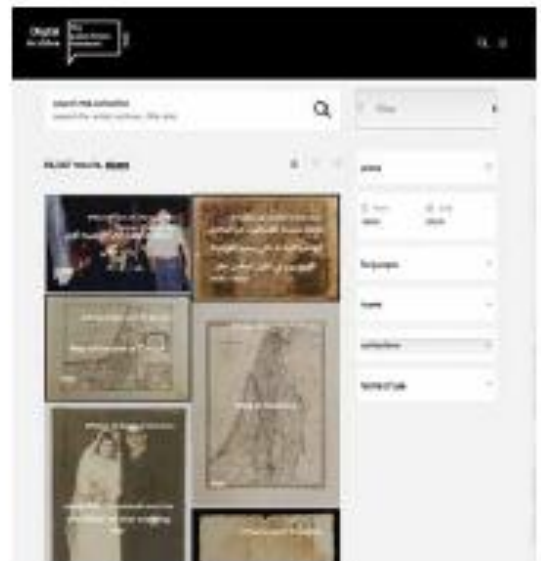


■ الأرشيف الرقمي

- أقيم مؤتمر صحفي بتاريخ ٩ تموز ٢٠١٩، تم فيه إطلاق المشروع والإعلان عن أرشفة ١٧,٥٠٠ وثيقة. شهد المؤتمر تغطية صحفية واسعة، وحضرته مجموعة كبيرة من ذوي الشأن والاعتماد بالأرشفة في فلسطين.
- تم إطلاق الموقع الإلكتروني الخاص بالمشروع في تشرين الأول ٢٠١٩، والتي تحتاج من خلاله الآن كافة المواد المؤرشفة باللغتين العربية والإنجليزية. انتهى فريق مشروع الأرشيف الرقمي، حتى نهاية العام ٢٠١٩، من أرشفة وترجمة ٩٠ ألف مادة. نُشر منها ٨٠ ألف مادة، في حين يجري العمل على تدقيق المواد المتبقية لرفعها على الموقع مع بداية العام ٢٠٢٠.
- من بين الإنجازات الهائلة للأرشيف التعاون مع السيد أبقارو صاحب من تشيلي، الذي ساهم المتحف على رفقة مجموعة من الصور الفوتوغرافية لفلسطين في القرن التاسع عشر، لتتم إضافتها إلى صفحة المشروع.

تقييم مشروع «الأرشيف الرقمي»

يُبادر المتحف الفلسطيني إلى التعاقد مع شركة «طول التنمية الاستشارية» لتقييم مشروع «الأرشيف الرقمي»، وقدمت الشركة تقريرها في كانون الأول ٢٠١٩.



أمور مالية وإدارية

32

■ أمور مالية

الصرف الفعلي:

بلغ حجم الصرف الكلي من بداية العام الحالي (٢٠١٩) حتى نهاية تشرين الثاني ٣,٠٨٨,٤١٥ دولارًا أمريكيًا، أي ما يعادل ٢٨٤٪ من المخطط له.

- الصرف البرامجي المباشر (١,٥٤٥,٧٣٦ دولارًا أمريكيًا، أي ما يعادل ٢٧٨٪ من المخطط له).
- الصرف البرامجي غير المباشر (٤٨٢,٠٦٥ دولارًا أمريكيًا، أي ما يعادل ٢٩٠٪ من المخطط له).
- الصرف الإداري - المتبقي (١,٠٦٠,٦١٥ دولارًا أمريكيًا، أي ما يعادل ٢٩٠٪ من المخطط له).

■ إدارة الزوار



النسبة المئوية	مجموع أعداد الزوار	عام ٢٠١٩
٪١٦,٣٦	٣,٣٩٥	البرنامج العام داخل المتحف
٪٤,٢	٨٧٣	البرنامج العام خارج المتحف
٪٢٨,٢٣	٥,٨٨٠	البرنامج التطبيقي داخل المتحف
٪٠,٨٧	٢٠٢	البرنامج التطبيقي خارج المتحف
٪١٦,٦٨	٣٥٠	البرنامج المعرفي داخل المتحف
٪٠,٨٢	١٧٤	البرنامج المعرفي خارج المتحف
٪٢٤,٥٤	٥,٠٩٣	زوار المعرض
٪١٦,١١	٣,٣٤٥	زوار الحديقة
٪١,٠٩	٢٢٧	زوار استراتيجيون
٪٤,٠١	٨٣٣	زوار معارض افتراضية
٪١,٨	٣٧٩	المشاركون في الفعاليات الخارجية
٪١٠٠	٢٠,٧٥١	المجموع
٪٤٧	٩,٦٧١	ذكور
٪٥٣	١١,٠٨٠	إناث
٪١٠٠	٢٠,٧٥١	المجموع

ملاحظة: جميع المتطوعات الخاصة بالزوار هي معرض والقراب اللؤلؤ. ما عدا زوار أشهر كانون الثاني وضباط وأفراد الأمن هم اقتصارهم كزوار للحديقة. ويبلغ عددهم ٥٢٥ إضافة إلى زوار المعرض الافتراضي «شرق الصوب» في ديرة الخنون في عمان. ويبلغ عددهم ١٩٢ (المركا هم اقتصارهم من ضمن زوار المعارض الافتراضية).

- الهدف المتوقع للزوار والمشاركين حتى نهاية عام ٢٠١٩ هو ٢٣,٠٠٠ زائر.
- الإنجاز الفعلي لهذا العام هو ٢٠,٧٥١ زائرًا ومشاركًا.
- نسبة الإنجاز لهذا العام هي ٢٩٠,٢٢٪ من الهدف الكلي.



تطوير وبناء قدرات

- شارك طاقم وحدة المجموعات في تدريب ضمن مشروع الترميم من أجل الرقمنة في لندن - بريطانيا، لمدة ٦ أسابيع، بين نيسان وحزيران ٢٠١٩.
- شاركت منسقة البرنامج العام في دورة تدريبية متخصصة في برلين لمدة ١٠ أيام (SAWA Museum Academy: phase 2).
- بالشراكة مع المركز الإقليمي لحفظ التراث الثقافي في الوطن العربي (إيكروم - الشارقة)، تم عقد ورشة تدريبية متخصصة لمدة ثلاثة أيام في فندق «الجراند بارك» في رام الله لمجموعة من الموظفين المتخصصين والمدراء في المتحف الفلسطيني، في الفترة بين ٢٥-٢٧ حزيران ٢٠١٩، بعنوان «Exhibition Process»، وتهدف الإشارة إلى أن فريق المتحف ساهم في تصميم برنامج التدريب، وقام بدعوة أعضاء من فريق متحف جامعة بيرزيت للمشاركة.
- تم تنظيم ورشة تدريب وتدريب متخصصة بالمسرح بعنوان «ورشة الحفاظ على الأرشيفات» في ٥ آب ٢٠١٩، حضرها معظم المؤسسات التي تُعنى بالأرشيف وتدريب الوثائق.
- شارك المتحف في ورشة «دعم وتنوع أشكال التعبير الثقافي والصناعات الإبداعية»، التي قامت على تنظيمها منظمة اليونيسكو في إطار المنظومة الخاصة بحماية وتعزيز تنوع أشكال التعبير الثقافي (٢٠٠٥).
- شارك المتحف في ورشتين نظمتها اليونيسكو، بالتعاون مع وزارة الثقافة، في رام الله في شهر تشرين الثاني عام ٢٠١٩، تمحورتا حول حفظ التراث غير المادي وفق اتفاقية اليونيسكو لعام ٢٠٠٣. كانت الورشة الأولى بعنوان «بناء القدرات حول التنفيذ الفاصل للتطبيق ٢٠٠٣ لحماية التراث غير المادي»، واستمرت ٥ أيام، فيما كانت الثانية حول الجرد المجتمعي لعناصر التراث الثقافي غير المادي في فلسطين، واستمرت لسيعة أيام.

- ترتيب الدول الأجنبية حسب عدد الزوار للمعرض
 - الولايات المتحدة الأمريكية
 - ألمانيا
 - فرنسا
 - بريطانيا
 - إيطاليا
- ترتيب المدن المطيبة حسب عدد الزوار للمعرض
 - رام الله
 - بيت لحم
 - نايبلس
 - القدس
 - الخليل
- مبيعات دكان الهدايا، ١٦٥,٦٥٤ شيكلًا
- مبيعات الدكاك، ٣١,٠٣٢ شيكلًا.

موارد بشرية

منذ مطلع العام، وقع المتحف الفلسطيني ٨٦ عقدا استشاريًا، واستقبل ٢٤ متدربًا ومدربًا، ضمن مختلف الدوائر. كما عيّن المتحف ١٨ موظفًا وموظفة جددًا، وكتفولة نحو تنفيذ استراتيجيته البرنامجية الأولى، تم استحداث دائرتين رئيسيتين هما دائرة القيمة، التي تعمل على ابتكار معارض جديدة، وإنتاج المواد البحثية والورق المفاهيمية، ودائرة البرامج المعرفية والأبحاث، وتعمل على تطوير سلسلة من الفعاليات الفكرية والبحثية التي ستفدي المعارض الرئيسية من جهة، وتساهم في إنتاج معرفة نوعية من خلال مؤتمرات وندوات وأيام دراسية من جهة أخرى، وضمن هذه الدائرة تم استحداث وحدة إدارة المطبوعات، التي تضم مقررة إدارة المطبوعات، ومترجم ومحرر لغة عربية، ومترجم ومحرر لغة إنجليزية، ويعمل فريقها على إدارة كافة مطبوعات المتحف باللغتين، كما انضم إلى فريق وحدة الإعلام مصور محترف، ساهم منذ تعيينه على تطوير الصورة الإعلامية للمتحف، ودفعية فعاليات، وساهم بالترويج، بصريًا، لعم اللقطات والفعاليات من خلال فيديو متنوعة الأغراض التوثيق والإعلان، وتتضمن مهامه أرشفة مواد المتحف البصرية بشكل دائم، كما ضم الفريق مساعدة إعلامية، ساعد وجودها على تكثيف التغطية الإعلامية، خصوصًا عبر وسائل التواصل الاجتماعي.

التمويل والشراكات

38

مع التغيرات التكنولوجية المتسارعة وعلى هامش المؤتمر تم لقاء عدد من ممثلي المتاحف والمهتمين باكتشاف أفاق الشراكة مع المتحف الفلسطيني، ولقاء مع شركائنا في المكتبة البريطانية تحضيراً لزيارة خيراء الترميم لديهم إلى المتحف ضمن مشروع سنوي الترميم من أجل الرضف.

- في حزيران ٢٠١٩، استقبل المتحف الفلسطيني وفداً من مؤسسة بيت لحم ٢٠٠٠ - نشيبي، ويتابع المتحف إمكانية مشاركته في مؤتمراتهم وفعالياتهم لعام ٢٠١٩ في أمريكا اللاتينية، للترؤب للمتحف الفلسطيني هناك، وبناء علاقات مع ماتحين محتملين.



- واشنطن العاصمة، الولايات المتحدة الأمريكية، شارك المتحف في جلسة تعريفية حول المتحف في ٤ تموز ٢٠١٩، وذلك ضمن مؤتمر أبناء رام الله بحضور أكثر من ٥٠ مهتماً، حيث أجرى المتحف خلالها لقاءات مع مؤسسات تهنى بالثقافة والتاريخ الفلسطيني، أمهنا صندوق القدس ومعهد الشرق الأوسط، وحتم الاتفاق مع صندوق القدس على استئجار التعاون بين المؤسسات، وذلك باستضافة نسخة مصغرة عن معرض غزل الصروق والواقع الافتراضي ثلاثي الأبعاد للمعرض، خلال العام ٢٠٢٠. كما أهدى معهد الشرق الأوسط اهتماماً في استضافة معرض «الغرب الأقصى»، وإشراك المتحف في مؤتمره السنوي في العام ٢٠٢٠.

- في آب ٢٠١٩، التقت مديرة المتحف مع رئيسة هيئة متاحف مدينة برمنغهام في لندن، وحتم الاتفاق مبدئياً على برنامج تعاون مع المتحف الفلسطيني يشمل تطوير معارض والتبرع بمجموعات.

استراتيجية الاستفادة المالية للأعوام ٢٠١٩ - ٢٠٢٣

تم الانتهاء من إعداد وثيقة الاستراتيجية وتمويلها بناء على مناقشات مجلس إدارة المتحف وتقديم الوثيقة استراتيجيات لتأمين ما يقارب ٢٠.٥ مليون دولار أمريكي من التمويل الخارجي لتنفيذ برامج المتحف وبناء وقفية وتعزيز موارد المتحف الذاتي، من مكان الهدايا والتكافؤيا ورسوم زيارة المعارض، وغيرها، كما صممت الوثيقة لتقليل الاعتماد على تمويل مؤسسة التعاون تدريجياً، وصولاً إلى الاستقلالية المالية الكاملة في العام ٢٠٢٣.

شراكات مع متاحف ومؤسسات ثقافية

- اتفاقية تعاون مع اليونيسكو، في لقاء مع رئاسة بعثة اليونيسكو في فلسطين، تم الاتفاق خلاله على تطوير مدونة نظام مع اليونيسكو للتعاون والشراكة لدعم أنشطة وبرامج المتحف، تشمل التدريب والتشبيك والتربية والمعارض الدولية، بالإضافة إلى دعم وتيسير مشاركة المتحف في معرض زائر في المقر الرئيسي لليونسكو خلال العام ٢٠٢٠، والعمل على تطوير وتنفيذ البرنامج التعليمي في مدارس القدس.

- متحف الفن الإسلامي في ماليزيا ومؤسسة البخاري، قامت مؤسسة البخاري بتشبيك المتحف مع متحفها للفن الإسلامي في ماليزيا، وهي مهتمة باستضافة معرض صور عن التاريخ الفلسطيني، ويجري بحث التفاصيل والتخطيط للعمل المشترك، والتمويل لذلك.

- المتحف الإسلامي في أستراليا، تم الاتفاق على استضافة المتحف الفلسطيني للواقع الافتراضي ثلاثي الأبعاد لمعرض «غزل الصروق»، ويجري حالياً التخطيط للتوقيت لذلك، وترتيب التشبيك مع مقرعين محتملين من الجالية الفلسطينية هناك.

- في نيسان ٢٠١٩، اجتمعت مديرة المتحف، د عادل مع مديرة دائرة المتاحف في وزارة الثقافة الجزائرية، تبعتها مجموعة من المراسلات، ترطب عنها إعداد مسودة لمذكرة تعاون ونظام بين الوزارة والمتحف الفلسطيني، لدعم متاحف الفلسطينية وتبادل المعارض، تم إرسالها إلى وزارة الثقافة الجزائرية، ونحن بانتظار الرد.

- لندن، المملكة المتحدة - تحفيظ متحف تشبيكي بهدف تجنب السؤال، شارك المتحف في مؤتمر Next Museum الذي انعقد في الفترة بين ٥-٢ حزيران ٢٠١٩ في لندن، حيث ناقش المؤتمر مستقبل المتاحف حول العالم، خاصة

Appendix (C): Museum from Home report

The Palestinian Museum: transcending borders

Since its inception, the Palestinian Museum conceived its digital presence as a crucial component of its overall mission as it operates under Israeli occupation and beyond reach of the majority of its public in the Diaspora and friends of Palestine around the globe. With this mission in mind, the Museum developed its digital projects, including [*Palestinian Journeys*](#) and the [*Palestinian Museum Digital Archive*](#). It also laid the foundations early on for organizing Virtual Reality and touring exhibitions, the first being [*At the Seams: A Political History of Palestinian Embroidery*](#), held in Beirut in 2016.

Museum from Home: Palestine perseveres

As a transnational museum able to transcend borders, the Palestinian Museum was prepared to overcome the challenges brought on by the Covid-19 pandemic. In early March, the Museum launched its campaign, [*#MuseumfromHome: #PalestinePerseveres*](#), in order to carry on fulfilling its mission by bringing continually renewed content and activities online. The campaign has allowed the Palestinian Museum to grow its virtual audiences and has garnered international institutional acclaim and media recognition.

The campaign aims to provide content about Palestinian history and culture while offering the public an opportunity to visit the Palestinian Museum virtually and to explore their personal ‘museums’ at home (their photographs, archives and objects). The public is also encouraged to engage



with their own archives and to investigate their personal histories, which are integral to the history of Palestine. Tips on archive conservation and preservation are provided through interactive videos and online activities. The campaign also provides a learning platform for Palestinian families to assist them in coping with the stresses of the current crisis.

CAMPAIGN CONTENT

Videos:

1. **Virtual Tour: *Glimmer of a Grove Beyond* and the Museum’s permanent collection**

In a thirteen-minute video, viewers are taken on a guided tour of the Palestinian Museum’s permanent collection with Museum Registrar, Baha Jubeh. They are then led by show curator, Adele Jarrar through *Glimmer of a Grove Beyond* for an explanatory tour.

[*Glimmer of a Grove Beyond*](#) is a curated show that explores representations

of Palestinian land and natural geography through an array of political posters drawn from the Palestinian Museum's permanent collection. It addresses the notion of landscape and the alterations inflicted on Palestine's geography, sometimes represented through orientalist photography, and at times as lost geography or as fantasy. Those alterations shaped the political project and ideologies of the day, which in turn were reflected in the artistic and visual languages employed in posters.

Glimmer of a Grove Beyond aims to outline links among the various artistic styles and methods of landscape representation, in addition to their fluctuating relation to the contemporary political project and historical circumstance.

The video tour is available in [Arabic](#), [English](#), [French](#), [Spanish](#) and [Arabic](#)



[sign language](#).

2. 'Let's Preserve Our Personal Museums'

In this short video, Museum Registrar, Baha Jubeh gives a demonstration about how to preserve paper archives (photographs, books, documents, etc.) at home and how to conserve them using simple methods. The video offers a

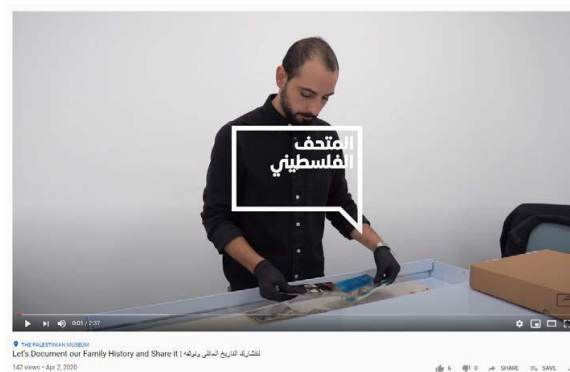
virtual activity to encourage families to preserve their histories, which are



integral to our collective history. The activity was organised as part of the Museum's focused efforts at developing projects aimed at the preservation of Palestinian visual history, including the Digital Archive and Conservation for Digitisation projects.

3. 'Let's Share Our Family History and Document It'

In this video, researcher with the Palestinian Museum Digital Archive, Majd Sidawi, invites Palestinian families to discover their photographic archives. They are encouraged to explore their family history through the photographs and to share it among themselves. They are also given tips on good documentation practices in the interest of preserving their histories. This at a time when younger generations experience photography digitally, which



often lacks the detail and intimacy of print photography.

4. Palestinian Journeys

The short video presents an overview of *Palestinian Journeys*, one of the Museum's most significant digital projects. It is a bilingual online portal into the multiple facets of the Palestinian experience, filled with fact-based historical accounts, biographies, events, and stories. Together, these elements construct an ever-growing comprehensive narrative that highlights the active role of the Palestinian people in crafting their own history. The video encourages the public to browse this knowledge-rich platform during the quarantine period.



5. 72nd Anniversary of the Nakba



Every year on 15 May, Palestinians commemorate the 1948 Nakba, the tragic landmark in modern Palestinian history that saw the forced exile of 60% of Palestinians from their ancestral homes in Palestine. The Museum produced a video that presents a Palestinian narrative woven with photographs that capture vivid moments from our social, cultural and political history prior to 1948. The photographs belong to individual and institutional collections contained in the Palestinian Museum Digital Archive. The video is available in [Arabic](#) and [English](#).

6. 'On the Eve of Eid'

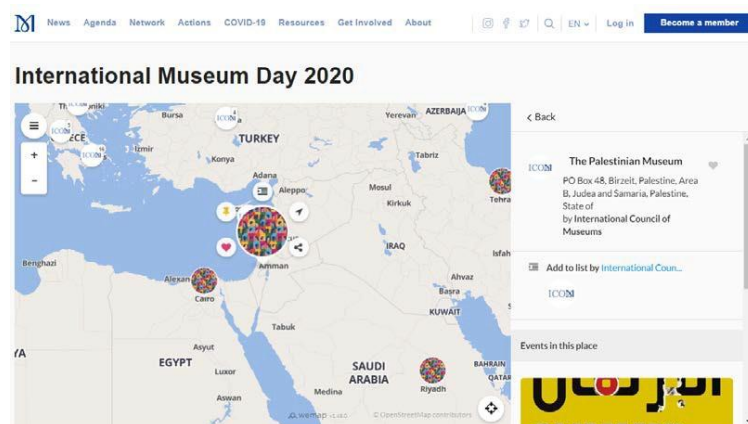


ليلة العيد | On the Eve of Eid

Eid al-Fitr, the yearly Muslim holiday commemorating the end of Ramadan, coincided with the global quarantine this year. The Museum produced an interactive educational video for children centred around Sliman Mansour's 1985 painting, *Symbol of Hope*. The video encourages children to contemplate the painting and consider some questions around it. It also invites them to create their own drawing, painting or writing, and to share it.

7. International Museum Day 2020

The Palestinian Museum celebrated International Museum Day 2020 under the slogan, 'Museums for Equality: Diversity and Inclusion'. It presented a



virtual tour of its curated show, *Glimmer of a Grove Beyond*, in [Arabic sign language](#). The video was published on the ICOM website, and the Museum's activities were among those featured in ICOM's interactive map of the event by museums worldwide.

Online Initiatives

The Museum presents a series of interactive activities on its social media platforms that provide unique learning experiences and encourage the public to actively explore their creative abilities.

1. Interactive Educational Posts

During these exceptional circumstances, the Museum has been dedicated to providing interactive educational content through its social media platforms for ages 5 to 18. It offers a series of activities inspired by the Museum's exhibitions and projects and invites parents to encourage their children to participate.

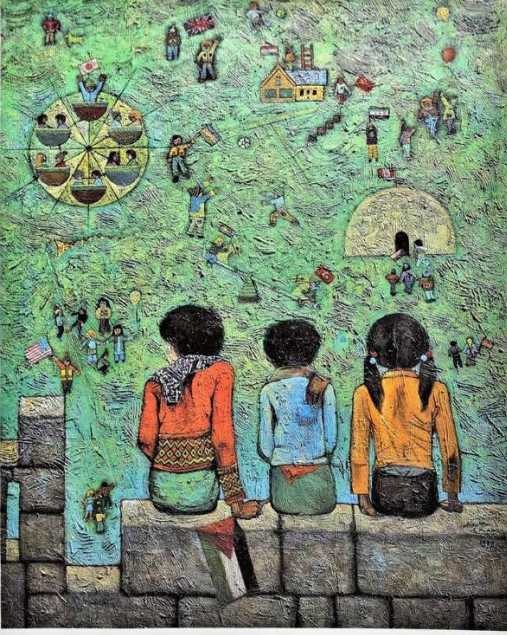
The activities are designed to spur creativity among children and young adults while providing them with the space to express themselves away from the stresses of the news cycle surrounding the global pandemic. One such activity was launched on Palestinian Children's Day. Children were asked to contemplate a poster by Palestinian artist, Sliman Mansour, and to ponder some questions about its themes. They were then invited to design their own posters expressing their wishes and dreams.

The Palestinian Museum المتحف الفلسطيني
April 5

الأطفال الأحياء،
كل عام وأنتم بخير وتنعمون بكامل صحتكم، بمناسبة #يوم_الطفل_الفلسطيني
(5 نيسان)
ما رأيكم بنشاط جديد معنا؟
تأملوا هذا الملصق الجذاب، والذي صمم عام 1978، برأيكم بماذا يحلم الأطفال
فيه؟ وماذا يتأملون؟ ربما يحلمون كما يحلم أطفال فلسطين دومًا بحياة آمنة
دون احتلال.
وأنتم بماذا تحلمون الآن؟ ارسموا لنا أحلامكم على شكل ملصق واخترعوا شعارًا
له. كل ما تحتاجونه هو ورقة بيضاء وأي نوع ترغبون من الألوان. أرسلوا لنا
ملصقاتكم (في تعليق أو من خلال رسالة إلى الصفحة) لنعرضها هنا وبرأها
الأطفال الآخرين حول العالم، وليحلموا معكم أيضًا.

Dear children,
Our warmest wishes of love, joy and health for you on
#PalestinianChildrensDay!
How about another activity?
Let's look closely at this poster that was made in 1978. What do you
think are those children's hopes and dreams? Maybe like all the
children of Palestine, they hope for an end to the Israeli occupation.
Let's draw our hopes and dreams in the form of a poster and come up
with our own slogans. All we need is a blank sheet of paper and any
type of colours we choose. Send us pictures of your posters (in a
comment or message on our page, and we'll post them so that
children around the world can see them!

#متحفك_في_بيتك #MuseumformHome



التضامن مع أطفال فلسطين
Solidarity With Palestinian Children
En Solidarité avec les Enfants Palestiniens

المنتدى العام للمرأة الفلسطينية
GENERAL UNION OF PALESTINIAN WOMEN

In another post, parents and children were asked to observe *the Palestinian Gazelle*, a sculpture by Manal Mahamid that had been on view in the Museum's 2019 exhibition, [Intimate Terrains](#). They were given questions to ponder, and in a subsequent post, were asked to reinterpret the gazelle, draw it and share their creations.



‘What We’re Reading at Home’

Members of the Museum staff share short videos on the Museum social



media platforms about the books they are reading at home. They talk about their content and read excerpts.

‘Between Art and Quarantine’ Challenge

The Museum invited its audience to participate in the international ‘Between Art and Quarantine’ challenge as a way to further promote Palestinian visual arts through public engagement. A selection of artworks previously presented in the Museum’s exhibitions was provided online. The public was invited to re-enact the artworks using household props and costumes. They shared their interpretations through photos like these:



2. Virtual Gallery

The Museum presented a series of social media posts with the goal of assembling a virtual gallery to feature artworks submitted by the public. Providing background information and an overview of themes and composition, the Museum highlighted Palestinian artist Mona Hatoum's 1996 artwork, *Present Tense*, which she created using Nablus soap as a primary material.

Amateur artists as well as professionals were then invited to produce their own artworks using household materials. The submissions were not restricted to any parameters, the goal being to provide a space for free artistic expression. 14 artworks were submitted and featured in a virtual gallery on the Museum website and Facebook page.



3. Film of the Week, in partnership with Dar Yusuf Nasri Jacir for Art and Research

In partnership with [Dar Yusuf Nasri Jacir for Art and Research](#), the Museum streamed three films about Palestine in different genres on its Facebook page. The streams were a unique opportunity for the public to view these



films, which are not widely available online.

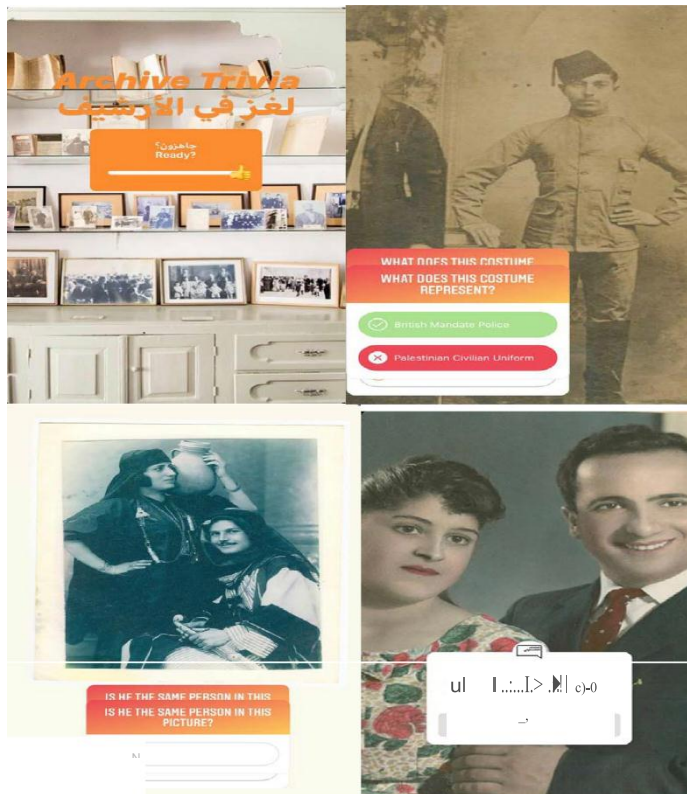
The Palestinian Museum Blog

The Museum issued an open call to the public for contributions, in any format or language, that are inspired by the current circumstances for publication on the [Museum blog](#), a space for free expression and reflexion.



4. 'Mystery in the Archive'

The Museum presents a series of interactive posts through Instagram Stories. A selection of photographs from the Museum Digital Archive is accompanied with questions for the public to engage with about the photographs' content or about the photography techniques in use.



Online Activities

1. Online Workshop | The World in Basic Shapes

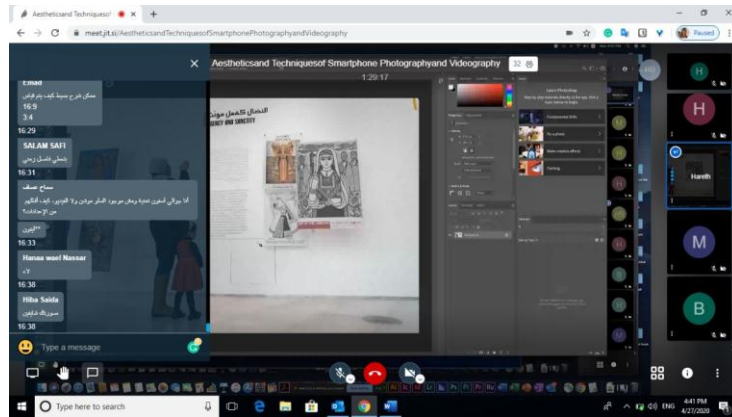
Designed for ages 6 and up, the online workshop was given in Arabic and English by artist Suzanne Groothuis. Participants first learned how to use basic shapes to build more complex forms. After creating their own basic shape



stamps, they produced elaborate artworks by combining, repeating and arranging those shapes on paper.

2. Online Workshop | Aesthetic Techniques of Smartphone Photography and Videography

In the two-session workshop for ages 17 and up, Palestinian Museum photographer Hareth Yousef guided participants to discover new ways of observing the world around them. They learned how to compose images that carry aesthetic value and tell compelling stories. They also learned how to employ natural light, colours and angles, and to use their phone camera settings to achieve their vision. The second part of the workshop was a critique session in which the instructor discussed the participants' photography and ways to enrich the images and enhance their impact.



3. Online Workshop | Four Seasons: Botanical Illustration (Spring)

This was the spring instalment of the Museum's seasonal botanical illustration workshop for families, initiated in 2019. Artist Elizabeth Tesdell presented some botanical facts about the springtime plants of Palestine and reviewed the basics of observational drawing as a foundation for botanical illustration. The workshop also covered colour blending as well as different illustration techniques. Participants collected plant samples and were guided

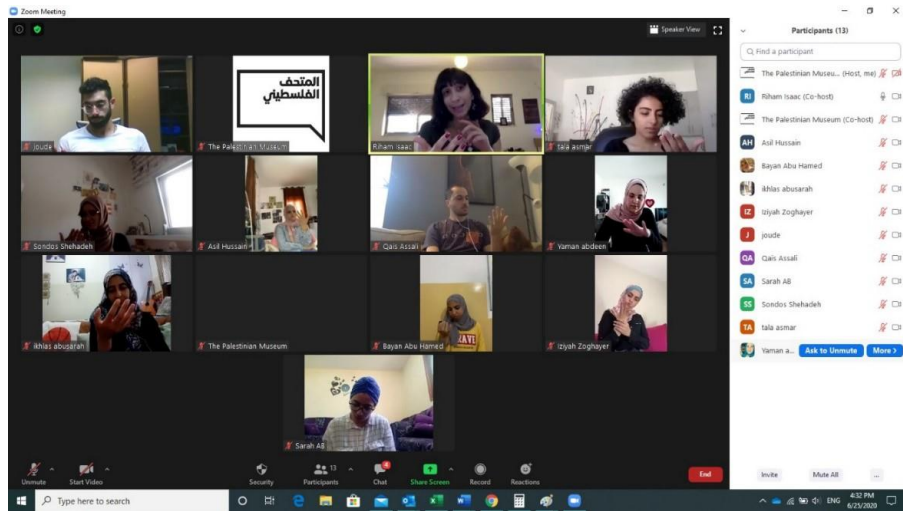


in practicing and honing their botanical illustration skills.

Online Interactive Workshop | People Throughout History

Geared towards arts students and graduates as well as artists of different backgrounds, the workshop was presented by artist Riham Ishaq. The rich

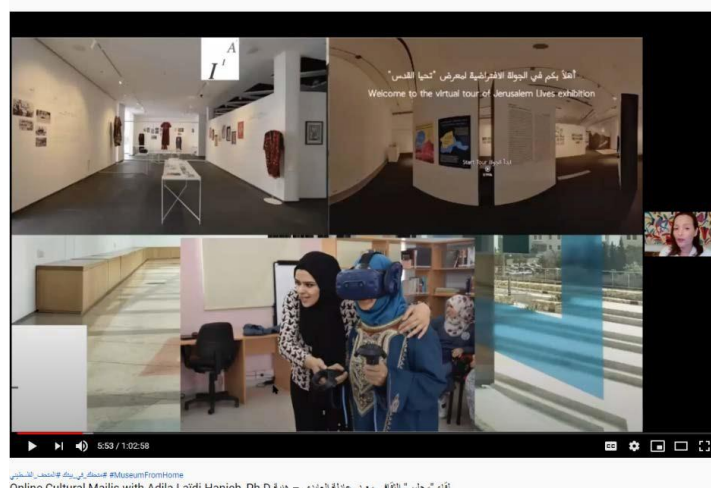
historical and narrative content of the Museum's projects, the Digital Archive and *Palestinian Journeys*, formed the basis of the workshop. Participants re-enacted historical events and figures using performance art.



Online Discussion Panels

1. Online Cultural Majlis

Director General of the Palestinian Museum, Adila Laïdi-Hanieh, PhD, spoke at the Online Cultural Majlis about her research on modernist artist Fahrelnissa Zeid and shed light on her own role and experience as director



لقاء "مجلس" الثقافي مع د. حادثة الحايدي - هنية #MuseumFromHome
Online Cultural Majlis with Adila Laïdi-Hanieh, Ph.D

general of the Palestinian Museum. The Majlis is organised by the Barjeel Foundation.

First Virtual Arab Forum: International Museum Day

On the occasion of International Museum Day and under the slogan, ‘Museums for Equality: Diversity and Inclusion’, Adila Laïdi-Hanieh, PhD, participated in the first Virtual Arab Forum alongside a group of contributors involved in the culture sector and Arab museums. Laïdi-Hanieh’s presentation was titled, ‘The Palestinian Museum: A Museum for All’. The event was sponsored by ICOM-ARAB and organised in

Appendix (D)

Names and titles of the panel who reviewed the interview guide

- Dr. Zahi Yaseen: PhD in Leadership, Central Michigan University.
- Dr. Firas Murrar: PhD in Business Ethics, Cairo University.
- Dr. Fathallah Ghanem: PhD in Business Management, Al Quds Open University.

Appendix (E):

الملخص

الهدف من هذه الدراسة هو تحديد الكيفية التي يمكن من خلالها لأسلوب القيادة واستراتيجيتها، التأثير على صمود المؤسسة واستدامتها، وذلك من خلال دراسة دور قيادة المتحف الفلسطيني والمتمثلة في إدارتها والإجراءات والقرارات التي اتخذتها، لضمان صمود المؤسسة خلال فترة انتشار جائحة كوفيد -19.

لفهم كيفية تأثير قيادة المؤسسة والاستراتيجية المستخدمة ومدى دورها في تعزيز صمود المؤسسة في أوقات الكوارث، اتبع الباحث المنهج النوعي في إجراء البحث مستخدماً "المتحف الفلسطيني" كعينة للبحث. أجريت مقابلات مع مجموعة مختارة بعناية من الموظفين ممن كان لهم دوري محوري في العمل خلال الجائحة، باستخدام مقابلات شبه منظمة، بالإضافة إلى مراجعة الاستراتيجيات وخطط العمل ومحاضر الاجتماعات والمنشورات الإلكترونية وكافة المواد ذات الصلة.

كشفت نتائج الدراسة أن المتحف الفلسطيني، وقياساً على إجراءاته وآليات عمله المتبعة في فترة الجائحة، يمكنه أن يواجه نسبياً التهديدات المستقبلية من خلال تمكين الموظفين، وتوسيع رسالة المتحف لخارج المدينة التي يقع فيها المبنى، وتنويع مصادر التمويل، ودمج التكنولوجيا في تقديم البرامج وكأدوات لدعم وتعزيز عمل الموظفين.

بالإضافة إلى ذلك، يمكن تؤثر القيادة الفعالة أثناء الأزمات نسبياً والتي نجح المتحف الفلسطيني ضمناً في العمل بها، على عدد من مخرجات المؤسسة، مثل تحسين إنتاجية الموظفين، وتشجيعهم على الاستمرار في العمل المهني عن بُعد، وتدريبهم على تحسين التوازن بين العمل والحياة الشخصية، وتشجيعهم أيضاً على الولاء للمؤسسة من خلال تحسين جودة العمل في وقت الأزمات؛ إلى جانب تقليل القلق والتوتر.

تساهم هذه الدراسة في توفير بعض التوجيهات للمؤسسات في البيئة الفلسطينية المحتلة، والتي تعمل في ظروف استثنائية وغير طبيعية، لتحديد العوامل الرئيسية التي يمكن عند معالجتها أن تؤثر بشكل إيجابي على صمود المؤسسة، واتباع استراتيجيات مرنة ومدروسة للعمل وقت الأزمات، كما تساهم هذه الدراسة في تعزيز البحث حول صمود المؤسسات في فلسطين، وربما أجزاء أخرى من العالم تعيش ظروفًا مشابهة.

توصلت الباحثة إلى استنتاج أنه ومن أجل إدارة المؤسسة وتلبية احتياجات الموظفين أثناء الأزمات، يجب على القادة معرفة كيفية تبني أسلوب القيادة التشاركية ودراسة نتائجه، وأن يكونوا على دراية بأهمية توظيف التكنولوجيا والتقنيات الحديثة في عمل المؤسسة وتعزيز التواصل عن بعد، وأن يكونوا على استعداد للتعديل في آلية عمل المؤسسة وبرامجها بشكل مرن ووفقاً لتغير الظروف.