

GREENBOOK

A Guide to Intelligent Giving

March 2018



ARTS AS A DRIVER FOR SOCIAL CHANGE IN ISRAEL

Author : Dr. Diti Ronen

Editor: Ariel Adiram

Translation: Kim Weiss

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The guide that you are about to read examines the basic and profound question: can and how should the arts serve as a driver for social change.*

For many, the arts are perceived as superfluous. A play thing for the rich. The crème de la crème that only be enjoyed by society's elite. For many donors, it makes more sense to donate to a women's shelter, to building a new hospital or to a program that integrates children with disabilities into the regular school system. This saves or improves lives in a direct way and produces tangible results.

This guide shows that the arts are a sophisticated, substantive, innovative and ancient vehicle for social change. It illustrates, for the reader, the capacity of the arts to simultaneously influence an individual's or society's mind and soul. It also presents the arts almost limitless creative capacity to effect positive change.

This guide deals with core issues that are important for donors who donate to the arts:

- How can philanthropic investment in the arts advance substantive and meaningful social change?
- How can the impact of this type of investment be measured through genre-specific indices?
- How can investment in the arts strengthen Israeli society in 2018?
- How is it possible to work in accordance with and increase government investment in this field?
- How do the arts help strengthen ties between Israel and Jewish communities abroad?
- How does art education encourage citizenship that is more aware, analytical and open?

This guide deals with questions that donors frequently ask:

- How is it possible to identify and differentiate between art that effects social change and art that is purely creative?
- How do the arts impact on Israeli society?
- What are the most prominent trends and how can they be compounded?
- What part should the government play in subsidizing the arts?
- How can an individual donor impact on the artistic arena?

We hope that the information that is provided in this guide will expedite the exchange of information between donors and increase the likelihood of future funding for cultural bodies and institutions

* This guide does not provide a complete overview and does not cover everything that is happening in the Israeli arts scene. It is, however, an honest attempt to show the importance of art as a vehicle for social change, the climate in which it is working and to provide a wide and diverse range of examples of artistic actions that are attempting to bring about meaningful social change in Israel. The following pages are filled with examples of exemplary artistic actions, but there are many more that have been left out.



TABLE OF CONTENTS

07	Introduction
PART 1 — THE ARTS	
15	How Do We Define Art
17	Artistic Outputs
23	Social Outputs
31	Economic Outputs
35	Conclusion
PART 2 — THE SITUATION	
38	Why Now?
43	Government Funding For the Arts
51	Arts Education in Israel
56	The Government's Attitude toward the Arts
61	"The Situation" in Israel
66	Reuven Rivlin's Four Tribes Speech
69	The Opportunity
70	Israeli Art as Jewish Art
74	The Arts as a Vaccination Against Boycott and Exclusion
PART 3 — ARTISTIC FIELDS	
78	Examples on the Ground—Introduction
85	Dance
88	Theater
93	Music
97	Visual Arts
103	Literature
105	Conclusion
PART 4 — "FIVE WAYS"	
108	The Five Ways model
110	The First Way: The Northern Way
119	The Second Way: The Factional Way
130	The Third Way: On the Wayside
140	The Fourth Way: The Southern Way
150	The Fifth Way: Crossing Oceans
160	Additional Information



Residents of Yeruham cracking open sunflower seeds in an art installation at Zumu, the first mobile museum in Israel, 2018. Photographer: Motti Wolf.

INTRODUCTION

The guide that you are holding outlines the advantages of strategic philanthropic investment in the arts as a driver for social change.¹ It explains the critical role of the arts in society for both the general public and the artists themselves. It provides a broad overview of the arts unique and intrinsic benefits, illustrates their capacity to enrich, embody, and strengthen contemporary Jewish-Israeli culture, and underscores the critical importance of investing in the arts as a response to Israel's current political reality.

The guide objective is to provide as comprehensive an overview of the field as possible, by including a detailed synopsis of the key figures in the various artistic fields and an assessment of the leading civil-society initiatives that these institutions are spearheading, in addition the guide highlights "five paths", out of many, that the arts are taking to bring about real and impactful social change.

The guide aims, firstly, to answer two basic questions: why is it important to invest specifically in the arts, and why is it important to do this now? After answering these questions, the guide moves on to practical implementations and maps out all of the socio-artistic activities that are carried out in Israel, despite the difficulties, and despite the existential threat that hangs over Israeli creativity.

The guide is divided into four main parts.

PART ONE – BACKGROUND

The first part of the guide is **theoretical**. It begins by defining art's inherent advantages for society and explains the rationale for investing in the arts. It addresses the questions of why we should prioritize the arts, how the arts can be used for social change, and how they impact on society and its surroundings.

This part of the guide answers questions such as:

1. "Art" (or the "arts") relates in this booklet to the classical and familiar genres which include artistic creativity and their derivatives such as: visual arts including fine art, sculpture, video art, performance art and installations, design, photography, and cinema; performance arts including conventional theatre, object theatre, visual theatre, puppet theatre, and fringe theatre; music including classical music (from all eras and in all arrangements) and ethnic music; and dance including contemporary and classical dance; word art including belles-lettres and poetry.

1. What can be achieved by investing in the arts, and how can the results be measured?
2. What is the connection between humanism and values such as tolerance to artistic creativity, and how can art be used for social change?
3. How does investment in the arts contribute to education, the community, and society?

PART TWO – INVESTMENT RATIONALE

The second part of the guide is political in nature. It explains why Israel's current reality justifies philanthropic investment in the arts. This section also delineates the social, cultural, educational, and political environment in which Israel's artistic community works and the difficulties and challenges with which it contends.

This part answers questions such as:

1. In what kind of cultural, social, educational and political environment are artists, creative and performative institutions, and cultural bodies currently operating?
2. How does this environment impact on the artists and their creative outputs, the creativity of cultural institutions, and the general Israeli public?

PART THREE – THE ARTS

The third part of the guide is primarily pragmatic. It describes the anomaly of Israel's current art scene which continues to function despite the difficult political situation and lists a number of examples of social and community projects that are working to bring about social change through art. It also details the many untapped opportunities for philanthropic investment.

This part answers questions such as:

1. Which artistic fields are driving social change?
2. What is the most effective way to navigate the artistic scene and activities that are being implemented in the various artistic fields?

PART FOUR – THE FIVE WAYS:

FIVE WAYS OF USING ART FOR SOCIAL CHANGE

The fourth part focuses on the underlying ideologies that are driving social change in Israel. It details the Five Ways of applying different and varied methods of effecting social change.

This part includes an open and largely personal narrative. It presents five examples which comprise the paths to social change that are being trail blazed in Israel in order to create a more tolerant and accepting society, to overcome challenges, minimize gaps and create meaningful and lasting change (in communities, schools and creative institutions). The stops along these ways serve as case studies illustrating the potential of targeted artistic actions, the social change that they engender, and their intrinsic educational enrichment. Each example takes the reader on a

metaphorical journey to landmark destinations that create and change reality. This part answers questions such as:

1. What examples are there of artistic initiatives that effect social change through multi-genre art? What kind of social change are they creating, and what is driving it?
2. How can a place – a city, a town, or a smaller settlement – use artistic tools to generate a competitive edge?

It is possible, and maybe even recommended, to read the guide from the end to the beginning. To start with the Five Ways, let them work their magic, get excited about the different journeys and milestones, and only then to dive into the main part of the guide, glance at the rationale, or take an in-depth look at the art scene in Israel and the accompanying opportunities for wise philanthropic investment. Then go back to Part one to get a better understanding of the socio-cultural, political, and social context that is responsible for bringing, now in particular, Israeli artists, creative bodies, and cultural institutions to the attention of Jewish communities worldwide.

We truly hope that you find the guide interesting and that it helps you appreciate the incredible potential of the arts and how they can be used for the social change that Israel so desperately needs.



Vertigo dancers in the Power of Balance performance.
Photographer: Gadi Dagon.

Part One

**WHY ARE THE ARTS
SO IMPORTANT?
OR HOW DO THE ARTS
TOUCH THE LIVES OF PEOPLE
AND IMPROVE SOCIETY?**

This section is based on the arts as a fundamental element of society and explains why patrons have supported them since the dawn of time.

In January 2017, when it was reported that the newly elected US president, Donald Trump, intended to cut federal funding for the arts immediately upon entering office, an anecdote was quoted that is attributed to Winston Churchill, the British prime minister who served during World War II - when approached by a member of the British parliament to cut government funding for the arts in order to support the war effort, Churchill's reply was: "Then what are we fighting for."¹

But long before Churchill set foot inside 10 Downing Street, people understood the inherent advantages of the arts and the potential gains from investing in them for both the investors themselves and society at large. Kings, rulers, art patrons, and statesmen have taken artists under their wing, provided them with lodgings, and invited them to create on their estates since the dawn of history. These patrons understood intuitively and without researching or looking for reasons or rationale, the social significance of a thriving artistic scene, the intrinsic benefits of music, theater, dance, fine art, and sculpture, and the critical importance of providing financial support for artists in order to ensure their prolific and enduring creativity.

As a result of this strong bond between the artists and their patrons, works were created and preserved such as: the Acrobat from Knossos and the rest of the beautiful frescoes that were created by the Minoan civilization (8,000 years ago); the Sphinx, hieroglyphics, the Nefertiti and Akhenaten statues, and Ancient Egypt's artistic holy writings (5,000 years ago); the Titan stories and sculptures, Zeus, Hera, Poseidon, Hades, Athena, Dionysus, Apollo, and a few generations later, Hercules, Aphrodite, and Eros that were the subject of stunning architecture and sculpture such as the Discobolus of Myron (2,500 years ago); the Mona Lisa and Leonardo da Vinci's Last Supper; Michelangelo's Creation of Adam and the stunning creations of most of the Renaissance artists (400 years ago); the beautifully expressive works of Edgar Degas, Vincent Van Gogh, and William Shakespeare (200 years ago); and contemporary works by Damien Hirst, Pina Bausch, and Alfred Hitchcock.

Why did these patrons house artists throughout history? What kind of return on their investment did they expect? And how is all this connected to art as a driver for social change?

1. <https://www.snopes.com/winston-churchill-on-the-arts/>



There are numerous answers to these questions, and, as with art, they too are complex and multilayered. Some are obvious and some more obscure; some are open to interpretation, and some are purely an emotional response; some are psychological, some philosophical, and some pragmatic; some are measureable, and some defy any quantification.

It is difficult to categorize the various answers, but this guide will attempt to create some order. We will begin by taking a look at the current situation in Israel, which is in dire need of strategic philanthropic engagement in order to advance and preserve the arts, despite the fact that a modern welfare state should take upon itself the promotion of a thriving art scene.

This section attempts to define something that defies definition. It attempts to list the criteria that denote high art and suggests that it be defined by the properties that it cannot contain.

HOW DO WE DEFINE ART?

In order to talk about art as a driver for social change, we must first define what art is. But the problem is that art defies definition. It does its best to undermine accepted norms, to push boundaries, and to highlight lacunae in every framework or definition within which it is working.

The attempt to define art is a trap that many of our betters have fallen in to, but it is possible to point to general criteria and guidelines to differentiate, evaluate, and judge high art and culture that both needs and is worthy of support to ensure its survival.

≥ With regard to the motivation or the driving force behind it, one would expect art to derive from, and to personify, the expression of an internal truth, personal authenticity, a calling, an urge to create something unique or new—sometimes to the point of obsession—or a need to create something new that is important and meaningful (which should not be confused with a commercial interest, calculated benefits, a desire for ratings or, worst of all, the creation of art in order to glorify or satisfy a ruler).

≥ With regard to the content or the meaning, one would expect art to be inspirational, original, innovative, challenging, fruitful, and refreshing and to exhibit a degree of spiritual or social insight. To exemplify an idealized heritage, meticulous craftsmanship, sensitivity, and understanding and to comprise multilayered and meaningful richness (rather than the banal, the trivial, the sycophantic, the paltry, the flat, and the shallow).

≥ With regard to its execution, one would expect virtuosity, originality, innovation, creativity, imagination, sensitivity, proportionality, good taste, elegance, refinement, and soulfulness that affords a captivating or magically charismatic experience (rather than a mediocre, tatty, technical, overly simplistic, boring, or profit-based experience).

It is important to emphasize that high quality art and culture cannot be reduced to the three categories outlined above but should be judged by the totality of the experience, the capacity to disrupt as well as to thrill and challenge. A sweeping and charged experience that evokes higher levels of meaning, sensitivity, understanding, inspiration, enrichment, and discernment.

What measurements can be used to evaluate success or the level of compliance to the previously outlined definitions? It is difficult to measure and assess effectiveness, and this is something that can never be fully resolved.

The artistic world employs numerous indices which bear no resemblance to the indices of the philanthropic world which tends to measure outputs through standard forms of evaluation.

The arts, like all meaningful, complex, and challenging human endeavors, which aspire to excellence and require a high level of training and skill to create ethnic, moral, and intellectual outputs, require different ways of measuring levels of engagement. It is also complex and challenging to measure the impact of the arts on the general public as these are long-term processes whose success is difficult to gauge.

Therefore, if there is anything we would like to have in your mind throughout the entire guide, it is the insight

To which many have already tried to measure the effects of the arts:

Therefore, if there is anything we would ask that you have in your mind throughout the entire guide, it is the insight of many who have already tried to measure the effects of the arts:

"It's really important to recognize that you can't measure everything"²

² <http://www.artscouncil.org.uk/blog/evaluation-matters>

This section describes and defines the contribution that the arts have made to the world we live in. It illustrates the critical role the arts play in the development of society and its inherent potential for generating social change. It shows how the arts open us up to the other and force us to be tolerant of people who are different from us.

ARTISTIC OUTPUTS (OR WHAT CONTRIBUTION DOES ART MAKE TO THE WORLD WE LIVE IN?)

In the introduction of the latest British Arts Council publication on the values of arts and culture to people and society, it states:

"When we talk about the value of arts and culture to society, we always start with its intrinsic value: how arts and culture can illuminate our inner lives and enrich our emotional world.³ This is what we cherish. We believe that great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better."⁴

As with the document that was published by the British Arts Council, this guide also begins with a discussion about the fundamental and intrinsic value of arts and culture for humanity.

The term "culture" has many different meanings today, but its first ever meaning, both in its historical formation (in seventeenth-century England)⁵ and in its original definition in the first dictionaries and lexicons, was culture as a moral, ideological, and hierarchical concept. In other words, culture was an ideal, a praiseworthy expression of excellence that should be preserved and nurtured. Culture, according to this definition, is a bountiful crop or a superior yield that has been harvested from the desire to improve, cultivate, and better the human soul – an example of the finest human thought, morality, and creativity.⁶

This definition places great emphasis on the intrinsic challenges associated with creating culture that aspires to and is committed to the purest form of human excellence and brilliance – a full and fruitful life that enriches humanity with beauty, truth, goodness, and justice. The same sources of enrichment that, when combined, provide a pertinent,

³ <http://www.innovativeconservatoire.com/wp-content/uploads/2013/12/Hannah-Langsted-and-Larsen-%E2%80%93-Evaluation-of-Artistic-Quality-in-the-Performing-Arts-%E2%80%93-Publication-2003.pdf>

⁴ <http://www.artscouncil.org.uk/about-us-0>

⁵ Nimrod Aloni, "Culture Creates and Culture Curates: The Argument for a Policy of Promoting Art and Culture," Conference Mifal HaPais Council for Arts and Culture, Conference of the Mifal HaPais Council for Arts and Culture, 2009, page 4.

⁶ Ibid

productive, and successful means of realizing humanity's inherent drive and talent and that tap into the power of the human spirit to reach new heights in critical areas of human endeavors such as philosophy, science, morality, and art.

Art offers us a poignant and cathartic cultural experience that purifies the soul. Every human being needs some form of spiritual exaltation. We all need a chance to step into another aesthetic that is not our own and that expresses reality through allegorical and analogous prisms. An aesthetic space that succeeds, miraculously, through a single continual process to challenge reality, ponder it, and raise questions and to entertain thoughts that could ultimately lead to a confirmation of its existence or cause us to want to change it. An aesthetic space that invites the observer, listener, or reader to submit to profound experiences and, in so doing, to expand and magnify their world and confront accepted norms, dilemmas, truths, and lies.

In many ways, artists are the priests and modern purveyors of culture. They live and work as we do within a social reality, but, unlike most of us, they also create an artistic homage to the society in which they live. They respond to this reality and hold up a mirror to society, which reflects what they are trying to say about it and about life as an artist within it.

Through creativity artists share their dreams, hopes, concerns, and fears about the society in which they live. They create and propose musical, dramatic, visual, or literary alternatives to this reality and try to construct an alternate artistic and aesthetic reality which proposes a temporary shift in narrative, language, pace, and movement.

The artworks that artists create as a reflection of reality require from their consumers a degree of intellectual investment, flexibility, and insight and an ability to process multiple perspectives of observation and critique. Cultural consumers are expected to analyze and interpret the artwork or the image that they are presented with. They are challenged to analyze intellectually complex and interlocking ideas, themes, and contexts. They are asked to adopt a more sophisticated approach to reality, to open themselves up to a variety of possibilities, and to rethink prior knowledge in order to create new ideas and connections.

Artistic interactions generate an alternative artistic reality for both the artist and the observer. It enriches our world, expands our perceptions of reality, and makes us question the existing order. Artistic creativity, therefore, essentially, responds to reality by creating an alternative one. This process requires imagination and the ability to transcend accepted models and thought processes in order to create and comprehend artistic outputs.

David Grossman receiving an Honorary Doctorate from the Hebrew University. Photograph: Generously provided by the Hebrew University of Jerusalem.



In a speech delivered in June 2017 upon receipt of an honorary doctorate from the Hebrew University of Jerusalem, David Grossman stated:

“Whoever creates or has created multiple characters, immersed themselves in them, and reverts from them to his own self; whoever has reverted from them to his self and understands that his self is now comprised of them; whoever understands that if he hadn’t created them, then he would not truly know his self also knows the joy of experiencing the fullness of life that abounds in each and every one of us.”⁷

Toward the end of the same speech, Grossman added: “At the beginning of my speech I spoke about writing and literature, and I ended with our current reality. But for me they are intertwined.”⁸

Art and reality are indeed intertwined. The arts, in all their different forms, are immersed in reality and, whether they state it or not, they respond to it, correspond with it, attempt to convey it metaphorically or allegorically, and reorganize it with tools and means that exceed it.

The space in which the consumer and the artwork meet is almost always divorced from reality: a cinema or a theatre, a gallery or a museum, a concert hall or the pages of a book. The artistic situation, commonly,

7. http://blog.nli.org.il/mussach_7_grossman/

8. Ibid

isolates the observer, reader, or listener from daily intrusions; peels time away from routine pressures, and invites him or her to an experience that transcends time and place. By so doing, the artist separates the consumers from any external stimulation, focuses their attention on what is in front of them—a page, an artwork, a movie, play, or concert—and causes them to empathize and identify in a meaningful way with situations that are beyond their reach, beyond the real world, but which, at the same time, fully explore reality.

The arts, in all their different forms and expressions, influence us and activate us primarily through our senses—sight, hearing, and sometimes taste, touch, and smell—thus enabling unmediated impact and the transference of all-encompassing messages, senses, and feelings which are internalized and experienced in an immediate way by their target audience. By their very nature, the arts invite the creator to respond to their immediate surroundings in a concrete but also metaphorical, symbolical and cosmic way.

In the same canonical speech on Mount Scopus, Grossman added:

“For me, writing is a free, flexible, and easy movement around the axis of imagination along which I can move between my sane self and my insane self. Between me as the Jew in the death camp and me as the commander of that camp. Between me as the Israeli and me as the Palestinian that I could be if I had been born 500 meters east from here.”⁹

Thus, in a simple and honest way, the author explains the essence of the arts and invites us through them to identify with the experiences of the “other.” The arts are able to do this by evoking a sense of empathy and enabling inclusion, which, in turn, fosters openness among its consumers. The arts challenge prejudices, permit the reader, observer, or listener to fully experience them, and open the door to the possibility of a new world order and multiple narratives. They also invite the consumer to question themselves and the reality in which they live with brutal honesty.

In many instances policymakers consider this calling to account to be subversive, critical, and threatening. Thus, insecure regimes try to restrict creativity and its consumption by limiting freedom of speech and censoring content and artistic expression.

People who create or consume art experiment with its ability to broaden knowledge and shift opinions. They interpret the art that they are exposed to and thus interpret the reality within which it was

⁹. Ibid

created, both of which boost critical thinking. They are more open and tolerant as artistic consumption or exposure to artistic creativity includes a meeting with the “other” who has different opinions and with whom they are compelled to identify or at least recognize. Artistic interaction also encourages a higher level of tolerance, empathy, and openness. People who create or consume art are generally more exposed to social injustice and are therefore better “prepared” to deal with it in a more inclusive and critical way.

The experience of creating or consuming art promotes humanistic values such as an awareness of and sensitivity to the situation of the “other.” The observer and the artist are invited to examine and compare their identity with the identity appearing in the artwork. They force the artist, observer, listener, or reader –while experiencing the artwork – to examine who they are. They force them to define their identity which thus further strengthens it.

When art occurs in a multi-participatory event, like a rock concert, play, or classical concert, the immense power of “togetherness” adds a supplementary component to the experience. A member of an audience who experiences a performance together with the rest of the audience is tied into their shared response to the event and becomes part of a large interconnected group. The entire audience, throughout the performance, responds as a single organism to the performance-generated stimuli, and the observer or listener creates a model for gathering multi-layered information by connecting to their selves, to members of the group, and to their wider community. The result is a communal force which strengthens the observer, raises their awareness of themselves and their surroundings, compounds their sense of belonging to the group and the community, and reinforces their collective identity.

Both the group observation and group creation of art, invite the participants to collaborate and to listen to the “other,” which, in turn, helps develop a culture of respect and empathy for the “other” and pulls people together. Art has the power to strengthen communities and to unite groups in order to achieve a common goal.¹⁰

The arts also play an important part in cultural preservation. They encourage the creation of original local art while instilling universal values, the pursuit of high art, and openness to different cultures and simultaneously strengthening local and community identity.

¹⁰. http://iritrabinowits.com/wp-content/uploads/2015/01/tarbutisraelarthoveret_internet.pdf

In light of the art's immediate and meaningful impact on society, they have and have always had the power to effect cultural change and spearhead deep-set processes that shift the way people think and advance all communities - modern or ancient, developed or developing, open or closed.

This section shows the ability of art to effect social change. It questions whether the arts contribute to social change or comprise an inherent desire to change the world. It refers to academic definitions of art as an agent of social change and proposes indices. It also reinforces the idea that by creating art, artists are actually creating social change in the society in which they live.

SOCIAL OUTPUTS

Since the dawn of history artists and leaders have leveraged the power of art to serve as a driver for social change and to transform communities. However, academic and scientific interpretations which highlight, interpret, and activate this power only became dominant in the second half of the twentieth century. As cultural agents, artists use their knowledge to mediate between their own community and others.

“Their work conveys messages and values aimed at changing perceptions of the existing reality. Artists who are also social activists present new parameters for political and social involvement that combine direct artistic action with personal experience. And they do this with the hope that the experiences, which are largely sensual, and their outcomes will trickle down into public consciousness, shift public opinion, and bring about change. This approach assumes that artists are not only perceived as art makers, but also as “agents of change” who carry out these actions with a critical eye in order to stimulate debate about the reality of “public space” within which there is no one truth.”¹¹

Art naturally acts as a bridge between the artist – the individual creator – and the society in which they live and work. The idea that art is a driver for social change is based on the duality of the perception of art as an act that relates to and responds to society and a deep understanding of humanity’s need to constantly change and improve. The belief that art is a tool for social change takes into account its power to create an alternative artistic reality and to transform the reality in which it was created.

This is how President Reuven Rivlin described this duality in his speech on October 2017 prior to the concert by the Israeli Philharmonic Orchestra to celebrate the 60th anniversary of Heichal HaTarbut (the Charles Bronfman Auditorium):

“Culture is drawn from tradition. It derives from the tradition within which it evolved and was created. However, it must also look to the world, connect to it, and be influenced by it. But culture has another role. Culture, and music too, should be challenging, surprising, innovative, and sometimes even defiant. It should put us off balance – this is one of the roles art plays. It should not

¹¹ <http://www.israeldance-diaries.co.il/eng/article/1184>

copy tradition but compound it. It should force us to reexamine our daily lives and to challenge society's deepest assumptions. It should provide a new perspective."

But what leads to what? Is art used for social change, or does art encourage social change? Is art one of the tools in the social activist's arsenal, or does it, with complete independence and autonomy, encourage and lead social change?

Whether it is the need for social change that creates art and recruits it to generate an artistic action or whether the creative process is its own immanent act of social change, both of these opposing perspectives are interconnected and compound one another. They are both based on the undeniable connection between art and social change and are both on the same continuum between what lies at the core of art, what it produces, and its impact on reality.

The widely held belief is that art, in and of itself, is as an act that effects social change, as this is an intrinsic element of every artistic action, even if it has no stated social goals. This perception assumes that art by virtue of its existence, its nature, and the activities it carries out in the field effects social change. The basic premise is that every artistic action is a response to reality that either strengthens it or challenges it.¹²

In the same aforementioned speech at the Hebrew University, David Grossman further stated:

"Writing is a movement of the soul that contrasts with the concessions and the abstention from the richness that is within us. It is a subversive movement of the writer, first and foremost, against himself. From a more corporal perspective, it could be compared to a persistent massage that the writer gives time after time to his cautious, closed, and overflowing consciousness."¹³

Art is fundamentally subversive and defiant. This perception makes it redundant to the question of whether art is a "tool for social change," as it has already been determined that art, by its very existence, shifts social paradigms. If "art has always been immersed in the social contexts from which it arose, developed, and resulted,"¹⁴ then every artistic expression

12. One of many examples of funds that are trying to bring about social change by supporting the arts and artistic projects. <https://www2.fundsforngos.org/arts-and-culture/nalac-fund-promoting-social-justice-social-change-arts/>

13. David Grossman's speech on receipt of his honorary doctorate at Hebrew University of Jerusalem http://blog.nli.org.il/mussach_7_grossman/

14. Moshe Zuckermann, Art and Israeli Society, Mifnei, December 2007, p30

is a response to its own reality and the society in which it exists and every artistic action is designed to reinforce or undermine the existing order. According to this all-encompassing perspective, every artistic initiative creates social change.

Embedded in this deeply rooted perception are the earliest forms of artistic expression that were initially intended, in primeval society, to attract the attention of the gods through music and dance in order to change, amend, and improve reality or in order to praise, exalt, and bless reality. It is not by chance that there is an etymological connection in Hebrew between art, artist, practice, faith, and amen. This same perception views artistic initiatives as instrumental to social change, whether intentional or not.

This insight acts as a thread binding the ancient and the contemporary. It is sufficient to review the list of original plays that have been staged in Israeli theatres this year or to look at the list of films produced in Israel in order to understand that it is impossible to disconnect the political from the civil, the civil from the social, and the social from the artistic. Every genuine artwork — and here too it is worth noting the etymological connection between art and truth — is a response to reality, whether it questions or criticizes it (even if sometimes it is an inferred criticism), and thus every genuine artwork is a call for social change.

Accordingly, every investment in art, be it in the artists, their work, or their potential clients, is an investment in social change.

However, academic debate and professional discourse are still grappling with the question of whether social change should be an intentional and integral part of any creative initiative or whether it is enough to assume that creativity, in and of itself, brings about social change. As previously stated, there are many different approaches which are sometimes dichotomous. For example, when candidates were announced for the Ford Foundation's 25 fellowships to US artists driving social change¹⁵ in October 2017, Elizabeth Alexander, director of the Creativity and Free Expression program stated that:

"Art is essential in a free and flourishing society. Artists are the visionaries who can shine light on complexity and possibility, and inspire us to make those societies more just and more beautiful.... This fellowship recognizes an extraordinarily diverse group of brilliant artists and innovators whose works embody social justice and enables them to come together and collaborate toward a more just and inclusive future."¹⁶

15. <http://www.fordfoundation.org/the-latest/news/ford-foundation-awards-25-fellowships-to-us-artists-driving-social-change/>

16. Ibid

Alongside this statement which relates to the role that art plays in society in general and the part it plays in the processes that bring about social change in particular, the Ford Foundation selects artists “whose work has demonstrated a commitment to social change,” in other words, artists who are social activists, whose work has prescribed goals and is focused on social change and which tackles subjects such as the Israeli occupation, racism, war, injustice, discrimination (gender and ethnic), oppression, exclusion, and more. This approach is based on the notion that only artists that produce tendentious work dealing directly with protest, social criticism, and the pursuit of alternative social and political structures promote social change.¹⁷

In the art world today we encounter more and more artists who are committed to social activism. These same artists use their art as a forthright and stinging political response to the social reality as a way of raising awareness and generating social or political change.

One example is a group of activist artists that were known as Guerilla Tarbut (Guerilla Culture). The group was active in Israel from 2007-2017¹⁸ and supported a variety of social justice causes through non-violent artistic activity. In 2013, as a follow-up to Guerilla Tarbut, a group of activist Israeli poets headed by Adi Keissar¹⁹ created ArsPoetica²⁰ whose members use poetry to oppose social, ethnic, and cultural hegemony and seek to reclaim, through protest action, Mizrahi (Middle Eastern Jewish) culture and restore it to its rightful place.

The group staged poetry readings in various formats and on a variety of different stages, some of which were unconventional and whose artistic content was considered subversive. Their poetry, which drew criticism from the country’s literary academia but aroused a lot of public interest, has ultimately contributed new narratives and perspectives to the country’s socio-artistic discourse and has become part of the consensus.

Artistic activism is, therefore, a legitimate form of protest art that responds to pervasive injustice. In our case, it is maybe the answer, or at least one of the answers, to Israel’s social divides. After 60 years of a social melting pot, artists are now reclaiming the culture of their original Diaspora communities. They are using art as a corrective tool to express

17. See, for example, <https://www.afsc.org/friends/art-and-social-change-five-artists-cultural-strategy-change>

18. https://en.wikipedia.org/wiki/Guerrilla_Tarbut

19. https://he.wikipedia.org/wiki/%D7%A2%D7%93%D7%99_%D7%A7%D7%99%D7%A1%D7%A8

20. https://he.wikipedia.org/wiki/%D7%A2%D7%A8%D7%A1_%D7%A4%D7%95%D7%90%D7%98%D7%99%D7%A7%D7%94

their anger over state rejection of their cultural heritage and their yearning for their cultural roots. Cultural phenomena like ArsPoetica that raise awareness of the inherent power of art to strip society of its pretensions can be harnessed for social and political change.

A striking example of artistic activism on a global scale that is also very close to us, is the work of the anonymous British graffiti artist known as Banksy (who some claim has a connection to Israel). Banksy sketches and displays his work in conflict zones and in controversial public spaces. He works anonymously and after dark, and, apart from his work, nothing else is known about him. The personal identity of the subversive artist who refuses to collaborate with any institutional body remains a closely guarded secret, while his public persona is gathering pace in the art world as is the price of his works which are exhibited in some of the world’s most respected museums and featured in an increasing number of articles.

Graffiti by Banksy on the separation wall in Bethlehem. Photographer: Yair Meyuhas.



Much of his work resonates with the contemporary Israeli reality including his piece on the separation barrier which is located next to the Kalandia checkpoint²¹ and his work on the walls of the Walled Off Hotel²² in Bethlehem.²³

Banksy's artworks on the walls of the Bethlehem hotel are an expression of his anger about the occupation and are, in effect, an "artistic uprising." The works have made waves throughout the world and have been seen by thousands of visitors who have been exposed to Banksy's perception and adaptation of a reality that is the daily reality for residents of the West Bank. Visitors describe the experience as unnerving, as his art forces them to contend with the injustices of the occupation and the local methods used to oppose them.

Another successful international example of the effective use of art for social change is the film *A Child in the River* by Sharmeen Obaid Chinoy which won an Academy Award for best documentary and raised international awareness of the phenomena of honor killings in Pakistan. The film led to the Pakistani government pushing forward legislation to address this injustice.²⁴

Sometimes the call for social change is woven into the artwork. The work of Adi Ness,²⁵ for example, is a critical response to the Israeli social reality, but his criticism is embedded in the complexity of his work, in the classical composition (typical of historical masterpieces), the details in the background, or the central images. In order to fully appreciate Ness' social criticism, one must study the work, its cultural contexts, and its layered aesthetics very carefully.

In between the works that scream out for social change and those that employ a more subtle approach, there is, of course, a whole range of techniques and possibilities for using art for social change, but the basic premise is that the two are intertwined and interdependent.

Another possibility for combining art and social change is the option of turning art into an action that is carried out in and with the community under the direction of an artist or artists.²⁶ This usually involves

21. https://he.wikipedia.org/wiki/%D7%A2%D7%A8%D7%A1_%D7%A4%D7%95%D7%90%D7%98%D7%99%D7%A7%D7%94

22. <http://walledoffhotel.com/>

23. <https://www.weforum.org/agenda/2017/01/how-can-artists-lead-dramatic-social-change/>

24. <https://www.youtube.com/watch?v=OH4ZwM-7Fmo>

25. https://en.wikipedia.org/wiki/Adi_Nes

26. See, for example, https://icasc.ca/sites/default/files/resource_attachments/stateoftheart_en.pdf

particularly weakened, sidelined, oppressed, or peripheral communities, and the purpose of this meeting between the community and art is to effect social change within the community, mediated by the artist. The artistic activity is therefore diminished here, as, even though it is guided by an artist, it exists within a non-professional context. In this case, art is perceived as an educational and social tool, and the artistic act in which the community is participating and which is directed by the artist effects social change within the community through empowerment and cooperation. The public, who experiment with art under professional guidance, benefit from the full spectrum of cultural and social values outlined above, expand their world outlook, adopt a more open and sensitive approach to the "other," develop a private and collective identity, and are ultimately empowered and better able to deal with life's challenges.

There are many groups currently operating in Israel that are associated with creative bodies, museums, cinemateques, and other cultural institutions such as art schools,²⁷ but due to the strain that it puts on the budgets of these institutions, it is doubtful that they will continue.

To conclude this discussion about art as a tool for social change, I refer to possibly the best example from our national history: the critical role of art in the return to Zion and the return of the Jewish people to the Land of Israel.

The nineteenth-century Zionist awakening also used art as a tool for expressing the nationalist aspirations of the Jewish people. During the World Zionist Congress that was held in Basel in December 1901, there was a particular burgeoning interest in art. On the final day of the congress, the young Martin Buber, a prominent cultural figure in the Zionist movement, delivered an impassioned speech on the subject of new Jewish national art and its connection to the national awakening.

Buber called for art and Judaism to "join hands" in order "**to bring the Jewish people back to life**" and claimed that "**artistic expression includes everything that distinguishes us as a nation, thus, our art is the best way to introduce ourselves as a people. We will study it and learn about ourselves.**"²⁸

Buber related to art as a humanistic tool to enhance the image of the new Jewish Zionist, and we will return to his comments about the arts later.

27. Examples of these activities of this kind will be provided in Part Three and Part Four.

28. Taken from Ruthi Ofek and Hannah Schutz, eds., *Hermann Struck 1876-1944 (The Open Museum Tefen, Industrial Park, 2007)*, p. 37

This same congress staged an art exhibition and launched the Yehudi publishing house, which went on to publish the works of many Jewish artists and authors. This initial interest in the arts resulted five years later in the founding of the Bezalel School of Arts and Design.

In a post entitled “Bezalel’s Vision 1906–1929” (in the category, “The Rationale of the New Bezalel, 1935–1965”), Dr. Gideon Efrat discussed Buber’s thoughts on art and Judaism:

“Art, claimed Buber using the terms of cultural Zionism, is the ideal tool for bringing the nation back to itself and to an understanding of itself. Art is therefore important to the Zionist movement as an educational tool for teaching people how to feel, appreciate beauty, and benefit from live observation. This is the path to wholeness and national unity, which must be complete in order to be worthy of redemption. Nothing expresses truth like art, and, indeed, the new Jewish art conveys the true essence of the Jewish people as compassionate Jews and Zionists. As such, new Jewish art will serve not just as a tool for a redemptive experience but also as testimony, a cultural certification of the emergence of a people.”²⁹

The arts, poetry, literature, visual arts, theatre and music, played a significant role in the Return to Zion, the advancement of the Zionist ideology, its dissemination to the masses, and a growing awareness of its importance in the Jewish community. The arts drew a huge cadre of followers and inspired enthusiastic support for the concept of returning to Zion. Artists integrated elements of Jewish and Israeli culture comprising canonical texts, music, and visual images that are connected to the Zionist ethos, the legacy of the founding pioneers, the defenders and builders of the country, and, just as importantly, Jewish tradition including Jewish heritage and the local landscape. These artworks, which so excited Zionist devotees, led the way with pillars of cloud and fire. They preserve and share the historical narrative, and through them the next generation appraises the following generation as well as our thoughts and perceptions of the bloody conflicts of our time.

To conclude this part of the document, we reemphasize that it is the artists and the arts who are the social trailblazers. They are the ones who lead the camp and who identify, challenge, and try to warn against and defuse social minefields. Artists are the first to respond to injustice, inequality, and wrongdoing in the society with which they are associated. And even if they refuse to admit it, artists are, by virtue of their work, subversive activists.

29. <https://gideonofrat.wordpress.com/2011/01/16/%D7%94%D7%97%D7%96%D7%95%D7%9F-%D7%A9%D7%9C-%D7%91%D7%A6%D7%9C%D7%90%D7%9C-1929-1906>

This section attempts to show that the arts boost society and the economy. It argues that the arts provide long term quantitative benefits. It shows that there is a correlation between the arts and urban renewal and how the arts can serve as a driver for social change.

ECONOMIC OUTPUTS

“No Art? No Social Change. No Innovation Economy: America Must Invest in Art and Imaginative Capacity.”³⁰ This is the title of an article by Eric Friedenwald-Fishman which beautifully connects art and the economy:

“Our economy is moving from being manufacturing-based to being innovation-based. Are we fostering the imaginative capacity to compete? We are faced with cataclysmic food, fuel and water issues if we do not address our reliance on a carbon economy. But are we sparking the creative thinking to find new technologies and new ways to work with nature?”

The world of art needs more social enterprise and the world of social enterprise needs more art. With a foot firmly planted in both camps, it strikes me that both of these fields have only scratched the surface of how engaging with the other could lead to game-changing or even world-changing breakthroughs.”³¹

Indeed, terms like “creative economy,” “creative class,” and “cultural economics” are becoming more common among urban planners, arts administrators, economic developers, and business and municipal leaders, not just overseas but also here in Israel. These terms reference a variety of professions, people, and industries, including all sectors of the arts. “Whatever label is used, this use of terminology linking culture and the economy indicates recognition of the connections among the fields of planning, economic development, and arts and culture.”³²

Art and culture are certainly vital elements of a flourishing local economy. Art and culture and their creative outputs can give a community a competitive edge, add to the number of professionals, generate a sense of belonging and pride, and attract new residents or visitors.

The role of the arts in urban renewal and in improving the image of cities, towns, or other smaller settlements in order to prevent migration and increase municipal taxes is well known. The arts have the power to reinvent cities and neighborhoods and to transform areas that are struggling to keep their residents into popular and flourishing places. Urban development and revitalization are referred to in many different

30. https://ssir.org/articles/entry/no_art_no_social_change_no_innovation_economy

31. <https://www.weforum.org/agenda/2014/03/can-art-change-world/>

32. <https://www.planning.org/research/arts/briefingpapers/vital>

ways including “neighborhood rejuvenation,” “urban renewal,” and “gentrification”; some of these have positive connotations and some have more negative ones due, in part, to the fact that urban development tends to push out and displace the original residents who find it difficult to integrate into the new social and economic framework.

Many cities in Israel and around the world view art as an excellent economic tool. A striking example of this is Holon, an Israeli city that invested in large-scale cultural institutions such as the Design Museum, the Israel Children’s Museum, the Israeli Cartoon Museum, the Mediatheque Library and more which attracted a wealthier population to the city and helped the city develop a more positive image. This also led to a rise in the price of land and real estate and of course, increased the level of municipal taxes.

Tel Yafo is another example of a deliberate and planned initiative. The renewal plan for the area, more commonly known as the “big space,” was orchestrated by Marcel Janco, who stated explicitly that “artists are the only people who are entitled to live in the compound”³³ in order to transform the place into an artistic, touristic, and entertainment center.

Art and artists also played a decisive role in the development of Neve Tzedek, the first Jewish neighborhood to be built outside the old city of the ancient port of Jaffa. The neighborhood, which was initially populated by artists and intellectuals, had by the 1960s turned into a neglected and poor neighborhood that was scheduled to be demolished. In the 1980s the neighborhood was rehabilitated and three listed late-nineteenth-century school buildings were reconstructed and restored to create the Suzanne Dellal Center – the home of Israeli dance. This performing arts center together with other cultural centers and museums contributed greatly to the neighborhood and its evolution into a popular and exclusive residential area.

[The most striking and well-known international example is the Spanish city of Bilbao which successfully rebranded itself at the beginning of this century, changing its image from a sleepy, boring industrial town to a vibrant and attractive location. This transformation was largely due to the construction of a branch of the Guggenheim Museum that was designed by the renowned architect Frank Gehry. MoMA PS1 in Long Island, New York and the Sydney Opera House are additional examples of the contribution art can make to a city’s image and status.](#)

33. <https://michaelarch.wordpress.com/2009/04/16/%D7%99%D7%A4%D7%95-%D7%94%D7%A2%D7%AA%D7%99%D7%A7%D7%94-%D7%9E%D7%A7%D7%A8%D7%94-%D7%A9%D7%9C-%D7%94%D7%AA%D7%97%D7%93%D7%A9%D7%95%D7%AA-%D7%A2%D7%99%D7%A8%D7%95%D7%A0%D7%99%D7%AA-%D7%91%D7%A9/>

The arts also play a key role in the development and leveraging of the tourism industry. Here too, the many terms used, such as “cultural tourism,” “art tourism,” “the art of tourism” and their various applications, are indicative of the strong connection between culture and tourism. Research has shown that tourists who are interested in art and culture spend more money during their visits than tourists who are content to just look at the views.³⁴

In Israel there is currently no comprehensive data about the influence of the arts on the economy, and there is no designated body for researching this subject. In the United States, on the other hand, the organization Americans for the Arts is trying to prove empirically the importance and need for the arts and their economic impact.³⁵ According to the organization’s report in June 2017: “Every day, more than 100,000 nonprofit arts and culture organizations act as economic drivers – creating an industry that supports jobs, generates government revenue, and is the cornerstone of our tourism industry.”³⁶

According to the same report:

“Nationally, the nonprofit arts and culture industry generated \$166.3 billion of economic activity in 2015—\$63.8 billion in spending by arts and cultural organizations and an additional \$102.5 billion in event-related expenditures by their audiences. This activity supported 4.6 million jobs and generated \$27.5 billion in revenue to local, state, and federal governments.”

A comprehensive report from 2005 detailed the economic revenue generated by the arts in Israel. This was based on the report prepared by Professor Ezra Sadan for the Tel Aviv Municipality and international research and showed that direct investment in the arts yields 1.5 in return, in other words, an annual direct investment of 1.35 billion NIS in the institutions generated an additional revenue of 2 billion NIS for other commercial industries such as restaurants, cafés, public transport, and others, which led to the creation of 15,000 additional positions. In this report it was written:

“Cultural institutions do indeed impact on local economies and the job market, some of them also attract foreign tourists, and they of course play an important role in urban development, urban

34. https://en.wikipedia.org/wiki/Cultural_tourism

35. https://www.americansforthearts.org/sites/default/files/pdf/information_services/research/services/economic_impact/aepiv/AEP4_NationalSummaryReport.pdf

36. <https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-iv>

renewal, and in raising the public profile of cities and settlements (which should not be underestimated). But in our opinion the discussion and the justification for a high level of investment in cultural institutions should be based on the moral argument: the importance of preserving culture, encouraging local creativity, inculcating universal values, and encouraging high culture, openness to classical and contemporary international culture and refinement of the taste and aesthetics of the general public.³⁷

37. "Test Report of the Cultural Budget," commissioned by the Israeli Arts and Culture Forum

CONCLUSION: WHY THE ARTS

There are numerous models that try to regulate and organize the benefits that can and should be generated from the arts. These usually present, on the one hand, the personal benefit of creating and experiencing the arts, and on the other hand, their contribution to the community and society; and finally, the mutual benefits that span both options. The arts, according to these models, have the capacity to positively impact an individual's health, morality, cognitive/psychological abilities, and their relationship and connection to other people. The arts can also enhance the stability and financial well-being of the society in which they are created and consumed.

As we have seen, the arts have a proven ability to achieve goals of social change, empowerment, the expansion and definition of self-identity, social cohesion, and a sense of community. Working with the arts encourages openness, pluralism, acceptance of the "other," listening, empathy, community empowerment, inter-community connections and more.

The arts successfully navigate challenging issues such as racism, closedmindedness, intolerance, exclusion, lack of motivation, and others. The experimental use of art with minorities, women, youth at risk, economic migrants and refugees have led to some encouraging results that influence the ability to deal with the realities of life.

The space between the aesthetic experience and the appreciation of the "beauty" and "fascination" of the creative process was described by David Grossman in his aforementioned acceptance speech for the honorary doctorate he received from the Hebrew University:

"I am familiar with the intrinsic pleasure of creativity, the creation of a world of stories that are crafted out of thousands of small details and facts. There is a special kind of wonder I feel when a character that I invented suddenly starts to "preempt me," to run and pull me after them. Suddenly, it, the invented, imaginary character has a better understanding of its fate and its future and about the other characters in the story and provides me, and I don't know how, with the material of life, ideas, twists, and insight into the plot that I didn't know was in me.

I believe that creativity is the possibility to touch infinity. Not a mathematical infinity or a philosophical one, but a human infinity.

Or, in other words, the infinite possibilities of an individual. The infinite threads of the human soul, infinite thoughts and opinions, creativity, deceit, pettiness and greatness, power of creation and destructiveness, and infinite permutations. Almost every idea that pops into my mind about a character that I am writing about opens up more and more possibilities, a courtyard of diverging paths.³⁸

As with the artist, the consumer of art, when faced with an artwork, experiences something like this sense of infinity and the pleasure that can be derived from creativity and creation. The question is how to describe this output? Quality of life? The meaning of life?

Based on the book *Understanding the Value of Arts & Culture: The AHRC Cultural Value Project* by Geoffrey Crossick and Patrycja Kaszynska and in light of what has been written above, we can summarize the impact of art on the individual and on society in ten principal ways:

- 1.** The unique capacity of the arts and cultural activities to help somebody hold up a mirror to themselves, a mirror that provides them with a better understanding of themselves and their lives, compounds feelings of empathy for the “other,” and evokes a sense of admiration for humanity’s infinite experimentation with art and culture.
- 2.** Participation in and involvement with art is liable to lead to greater civic involvement and advance commendable civic behavior such as voting and a willingness to volunteer, but it also offers alternatives to society’s deepest assumptions and ignites a more expansive political imagination. All of these are the fundamental principles that drive democracies, politics, and society. Involvement in art and culture also helps minority groups find their unique voice and express their identity.
- 3.** Extensive use of art and cultural interventions can potentially advance the pursuit of peace and compassion and healing in the aftermath of conflict and help the community come to terms with sources of trauma and enable reconciliation. Art and culture play a positive role in resolving conflicts and often play an important part in initiating dialogue.
- 4.** Art and culture have an economic impact on cities and urban life. The qualities that the arts project have a huge influence on the culture of creativity and the creative industry, on the support and advancement of innovative systems, and on the attraction of talent and the financial investment in their locations. This is the most identifiable contribution of the arts and of culture to the market and the economy.

³⁸ David Grossman’s speech, see n.13.

5. Art that is publicly funded and commercial art should not be viewed as two separate entities, one that is dependent on the taxpayer and the other on market forces. It is important to understand that both are part of a complex ecology of talent, financing, content, and ideas. The non-profit cultural sector contributes to research and development for commercial art, while public funding for the arts makes it possible for artists to take chances regarding content and ideas. There is also a constant back and forth between them as well as between amateur art and co-productions by amateurs and professionals.

6. The arts contribute to quality of life and the mental and physical health of the creators and their consumers. Today it is an accepted practice to use art to treat people, to help with social integration, and to address mental health issues. Likewise, the benefits of involving the elderly and people suffering from dementia in artistic activities are well known.

7. There is a wealth of evidence to support the idea of a positive and supportive relationship between art, culture, and welfare, and this is highly significant when integrating art into society and the community.

8. Art and culture have a clear association with developing digital technology which makes it possible to present and produce content that illustrates their inherent advantages to wider and larger audiences.

9. Despite all the above, identifying what happens to a person within or via an artistic experience is not an easy task. The identification methods are not easy, and no toolkit currently exists for measuring cultural value.

10. It is therefore very important to do what we can to advance broad-based and valid studies that can identify strategies, scales, methodologies, and special approaches for evaluating cultural output and measuring the contribution that art and culture make.³⁹

³⁹ Geoffrey Crossick and Patrycja Kaszynska, *Understanding the Value of Arts & Culture: The AHRC Cultural Value Project* (London: Arts and Humanities Research Council, 2016), <http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/>

Taken from a performance by the K.A.T.A.M.O.N
dance troupe in public space, Nataf, 2014

Part Two

WHY NOW?

This section presents the challenge that Israeli art is currently facing. It lists and describes the difficulties that they face and details the inherent potential that the current oppressive situation creates on the ground.

In the first part of this guide we set out to demonstrate that the arts have made a significant contribution to society in every era and in every situation and therefore justify support, irrespective of specific challenges or a particular political climate. Part one showed how the arts change, develop, and contribute to culture, societies, and communities across the globe as well as local and national economies. It also described the positive impact artistic interactions have on artists and consumers of art and how every artistic activity does in some way support, encourage, and engender social change.

This second part will outline the daunting and special challenges currently facing Israeli society and explain why this necessitates greater and broader-based investment in the arts in order to both ensure their future and vibrancy and leverage their potential as a driver for social change. Beginning with a presentation of the challenges at hand, and outlining the tense and conflicting relations between the government and the arts in Israel and providing a detailed breakdown of the limited government funding for the arts in comparison to past funding and to other OECD countries. We then continue to discuss how the status of arts education is, as a matter of policy, being gradually undermined and describe in detail the tumultuous political climate that has prevailed in Israel over the last few years and the increasing inter-sectorial polarization.

We then go on to detail the investment opportunities of this unique situation and show how it is that paradoxically, from this bleak picture and dire lack of support and resources that we can draw a great deal of hope and identify how the arts can bring about meaningful and substantive social change. Beginning by outlining the close connection between Israeli and Jewish art and assert that there is no longer a differentiation between the two. We then demonstrate the power of the arts to deal with the most contentious and sensitive issues in Israel, before finally presenting the important ambassadorial role that the arts can play in defusing the war on consciousness currently being waged against Israel.

Part two covers four central areas of activity in which the challenge facing us is easily identifiable: government funding for the arts, arts education, the current situation in Israel, and the attitude of the government toward art and culture. While each of these areas exists in their own right, they also overlap and impact each other, illustrating why Israeli artists deserve the attention of contemporary philanthropic patrons.



Part two also provides a healthy dose of optimism by outlining the unique benefits that the Israeli art scene can provide and its almost endless potential. We discuss the growing connection between Jewish and Israeli art, provide a detailed explanation of art's capacity to act as a bridge between Israel and the rest of the Jewish world, and claim that the arts can be used as unique and impactful hasbara (public diplomacy) abroad.

The guide provides an overview of the low level of government funding in Israel. It also shows how the government attitude is steadily worsening towards the arts.

GOVERNMENT FUNDING FOR THE ARTS

Israel enjoys a broad spectrum of artistic activity that offers a wealth of creativity.¹ Every evening in the throughout the country, thousands of artists perform in productions for which over 10 million tickets are sold annually and which generate a revenue of over six billion shekels.² The Israeli art scene commands a high level of international respect and demand, and Israeli productions are excellent cultural ambassadors and a great source of national pride.³

The Israeli public votes with its feet with regard to the arts. Theater audiences, for example, are among the highest in the world in both the center and the periphery⁴ and span populations that are classified as both high and low income.⁵ This is a rare phenomenon in the international art world and is the result of an official state decision from the time of the founding of the State to use art to effect social and cultural change and strengthen identity. Unique systems and infrastructures to disseminate art and culture were accordingly established.

1. In 2005, for example, in the theatrical field alone, approximately 1,000 paid performances were staged that were performed over 20,000 times before audiences of 5.15 million. (Source: The Center for Cultural Information and Research)

2. "Comprehensive Report: Government Cultural Funding — Economic Perspectives." Michlol Financial Consultancy and Services (1987), July 2005, p5. The study was commissioned by the central branch of the lobby to save Israeli culture.

3. Over 1,000 Israeli productions were performed overseas in 2015 (including Israeli movies that were screened in international festivals), and this number increases every year. (Source: The Center for Cultural Information and Research, annual reports in different fields)

4. The Sal Tarbut (cultural basket) system (which has already changed) and Art for the People (which no longer exists) are two systems unique to Israel that were established in response to a need for exposure and dissemination of peripheral culture together with cultural venues and centers that were constructed with funds from the national lottery. These funds created the necessary infrastructure to ensure mobility for productions and exposure of artworks all over the country. (There is no current data on the distribution of cultural venues, but data does exist regarding the geographical locations of performances.)

5. Excepting Tel Aviv and its environs, it was found that the rate of performances in localities with low socioeconomic status is significantly higher than the rate of performances in localities with a high socioeconomic classification. (Source: The Center for Culture Information and Research)

Contrary to this wealth of creativity, however, is the extremely worrying data regarding government funding for the arts. While the scale of artistic activity in Israel per capita is one of the highest in the world, public funding for the arts is among the lowest.⁶ Suffice to quote one paragraph from the report, “The Cultural Budget in Israel:”

“Israel’s institutional cultural funding has always been low in comparison to other countries but over the last decade it has been cut significantly. The report indicated an actual reduction of 21% per consumer, whereas other budgetary allocations in Israel during the same period, for example, the education budget, was increased according to the quantitative growth in the number of students.”⁷

Even if we take into account the fact that the overall cultural budget is higher than the Ministry of Culture’s budget (800 million shekels in contrast to 643 million shekels)⁸ and includes funding for cultural institutions that are not part of the Ministry of Culture’s budget (Yad Vashem, military museums that are funded by the Ministry of Defense, and others), we are still left with a very bleak picture.

The following table (Table 4C) shows the difference between Israel’s cultural budget and other countries.

6. The level of support for culture in Israel today is 0.22% of the state budget compared with 1.71 in Denmark (eight times more), and the figures regarding government cultural funding per person in Israel are even worse: 22 Euros in Israel compared to 352 Euros in Denmark (16 times higher). (Source: Economic Report, “The Culture Budget in Israel,” a comprehensive and contemporary study that was carried out for the Forum of Cultural Institutions in Israel by Miki Gur and Meir Amir and published in August 2012, p.1.) The investment per capita in most Western European countries is at least 100 Euros per person and the figure is significantly higher in most other countries. (Source: The Center for Cultural Information and Research, <http://www.culturalpolicies.net/web/countries.php>)

7. See name, p.2.

8. As of 2012.

Table 4c: Israeli Government Cultural Funding Compared to Other Selected Countries in 2012 (in Shekels)⁹

Government cultural funding 2012	800 million
State budget 2012	365,000 million
Percentage of state budget used for cultural funding	
Israel	0.22%
Germany	0.79%
Italy	0.90%
Poland	1.15%
France	1.26%
Denmark	1.71%

As can be seen in this table, as of 2012, the state invested just 0.22% of the state budget in culture, whereas other Western countries invested around 1%. This gap is headed by Denmark where 1.71% of the state budget is invested in the arts. It is important to note that over the last few years cultural funding has increased in Israel, but it is still not enough. Many Israeli cultural institutions participated, together with the Ministry of Culture, in the One Percent Campaign which sought to ensure that the government would allocate one percent of the budget to culture; in reality, the cultural budget is still very far from this goal.

Even if we take into account the different countries’ total budget earmarked for culture relative to GNP, the situation in Israel versus a number of select countries with a similar model for cultural subsidies is very bleak. For example, Germany’s budgetary allocation for culture is 3.6 times larger than Israel’s, while Denmark’s is eight times larger.

Israel’s cultural budget is lower than all member countries of the European Union and the OECD. The gaps are enormous; even if Israel were to triple its budget overnight, it would still be in a relatively low position. This can be seen from the following table.

9. Gur & Amir, “The Cultural Budget in Israel.”

Table 5C: Cultural Budget Per Capita in Israel and Other Selected Countries 2012

Israel's cultural budget 2012 (estimate)	800 million shekels		
Total number of Israeli residents 2012	7.8 million		
Israel	21	Euro*	
Poland	36	Euro	
Germany	101	Euro	
Italy	112	Euro	
France	117	Euro	
Denmark	352	Euro	
1 Euro=4.9 NIS. The per capita budgetary allocation is 104 NIS a year.			

Even if the budget is evaluated in Euros per capita and not as a percentage of the total budget, the situation looks no better. The cultural budget per capita in Denmark in 2012 was 16 times higher than in Israel. Poland's budget, which scores far lower than Israel on per capita income, is 36 Euros, 1.7 times higher than Israel in a country that invests just 21 Euros per citizen.

"It can therefore be unequivocally stated that Israel is not behaving in a way that is acceptable in the majority of developed, cultured countries and allocates an especially low cultural budget.

In 1998, the UNESCO World Commission determined that: "In every country, every year, at least one percent of all public funds must be allocated to artistic activities such as: production, distribution and dissemination." In Israel, even if we add to the Ministry of Culture's budget, all the cultural budgets from every other ministry, local municipal support, the National Lottery etc., we would not even reach 50% of UNESCO's recommendation."¹⁰

The low priority that Israel places on artists and their artwork is not only demonstrated by the state budget's cultural allocation but also by the fact that the state does not provide any means for gathering data or carrying out studies at an international standard; it does not report, examine, or allocate resources for research in the field, and is not included in the list of countries that report on their artistic activities on prominent international websites focused on cultural policymaking.

The system for collating data on artistic activities and the indices used in Israel were created solely in order to determine funding criteria, and they

¹⁰. Name, p.16.

do not comply with OECD standards. The attempts made to standardize the data that was collected by the Central Bureau of Statistics and to adapt them to suit the requirements of the OECD were ineffective. In the absence of data there can be no research, and in the absence of research there can be no proposed or recommended policy. As a result, local and national governmental institutions in the field of the arts function with no formal guidelines and with no cultural master plan. There are no managerial guidelines, no criteria for measuring the effectiveness of artistic management, no remuneration for intelligent and effective direction in the arts, and no criteria for gauging success or quality.

Sadly, no policy institute for arts and culture exists that could potentially augment the status of the arts, raise public and governmental awareness of their importance, strengthen Israel's position vis-à-vis international communities, and garner public support for cultural funding and the production and consumption of high-quality art.

I conclude Part two of the guide by reiterating that these depressing figures reflect the attitude of the Israeli government toward art and culture and illustrate the low esteem with which they are held by the country's elected officials and their voters. This attitude, of course, impacts on cultural institutions, creativity, the status of artists, the public's appreciation of artistic creation, the significance of art and the existence of artists and creators.

Artistic activity in Israel is carried out under some of the most difficult and demanding circumstances in the world, which are characterized by a fight for survival by the artists themselves and by the creative institutions that are constantly dealing with financial uncertainty. Additional hardships include the two to three years of compulsory military service and regular reserve duty that limit the artist's ability to create and live off the proceeds and the high cost of living in Israel. These factors push artists toward choices and repertoires that can guarantee popularity and income and deter them from taking artistic risks.

In light of these difficult circumstances, there are fewer and fewer opportunities for prominent artists to live and work in Israel, and they are thus forced to look for work abroad. It is therefore hard for Israel to hold on to its best talent, and the country is fast becoming a superior exporter of artistic talent. Currently almost every respectable opera house, dance company, orchestra, or prominent museum in the world comprises the works, performances, conductorship, or management of Israeli artists. Just recently 27-year-old Israeli conductor and pianist, Lahav Shani, was appointed head conductor and musical director of the prestigious Rotterdam Philharmonic Orchestra.¹¹

¹¹. <https://www.haaretz.co.il/gallery/music/classicalmusic/1.3048145>

Following is a quote which testifies to the damaging effects that an inadequate cultural budget has on artists, culture, and the state. This text was taken from a document prepared by the Forum of Directors of Cultural Institutions and presented to the Ministry of Finance in collaboration with the Ministry of Culture as part of a campaign to raise the cultural budget.

≥ “A low cultural budget restricts Israeli art and creativity. As a result of price increases, higher salaries, energy, water, fuel, etc., and as new players enter the arena and receive disproportionate government funding, the amount of money that is being invested in original and unique productions is decreasing. At a time when expenses are rising, independent income is dropping, and financial support is dwindling, cultural institutions are focusing most of their efforts on surviving. In a situation like this, nobody is willing to take artistic chances, as one failed production could lead to bankruptcy. As a result, Israeli culture is becoming populist and even shallow”.

> A low cultural budget impairs the ability to present and platform Israeli culture and creativity, which currently lags behind the world. For years, cultural organizations and artists were invited to perform across the globe. Over time, international opportunities have increased exponentially and with them the number of invitations that are being issued, most of which cannot be enjoyed due to budgetary restrictions. The lack of funding for producing and staging art and culture impedes the quality and visibility of Israeli cultural institutions abroad, which, in turn, reduces the opportunities for networking, enrichment, and the development of an additional parallel discourse.

≥ A low cultural budget prohibits the development of creative institutions and organizations in the periphery. Currently, the majority of the cultural institutions are situated in the center of the country and culture tends to be “imported” from the center to the periphery. As a result, there is very little culture that is produced in the periphery, which is in stark contrast to the large number of people who live in those areas. We believe that with a larger cultural budget it would be possible to open and run cultural/creative institutions in the periphery which would enable different groups and sectors of the population to sound their voice in multiple frameworks.

≥ A low cultural budget does not allow for arts education. Currently, only about a third of the students in the state school system benefit from the national cultural basket for schools. Even those who are entitled to the subsidy, receive less than 51 NIS for every activity in which they participate. This means that the students can only attend

the cheapest performances. The activities are selected not according to quality but to price. We are raising a generation of children who have never been exposed to art that broadens the mind. Children without imagination, creativity, or the ability to think critically. Children whose dreams begin and end with the desire to be a “celebrity” or an “overnight star.”

≥ A low cultural budget leads to a creative brain drain. Due to the state of Israeli culture, Israeli artists seek out places where they can realize their artistic freedom of expression, places where they can make art that stands at the forefront of global artistic activity.

≥ A low cultural budget hinders the ability to record and preserve. When there is no money, these are the first areas to go. Consequently, we will leave no documented cultural heritage for the next generation. Like the Wandering Jew, we live in the here and now and neglect the past.

≥ A low cultural budget leads to low salaries for anyone working in the field of culture. When a cultural body has no money, artists are paid a paltry salary. Artists who are committed to remaining in the country are barely able to survive. For example, in repertory theaters, actor’s salaries, which were fixed through collective agreements, have not been updated since 2006, and independent artists who work in the fringe earn less than the minimum wage.

≥ A low cultural budget means that there is no funding for independent artists. In Israel, many artists are officially registered as such (actors, singers, writers, poets, painters, sculptors, potters, directors, screenwriters, and others). In many cases, their income does not reflect their talent or the contribution they make to the art world; rather, the state has not made any suitable provisions for them, and the existing options are insufficient and under supported. In addition, the state has no functioning framework to deal with the special situation of artists whose income may alter dramatically from year to year (for example, helping to assess how much income tax they should pay). Therefore, the artist’s main occupation is trying to ensure financial survival. There is a desperate need for alternative models (such as film foundations to support independent film makers, creative centers in the periphery that can provide artists with seed funding for creative projects, or the publication of poetry books etc.), which will ensure a dignified living for independent artists and enable them to work in their chosen fields.

But perhaps most importantly, a low cultural budget reflects more than anything what the state thinks about art and culture: how prominent a

role it plays in the government's overall cultural, educational, and social vision; how committed the state is to its citizens' right to enjoy a rich cultural life; and to what extent the government believes that its citizens are entitled to devote themselves to intellectual and creative pursuits and to self-expression.

Unfortunately, art and culture are the lowest priority in Israel. They are eschewed both in budgetary and real terms, and to no lesser degree, by the government. The Ministry of Culture is an unwanted consolation prize for ministers who have no interest in it.

For the man or woman in the street, this is a message, a sign, a billboard placed in full view by the government, announcing that art is of no importance and that there is no need to make art or culture of any kind, to provide arts education, to study art, or to even consume art. Art, in all its forms, is superfluous.

This section examines the governments investment in art education. It outlines the sharp and significant decline in its per capita investment and shows how the Ministry of Education views the arts as superfluous and expendable. It also highlights the fact that the arts are no longer part of the Israel's core curriculum.

ARTS EDUCATION IN ISRAEL

In 2015 the Ministry of Education published a document entitled, "Israeli Culture in Visual Art – A Proposal for Interdisciplinary Education: Jewish Art and Culture"¹² which stated:

"Art is one of the most effective ways of closing the gaps between students who live in the here and now and their ancestors, as it is, by its very nature, a bridge between the artist as an individual and the society in which they live and work. By developing an understanding of what motivates an artist to create through personal and contemporary interpretation, students learn to appreciate different approaches to culture, to practice various types of analysis, to grapple with critical and comparative thinking, and to express different positions and opinions. All of these, we hope, lead to a more profound understanding of subjects and issues relating to Israeli culture and encourage personal creativity that will hopefully unfold in artistic workshops."¹³

Art enriches self-knowledge and the understanding of the "other." Studies carried out since the 1960s have shown that critical observation of visual images combined with personal creativity enhance research skills, problem solving, and creative thinking. The acquirement of tools with which to view the visual texts that surround us is critical at a time when a third of the average young person's time is spent in front of screens that are flooded with images (television, computer, mobile phones, etc).

Once a child has acquired the tools for critical observation, it is important to create spaces within which they can respond, create, and imagine. Creativity with different materials, a range of skills and techniques, and a variety of media, which takes place following observation and research, facilitates the expression of various ideas and positions and gives students confidence in their ability to handle problems and find solutions. Observing artworks in a group or creating art in a team enables students to experience collaboration and listening to the other, develops a culture of respect and empathy for other people, and contributes to a feeling of belonging and connection to the human race."¹⁴

12. http://iritrabinowits.com/wp-content/uploads/2015/01/tarbutisraelarthoveret_internet.pdf

13. Ibid., p.5.

14. Ibid., p.10.

The contribution of arts education does not end, of course, with the reasons outlined in the document quoted above. Additional benefits include critical thinking, the honing of motor skills, assistance in formulating national and local self-identity, and the accumulative advantages of exposure to artistic creativity and artistic language from a young age.

In a position paper entitled, “Open Perspectives or Closed Perspectives: The Importance of Arts Education,” which was published by the Kibbutzim College of Education, Technology and the Arts for the 7th Tel Aviv-Yafo conference on advanced learning in May 2012, the critical importance of arts education was thus addressed:

“Education is a means of ethical development of individuals and society. The ethical development of individuals is dependent upon their ability to think independently which requires self-awareness and social awareness. Art fosters and expands the ability to listen, think, and carry out unique actions that are important for humanity and its development. It is thus imperative that art be considered a key element of a child’s basic education from kindergarten to high school and that artistic streams are recognized as vital tools in the development of a rich social and culture life in Israel.”¹⁵

And indeed, fine arts, music, dance, and drama were formerly part of the educational curriculum in Israel, and national subsidized programs ensured that Israeli children were exposed, during school hours, to performances by the best creative bodies in the country. Today, however, funding has been reduced, and there has been a significant deterioration in the attitude toward and investment in the arts.

Over the last decade, the Ministry of Education has made a clear distinction between what it considers core educational subjects and supplementary subjects. “One of the direct results of this policy has been the almost complete sidelining of education in the arts.”¹⁶ Arts education in Israel is now classified as the third least important field of education or, put more simply, arts education has been relegated to the bottom of the pile and is now categorized as “enrichment studies.”

Today’s educational system is based more on economic and political considerations and less on educational processes to

15. <http://www.smkb.ac.il/educational-thought/ert-education>

16. Dorit Barachana-Lorand, “Bread and Fun: The Ministry of Education’s Policy on Art Studies” Appendix 1 to a Position Paper for the 7th Tel Aviv Conference on Advanced Education, Lag BaOmer, 2012.

develop the ethical character of the individual and society. The subjects that are being encouraged are those that it is believed will provide the biggest financial return for individuals and society to the point of neglecting or even eliminating the subjects that are not expected to achieve this goal.

This process of de-humanization of the individual and society results in the ethical degeneration of the individual and the vulgarization of society. In order to escape this vicious cycle it is necessary to understand that an individual’s ethical development is the most important educational goal and that this cannot be achieved by just following orders from above or be reduced to quantitative indices.

Categorizing arts education in this way reduces them to the inferior status of “entertainment,” to something with which to break the arduous routine of more serious studies—a “light break.”

The categorization of arts education as “enrichment” means that, in today’s economic reality, it has become the sole domain of children whose parents have the means to provide them with extracurricular studies. Seeing art as “enrichment” has led to the reduction in the number of hours that it is taught and a decline in the quality of the art teachers who, by virtue of the fact that they are contract employees, have a lower status.

“Currently, the accepted premise that education in the arts is beneficial for society has become an intrinsic component of the educational systems in developed countries. According to a recent comprehensive study sponsored by the Bank of Israel, Israel is at the bottom of the table in terms of the number of hours that are dedicated to arts education compared to other developed countries. This is even more disturbing when one considers the fact that the total number of school hours in Israel’s elementary school system is among the highest of the OECD countries”.

Table D2: Number of Compulsory Teaching Hours for Children Aged 9–11 According to Subject: Israel and Selected OECD Member Countries, 2009 (each lessons lasts 60 minutes).¹⁷

	Finl-and	S. Korea	Den-mark	Japan	Ger-many	Nor-way	Spain	Greece	Italy	Port-ugal	Holl-and	Aust-ria	France	OECD average (1)	Israel (Acc. to diff. criteria)		
															OECD	Education Ministry Guidelines	
																Jewish	Not Jewish
Total	16.8	16.7	19.1	19.4	19.9	19.9	22.2	22.6	23.4	23.5	23.5	24.0	24.2	20.5	27.0	25.3	25.3
Mother tongue	3.5	3.4	5.0	3.7	3.3	4.7	5.0	5.3	5.1	4.9	7.5	5.8	7.2	4.6	5.8	2.4	2.4
Foreign language	1.5	0.9	1.7	0.0	2.0	1.6	2.9	3.1	3.0	1.7	0.3	1.9	2.2	1.8	3.0	2.4	4.8
Maths	3.0	2.3	3.1	2.8	2.8	3.2	3.7	2.9	3.9	4.1	4.4	3.8	4.5	3.4	4.5	4.0	4.0
Science & Technology	1.7	2.1	1.4	1.7	1.6	1.5	1.9	1.4	2.4	1.4	1.3	2.5	2.0	2.1	2.8	1.6	1.6
Social Sciences	0.4	1.7	1.0	1.7	1.1	1.8	1.9	3.6	2.6	2.5	1.3	0.6	2.7	1.8	2.8	2.4	2.4
Religion	0.9	0.0	0.7	0.0	1.2	1.7	0.0	1.4	1.4	0.0	1.1	1.9	0.0	0.8	3.1	1.6	1.6
Art	3.2	2.3	3.8	2.0	2.8	3.0	2.3	1.7	3.3	2.8	2.2	4.4	2.2	2.3	1.3	1.6	1.6
Other	2.5	4.9	2.4	7.4	4.9	2.4	4.5	3.1	1.6	6.1	5.4	3.1	3.4	3.7	4.2	9.3	6.9
Number of annual study hours	38	40	42	40	40	38	37	36	39	37	40	38	35	38	37		

Once again, as we saw with budgeting for the arts, Israel is lagging far behind most of the OECD member countries with regard to the number of teaching hours per subject; wealthy countries like Finland or Denmark allocate 2 or even 2.5 times more hours than Israel.

However, we should not only relate to the importance of arts education for children but also for adults who experienced art and experimented with it as children:

17. Source: Education at a Glance 2011 (Table D4.1, Table D1 2a, Table D1.1), OECD-OECD (2011), Israel (Education Ministry)

Arts education should be part of the basic educational framework for every child and not considered a luxury, an extra-curricular activity that complements the school curriculum, a subject that is only for those who have the resources (“grey education”) and can afford it, or even a subject that is reserved for the chosen few with special talent. The understanding of the importance of arts education is not in order to turn schools into vocational training centers but rather into a place that sets the tone for a country whose residents enjoy a substantive social and cultural life. Arts education contributes greatly to the development of human qualities such as independent thinking, good moral judgment, and an aesthetic eye.”¹⁸

Unfortunately, a generation has grown up in Israel without sufficient access to arts education. The little exposure they have had to this field is considered a respite from their academic routine, and they therefore consider it superfluous. In some cases, the desire to cut down on costs means that students are exposed to inferior or extremely narrow culture, and many classes are crammed into small venues to enable the cheapest performances.

Bodies that campaigned in the past for arts education have changed their focus or been closed down. “Art for the people”, which played an important and historic role for years in arts education in both the periphery and the center of the country, has been closed for the last decade due to public pressure. The national school’s culture basket, which was also very significant in the exposure of children and young people to artworks, began working in a different framework under the current government and has undergone great changes.

18. Taken from the content portal of the Mofet Institute, Shai Frogal, Dorit Barchana-Lorand, Michal Levy-Keren, and Sigal Barkai, "On the Importance Education in the Arts," Hed Hinuch 5 (April 2012): 46-47.

THE GOVERNMENT'S ATTITUDE TOWARD THE ARTS

This section deals with the relationship between the current regime and the arts. It delineates the current government attempts to silence artists and the cuts that have been made to the budgets of anyone who dares to challenge the party line.

Over the past few years it seems as if the Israeli government has been trying to widen and deepen the cracks in Israeli society rather than closing them. It attacks the arts instead of embracing them, and we have recently witnessed increasing intolerance for minority views and restrictions in freedom of speech that is being encouraged by the government.

It sometimes appears as if the current government is spearheading and manipulating the growing polarization of Israeli society, encouraging a witch hunt, McCarthyism, and the silencing of artists, and turning a blind eye or worse when artists and their artworks are tyrannized by the masses in public space and on social media.

The overarching message that the current government seems to be conveying is one of intolerance for humanistic ideas that promote human rights, the expression of alternative opinions to those of the governing institutions, criticisms of current policies, and freedom of speech.

A year after taking up her position, an interview with Minister of Culture Miri Regev was published in Yisrael HaYom (a daily Israeli newspaper) entitled: "You Will Not Dictate to Me What Is or Isn't Right."¹⁹ The "you" that the culture minister was referring to was the community of artists, creators, and art consumers. Through repeated, stubborn, and consistent use of militant terminology, Regev, as a representative of the current regime, has attempted to split, exclude, cleave, open rifts, and divide the people into "you" and "us."

Additional statements by Regev, such as, "Next year the Tel Aviv cultural institutions are going to really feel the pain,"²⁰ even led members of the artistic associations to file an official complaint to the police citing incitement and threatening behavior.²¹ Creators and artists argued that the "threatening atmosphere, governmental abuse, incitement, ridicule, and contempt that the Ministry of Culture exhibits toward Israel's cultural community has to stop." One of them further stated: "her incitement against artists in general and Tel Aviv artists and cultural institutions in particular, is dangerous and could lead to violence and bloodshed. I

19. <http://www.israelhayom.co.il/article/313067>

20. <https://www.haaretz.co.il/gallery/1.4239791>

21. <https://www.haaretz.co.il/gallery/1.4239791>

personally feel threatened and therefore turned to the only body in the State of Israel that can protect me and my colleagues, the police."²²

An additional difficulty that the art world is being forced to contend with is the delegitimization of any criticism of the government or its leaders – be it artistic or political. Artists who dare to criticize the current regime, regardless of whether it is through a poem, prose, or academic paper, are frequently treated like traitors, anti-Zionists, or Israel haters and are publicly denounced. In today's Israel it is not uncommon to feel that you are being silenced, denied freedom of speech, oppressed, accused, shamed, or subject to campaigns that sully the name of artists and artistic institutions that express an alternative opinion.

And, to add insult to injury, the Ministry of Culture is doing its best to impose its interpretation of what constitutes artistic freedom, by interfering in decisions regarding the artistic repertoires, types of audience, and location of the performances. The Ministry of Culture has tried on numerous occasions to dictate what art is legitimate and to influence the artistic content of cultural organizations and has even threatened to cut funding for any artistic body that does not tow the party line.²³ They have even published criteria that, if unheeded, could result in the cutting of the government's already meagre cultural budget. These criteria are considered by the majority of artists an unjustifiable intervention in artistic content and a violation of freedom of speech; works of art are open to a wide range of interpretation, and the allegorical or symbolic use of images and ideas does not necessarily equate rejection.

Does the Ministry of Culture have the right to intervene in the artistic content that it funds? In law professor Menachem Mautner's²⁴ fascinating article, "State Support for the Arts with No Involvement in the Content," which was published by the Israeli branch of the ICON-S blog,²⁵ he responds with a resounding no:

"Since taking up her position, the minister [Miri Regev] has issued statements that prove repeatedly that she believes that the funding that is provided by the ministry she heads (which is not hers but the tax payers whom she loyally serves) gives her

22. See name

23. <https://www.haaretz.co.il/gallery/1.4239791>

24. <http://www.smkb.ac.il/educational-thought/ert-education>

25. <https://israeliconstitutionalism.wordpress.com/2017/06/23/%D7%AA%D7%9E%D7%99%D7%9B%D7%AA-%D7%94%D7%9E%D7%93%D7%99%D7%A0%D7%94-%D7%91%D7%90%D7%9E%D7%A0%D7%95%D7%99%D7%95%D7%AA-%D7%91%D7%9C%D7%90-%D7%9C%D7%94%D7%AA%D7%A2%D7%A8%D7%91-%D7%91%D7%AA%D7%9B%D7%A0/>

the right to involve herself in artistic content. On this issue the minister is wrong, and I cannot agree with her”.

When she took up the position, the minister stated that, “if there is a need for censorship, I will censor,” and “I will play no part in the sully of the image of Israel and the IDF.” Since then, there is barely a week in which the minister has not issued a statement or sometimes even taken action in the spirit of these statements.

Mautner further lists a series of the most significant cases (which has lengthened since the publication of the article) in which Regev has intervened in artistic freedom of speech and content. He ends by stating: “What happens in other liberal countries? The answer is that they all fund the arts but take great pains to make a clear distinction between the authority to fund the arts on the one hand and the authority to determine artistic content on the other hand.”²⁶

The most striking examples of the ministry’s attempts to intervene and censor artistic content were the series of events that took place in the Jaffa Theater – a Stage for Arab Hebrew Culture. The theater hosted an event which reenacted the legal process leading up to the charges of incitement that were filed against Israeli poet Doreen Tatour, who wrote a poem criticizing the Israeli occupation and was, as a result, arrested and charged with supporting terrorism.²⁷ Following this event in support of the artist and in response to the pressure that was exerted by the Minister of Culture, the theater’s director was summoned to a hearing at the Finance Ministry in which the Ministry of Culture called for the theater’s funding to be rescinded.²⁸ The Finance Ministry’s unprecedented ruling on the issue determined that it is permissible to reduce the theater’s funding due to its violation of the Nakba Law. The final decision will be announced after the publication of this guide and will be subject to a hearing and the subsequent approval of the Minister of Finance.

In light of this intervention in the theater’s artistic programming, 120 people comprising members of the theater world, poets, and artists held a demonstration in solidarity with the Jaffa Theater which received extensive media coverage. During the demonstration, which was held under the heading, “We Will Not Leave the Stage,” the following statement, among others, was made:

“Freedom of speech and thought are one and the same thing and cannot be separated. A thought that cannot be expressed has no

26. <https://www.makorrishon.co.il/nrg/online/1/ART2/891/594.html?hp=1&cat=404&loc=1>

27. <https://www.i24news.tv/en/tv/replay/crossroads/x5zwi70>

28. <https://www.makorrishon.co.il/nrg/online/1/ART2/891/594.html?hp=1&cat=404&loc=1>

meaning and cannot break out of the thinking person and into the world.”²⁹

The Ministry of Culture does not limit itself to threats and to withholding funding but also attempts to cancel events that do not comply with the current regime’s world view. This includes cutting the funding of artistic organization that will not declare their willingness to perform in Judea and Samaria.

Igal Azarati, the director of the Jaffa Theater, stated:

The most ominous thing that has happened is self-censorship.... This is the government’s greatest victory. Because it is influential. Any opinion that opposes the government is delegitimized. Although our case is a test case, artists and creators now think twice before submitting a proposal. Self-censorship is the real danger.

It is worth including David Grossman’s refined and intelligent thoughts on this same subject, which he shared in a speech at the Lincoln Center at a reception following the premiere of *To the End of the Land* in the presence of the Minister of Culture:³⁰

“Theater and art are so important for society, and they should be listened to and protected with great care. Sometimes I feel like a person who has lost one of his senses, who has lost his ability to see, who has been blinded and has developed his sense of hearing in compensation – so too Israel. Because we are so stuck, we are so closed, we are incapable of shifting our most basic assumption and changing it. Israel has tragically created a metaphorical organ known as art, literature, cinema, and theater”.

Sometimes you demand loyalty from artists and cultural figures. I think this is a mistake. You cannot demand this of artists, and you certainly cannot demand this from a party political perspective. Artists are loyal in the deepest sense to the culture and heritage of their people, because they insist on nuances and are committed to complexities. They are also committed to a

29. Ibid

30. <https://timeout.co.il/%D7%AA%D7%A8%D7%91%D7%95%D7%AA/%D7%AA%D7%99%D7%90%D7%98%D7%A8%D7%95%D7%9F-%D7%9E%D7%97%D7%95%D7%9C/%D7%92%D7%A8%D7%95%D7%A1%D7%9E%D7%9F-%D7%95%D7%A8%D7%92%D7%91-%D7%90%D7%99%D7%A9%D7%94-%D7%91%D7%95%D7%A8%D7%97%D7%AA-%D7%9E%D7%91%D7%A9%D7%95%D7%A8%D7%94>

different way of viewing reality, through the cracks, hesitations, and question marks. This is our place, this is where we belong. It is good for the country, it is good for the lives of Israeli citizens. I will remind you that political reality is sometimes too narrow and shallow to be able to understand all of the complexities of our lives.

It is important that you, as the Minister of Culture, support and facilitate every artistic platform. Without threats and without limitations. That you allow us to do what we know how to do best, which is to paint a multilayered picture with all of its internal contradictions and with all of the uncertainties that we all have. And by so doing, allow us to display our loyalty. And this, from my perspective, seems to be under threat, as it is being exploited so badly by the current regime. But we can be loyal in the deepest possible sense to the big story, the truly big story, of Israel, which for me is one of the biggest stories in history – the return of the Jewish people to their land. And this is your duty, Miri Regev, to allow this. This is the most important task that you have been entrusted with. And for this, we need your loyalty.”

“THE SITUATION” IN ISRAEL

In the summer of 2017 David Grossman (who was awarded the 2017 Man Booker International Prize and the Israel prize in literature) composed the words to a song entitled, “The Situation.” Following are some of its chilling verses:

Inside the sealed bubble that we call “the situation,” two wrestlers stand, arms locked, exhausted, both desperate and both right – Oh, so right, so right there’s no light inside the bubble.
Might is right inside the bubble.
It’s our destiny, called “the situation” – Don’t breathe, not even once, not with both lungs.
Don’t ever be free, don’t really be.

*

We can never have our lives, If they do not have their lives.
They can never have their lives, If we do not have our lives.

*

Quick to despair, we turn and run from rumors of a chance, from word of hope.
But the candies of war – the enmity, the hatred, the revenge – they want to taste them again and again, the frenzied children of catastrophe. They never tire, they keep embracing death as a way of life.

*

To want, to want – I dare to want, I still recall (but less and less) what it’s like to want, to hope, to yearn, and to believe we can still write this story differently.
To believe that I will yet be a free man, a free people, in my country, in my home, inside my soul.

*

I want to raise children in the light, so that their shadow falls on no one, so that they never know the darkness of occupation and of terror. In the light, I want them.
In the light, in the weary, blemished beauty of the day-to-day.
In the gentle glow of the future.
In the light, I want them in the light, with the full, open breath of returning to life after a war.

In the press release the artists who composed and performed the song – Yoni Rechter, Sha’anah Streett HaDag Nahash, Berry Sakharof and Daniel Zamir- wrote:

“What is this song about? The social and political situation we live in, in the State of Israel, with a clear but not necessarily obvious reference to the need to reach an agreement with the Palestinians.

Hearts have hardened in the face of endless commentaries and demonstrations. We have grown deaf. A new language has come into being, a conflictual language, one that is hollow. We thought perhaps a song would help, would move the souls that have been trapped in the sealed bubble of “the situation.” We wrote, we composed, we weaved constellations, we enlisted friends, and we kept telling ourselves that this despair is a luxury we cannot afford. We hummed: “We can never have our lives, if they do not have their lives.”

The more we created, the more we felt a shift within ourselves, that we do not need to become addicted to despair, we can become devoted to hope. Small but realistic and on a human scale. A hope that can be sung in Arabic and in Hebrew. As in the consoling words of Prophet Isaiah, who promises that in the new land that will be built, the youngest shall die a hundred years old; and of our own humble wish to raise our children in the light, so that their shadow is cast on no one: “In the light I want them, in the light.”

The song and the comments by the artists capture the mood and the prevailing atmosphere in Israel today. There is a feeling that now, more than ever, we need artists, creators, and cultural institutions. The messages will emanate from them. Because the artists are the contemporary prophets, they are the chief activists. They have a heightened sense of reality, and as individuals who are loyal to their art, they must sound their voices.

But what is “the situation” that Grossman refers to in his lyrics? What is so special about the socio-political climate that has prevailed in Israel for the last decade? Can we find evidence of its existence and not just rely on a gut feeling? Can art really highlight it and offer an alternative?

The underlying premise of this guide is that, due to a wide range of circumstances, Israeli society in the twenty-first century is a divided society in which some of the sectors neither know nor recognize the rights of the “others” who live alongside them. The multicultural revolution fractured society, left many parts of it feeling disenfranchised or underrepresented, and resulted in far-reaching demographic changes and divisive trends that are prevalent in large sections of the political infrastructure and an increasingly extremist social and educational

climate. All these have created an environment in which values such as tolerance, acceptance of the “other,” and openness – values discussed in Part one as the most important benefits of the arts – have been silenced and outlawed.

In the introduction to a manual entitled, “Education for Shared Living: How Do We Go About It?,”³¹ published in November 2016 by the Center for Educational Technology and the Education for Shared Living Forum, the basic premise of the entire guide was thus encapsulated:

“We all want to live in a peaceful and secure society that is pleasant to be in. A society in which everybody feels comfortable and safe regardless of their religion or gender. A society that embraces the different groups that live within it, celebrates diversity, and does not see multiculturalism as an obstacle or challenge.

But not only is Israeli society divided, it is also riddled with fissures and intergroup friction and overshadowed by an ongoing conflict between Israel and the Palestinians, between Israel and some of its neighboring states, between its Jewish and Arab populations. These groups sometimes live side by side and sometimes together, sometimes as friends but sometimes with fear and suspicion. Violent outbursts are an integral part of the conflict, and the victims on both sides compound the mutual hostility.

The history of the establishment of the state and the different perceptions of the events that took place, the lack of social equality, and a situation in which each side is convinced that the other side is the aggressor and that their side is likely to be attacked or victimized, it is hard to educate for shared living. In situations like these, people vacillate between the daily need to interact and get along with the “other,” the demands of remaining loyal to a national collective, and the desire to impose boundaries that map out divisions and differences.”³²

The manual goes on to say:

“The Israeli education system reinforces this lack of unity between different social groups: secular state education, religious state education, and the Arab school system – each group studies

31. http://storage.cet.ac.il/Civics/PublicFiles/Files/%D7%9E%D7%93%D7%A8%D7%99%D7%9A_%D7%92%D7%A8%D7%A1%D7%94_%D7%90%D7%97%D7%A8%D7%95%D7%A0%D7%94.pdf

32. Name, p.5.

separately, and they almost never meet...this separation and lack of equality generates tensions and prejudices which are expressed, among others ways, via social and traditional media, where they create a volatile, extremist, and sometimes even violent atmosphere. In such a reality, it is not easy for teachers to teach tolerance, respect, and acceptance of the other or to prepare the students for life in a shared, equal, and multicultural society and meetings with communities and groups that they will inevitably encounter during their lifetime as neighbors, in the public domain, at university, or in the workplace.

Educators witness racism in the classroom and highlight the difficulties they experience when trying to teach democratic values such as equality, pluralism, and minority rights or when dealing with controversial subjects. In addition to the natural tendency of adolescents to a dichotomous, black and white perception of reality, they are also exposed to extremist statements by public figures through the media, to “news” on social media that emphasizes the negative aspects of reality or proffers half-truths, and to racist and negative “talkbacks.”³³

33. <https://www.haaretz.co.il/news/education/1.4051303>



The most telling analysis of the recent nature of Israeli society was provided by President Reuven Rivlin in his speech entitled "The New Israeli Order," which he delivered at the Herzliya Conference in 2015. In this brilliant speech, Rivlin warned against the crumbling of Israeli society in the face of demographic and divisive trends between Israel's different groups: ultra-orthodox, Arab, national-religious, and secular.

The following is an extract of the President's vision as it appears on the presidential website under the heading: "Israeli Hope."³⁴

The "new Israeli order" is not an apocalyptic prophecy. It is the reality. A reality, that can already be seen in the composition of the first grade classes in the Israeli education system. In the 1990s... Israeli society was composed of a clear and coherent Zionist majority with three minorities at its side: a national-religious minority, an Arab minority, and a Ultra-orthodox (Haredi) minority. Although this pattern remains frozen in the minds of much of the Israeli public, in the press, in the political system, all the while, the reality has totally changed....But one thing is clear, the demographic processes that are reshaping Israeli society have in fact created "a new Israeli order," an order in which there are no longer a clear majority and clear minorities. An order in which Israeli society is composed of four sectors, or, if you will, four central "tribes," essentially different from one another and growing closer in size. Whether we like it or not, the make-up of the "stakeholders" of Israeli society, and of the State of Israel, is changing in front of our eyes.

Whenever I describe this distribution, I am always asked: "and what about the distribution between Ashkenazi and Sephardi Jews?" Between Left and Right? Periphery and center? Rich and poor? Are these not dividing lines that segment and tear apart Israeli society? And the answer is, of course they are. Those dividing lines unfortunately exist – within each of the population sectors, and through all of them together – and they must be addressed and dealt with. However, in contrast to those divisions, it is the distribution into four principal tribes that make up Israeli society, that reveals its basic structure; a structure that we shall never have the ability or the power to blur or erase; a

34. http://www.president.gov.il/English/ThePresident/Speeches/Pages/news_070615_01.aspx

structure, that for many of us, is perceived as a threat – to the secular-liberal character of the State of Israel on the one hand; and to the Zionist enterprise on the other.

Rivlin goes on to say:

"Will this be a secular, liberal state, Jewish and democratic? Will it be a state based on Jewish religious law? Or a religious democratic state? Will it be a state of all its citizens, of all its national ethnic groups? Tribe, by tribe, by tribe, by tribe.

Similarly, each tribe has its own media platforms, newspapers they read, the television channels they watch. Each tribe also has its own towns. Tel Aviv is the town of one tribe, just as Umm el Fahm is the town of another, as is Efrat, and Bnei Brak. Each represents the town of a different tribe. In the State of Israel the basic systems that form people's consciousness are tribal and separate, and will most likely remain so....

We must examine the social and moral implications of the "new Israeli order." We must ask ourselves honestly, what is common to all these population sectors? Do we have a shared civil language, a shared ethos? Do we share a common denominator of values with the power to link all these sectors together in the Jewish and democratic State of Israel?...

Whoever is not willing to ask these questions today is not more or less of a Zionist or a Nationalist, but one who is ignoring the most significant challenge put before the Zionist enterprise today. If we desire to live with the vision of a Jewish and democratic state as our life's dream and our heart's desire, then we need to look bravely at this reality. This should be done together, out of a deep commitment to find the answers to these questions, out of a readiness to draw together all the tribes of Israel, with a shared vision of Israeli hope.

Ladies and gentlemen, the "new Israeli order" now requires us to abandon the accepted view of a majority and minorities, and move to a new concept of partnership between the various population sectors in our society. Clarification of the essence of that partnership is the task of all of Israeli society.



In the first half of this part, the full extent of the challenge was presented: the arts are suffering from severe underfunding; the government as a whole and the Ministry of Culture in particular threaten freedom of speech and creativity; and a threat hangs continually over anyone who opposes the current party line. Israeli society is now more divided than ever, and the increasing polarization of Israel's four tribes is painfully obvious.

However, since the dawn of history, it is the arts, more than anything, that has been able to pinpoint potential in the throes of despair, and it is the arts that tend to be the harbingers of change. And now more than ever, at this time of crisis and disintegration, anyone who is concerned about the fate of Israeli society and is trying to improve it cannot relate to the arts as a luxury. As exemplified in Part one, the arts can effect change. They generate effective results for society, culture, and the economy, and because they derive from a different and unexpected place, they have the power to impact Israeli society in a real way.

This section describes the strengthening of the relationship between Israeli and Jewish art and states that all art that is produced by the Jewish majority in Israel is Jewish art. It also argues that this is how the world views art that is produced in Israel.

Even before the State of Israel was established, Jewish communities, especially the American Jewish community, recognized and understood the importance of cultural institutions as a means of strengthening the fledgling state. Thanks to the generous contributions of Jewish philanthropists, cultural institutions were established that created and performed works of art that are still the pillars of contemporary Israeli culture. Such examples include: the Bezalel Academy of Art and Design, the Habimah National Theater, the Tel Aviv Museum of Art, the Israeli Opera, the Eretz Israel Orchestra (now known as the Israel Philharmonic Orchestra), and the Hebrew Writers Association.

These central creative institutions are a fundamental element of all nations in general and the Jewish people in particular. Local creativity, shaped by the bodies that incorporate it, expose the DNA of human society. In Israeli society, which is predominantly Jewish, these bodies provide a platform for creativity in the Hebrew language, the language of the bible, and thus, reveal the very fingerprint of our identity as Jews.

The culture that is produced in Israel is the seal of generations of Jews, a seal that will be preserved in the archives and document our lives, the same seal that may one day be discovered in archeological excavations and will always be identified with the Jewish culture that unfolded here, here in the land of Israel, and now in the State of Israel.

And now with a quick leap to our contemporary lives, in April 2017, as part of the Independence Day celebrations for the 69th anniversary of the State of Israel, the Haaretz newspaper reported that the population of Israel, which stood at 8.68 million, was ten times higher than at the time of the establishment of the state. The same article reported that according to the Central Bureau of Statistics, 75% of the population is Jewish (approximately 6.5 million people), as determined by the official criteria of the Chief Rabbinate. Thus, according to even this roughest possible estimate, more than half of the world's Jewish population lives and works in Israel.³⁵

In April 2006, Haaretz published a survey by the Central Bureau of Statistics,³⁶ carried out between 2002 and 2004, which stated that 81% of the Israeli population defined themselves as Jewish. This self-definition was based not on Jewish religious law but on the way the individual perceives themselves,

35. <https://www.haaretz.co.il/news/education/1.4051303>

36. <https://www.haaretz.co.il/misc/1.1097702>

or in other words, their personal choice, education, or inclination. This survey also indicated that 56% of Israeli Jews aged 20 or above defined themselves as religious, while only 44% described themselves as secular.

Thus, there is not just a Jewish majority in Israel, but most of the Jews who live in the country are also bound in some way to Jewish tradition. Does this therefore mean that the art made in Israel should be defined as “Jewish art?” Regarding the art that is created by artists who belong to the 56% that define themselves as religious, the answer almost goes without saying. But what about the other 44% that define themselves as secular?

In the post-modern reality, and especially in Israel's current reality, it is abundantly clear that Jewish creativity is not reserved for those who observe Jewish law or wear a yarmulke. Anyone who defines themselves as a Jew, who was born and raised in Israel, who grew up in frameworks that even if defined as secular are in essence Jewish. The self-definition of an individual as a “secular Jew” also spans a very wide spectrum, as the freedom today to define your own identity allows for a broad range of possibilities within the Jewish sector, a range that expands and blurs boundaries.

It is also important to consider the fact that the definition of Judaism is expanding in two directions: the secular perspective which is opening up to a non-rabbinical faith and is taking responsibility for being Jewish; and a religious perspective, which is opening up to the secular creativity and is more willing to experiment in the arts.

In Israel, as in Jewish communities abroad, the old categorizations of religious, traditional, and secular groups and communities are disappearing and being replaced by new, more flexible classifications of what it means to be Jewish. Creeping into these definitions of both secular and religious identities are phenomena that facilitate diversity, which have been taking a number of different directions over the last decade. Definitions such as “the new Haredi,” “pashranim” (a more flexible form of orthodoxy), “hardal” (national-religious Jews who lean toward Haredi ideology), “datlashim” (formerly religious people), “national-religious,” “dati torani (national-religious but more stringently observant), “dati light” (moderately religious), “dati shakuf” (religious people who don't want to be classified and consider themselves liberal), “dati liberali” (religious liberals), “hiloni hadash” (newly secular) are replacing the more narrow traditional categorizations. Thus, for example, the Ministry of Education recently recognized new educational stream known as “integrative education,”³⁷ in which religious and secular children learn together in integrated kindergartens and schools.³⁸

37. <http://www.ynet.co.il/articles/0,7340,L-3568668,00.html>

38. <http://www.mako.co.il/home-family-kids/education/Article-c4c3d17b5b6e241006.htm>

The blurring of these traditional boundaries has led to new phenomena such as: ultra-orthodox (Haredi)m who live in secular kibbutzim, members of the LGBT community who live in religious settlements, secular and religious Jews who work together on joint projects, religious Jews who study or are active in secular frameworks, secular Jews who take part in faith-based, traditional, ceremonial, or educational activities for Jewish renewal. In a tolerant society this integration enriches both communities, which is even more significant when it relates to artists, creators, and artworks that bring about social change and which, in turn, generate a more open, tolerant, enabling, and flexible society that is in dialogue with the “other.”

Artists, like prophets, are ahead of their time. Their sensitivity helps them to identify societal shifts that could lead to a better reality. And indeed, artists, their work, and the exposure to their work have played an important part in the recent coming together of Israel’s secular and religious communities. The local art scene has opened up new opportunities with greater flexibility in which boundary dissolves from both the religious and secular communities are working together. Both sides are responsible for this new relationship which is cemented by newly-religious artists.

Newly-religious artists, such as the late Meir Banai, Shuli Rand, Yosef Ozer, Shai Azoulay and others, are or were very involved in all that pertains to art and faith and in trying to combine theoretically secular creativity with Judaism. Even artists who define themselves as secular have shown a greater interest in Jewish thought and literature over the past few years. It is enough to listen to Berry Sakharof and Rea Mochiach’s song, “Shalom Lecha Dodi”, Omer Adam’s “Shir Lema’a lot” or “Adon Haselichot,” Shlomo Artzi’s “And the Truth,” for example, in order to understand that, as secular singer Kobi Oz said: “In Israel, there is no such thing any more as the atheist secular, certainly not within the artistic community.”³⁹ Even religious artists who have penetrated the heart of the “secular” artistic discourse, such as Yair Orbach, Sarah Blau, Eliaz Cohen, and Yonatan Razel, contribute to the connection and diffusion that has developed in Israeli art. In such a reality, the historical divisions that split Jewish art into two – secular art that is made in Israel and Jewish art that is made in the Diaspora or by observant Jews – have become blurred.

The wider world also perceives the art made in Israel as Jewish art even if the artist is secular. Yale University, for example, purchased the estate and works of Yehuda Amichai because they believed he was an important Jewish poet who wrote at historic moments such as the creation of the

39. <http://www.zionistarchives.org.il/datelist/Pages/Agnon.aspx>

State of Israel and its beginnings, even though he was secular.⁴⁰ When Shai Agnon received the Nobel Prize for Literature,⁴¹ so too did Jewish literature. When the British newspaper The Guardian reported the decision to award David Grossman the Man Booker Prize,⁴² the ensuing online discussion was about Jewish humor and not Israeli humor, and the paper even had to remove anti-Semitic comments. And when secular Israeli choreographers like Ohad Naharin create works such as “Ehad Mi Yodeah” (a traditional song sung on Passover), there is little point asking whether this work that was created in secular Israel is a Jewish work.

However, it is important to clarify that although we define the art that is made in Israel as Jewish art, this does not mean that art made in Israel is not universal or that it is incapable of dealing with universal themes. The free press and cheap travel options of the last few years have opened up Israel’s creative scene to the world, and, as a result, more and more Israeli artists are succeeding abroad and are generating an open conversation between Jewish art and dominant trends in the international art world.

40. <https://news.walla.co.il/item/52768>

41. <http://www.zionistarchives.org.il/datelist/Pages/Agnon.aspx>

42. <https://www.calcalist.co.il/consumer/articles/0,7340,L-3715261,00.html>

This section reviews the ambassadorial role that Israeli art plays abroad. It highlights its ability to present the complexity and the lesser known phenomena that are occurring in Israel and the rest of the world. And it explores the capacity of the arts to bring together the Jewish world and Jewish creativity that is emerging from Israel.

THE ARTS AS A VACCINATION AGAINST BOYCOTT AND EXCLUSION

We have thus far established the strong and substantive connection developing between Jewish and Israeli art and stated our claim that Jewish art that is created within Israel can also convey universal values and be of great significance for anyone to whom the State of Israel and its residents are important. We now look to assert that the artists and the art that is made in Israel are crucial for connecting and providing an alternative to the phenomena of cultural closure, social rifts, and intercommunity tensions among the Jewish people.

Intercultural encounters that occur as a result of artistic events or activity could potentially shift opinions both within Israel and beyond its borders. Israeli art and culture can also be used as a tool for building identity and generating social change in the Jewish world. Joint artistic encounters between Israeli and Diaspora Jewry are critical to compounding a sense of identity and a feeling of belonging, which they strengthen, enrich, confirm, and ratify.

Artistic performances, concerts, dance performances, and theater all have great power. They unite audiences and rekindle a sense of common identity despite geographical disparities and differences in language and world outlook. These interactions also contribute to mutual identification with the “other,” and today, more than any other time, we need to create new connections and collaborations between members of the Diaspora communities and Israel that are based on the values that are intrinsic to the arts.

Multi-communal artistic workshops and creativity are also powerful tools. Youth from different communities who work together toward a common goal experience a closeness that is hard to achieve any other way. The basic requirements for group creativity, such as a play or any other kind of performance, are authenticity, the ability to listen and to take the other’s needs into account, tolerance, and collaboration. Creative workshops invite the participants to initiate a dialogue and allow the young participants to create strong and meaningful bonds while making art that will last, in some cases, throughout their lives.

An additional important component of exporting Israeli artists and art to the world is their significant and unique role in presenting multidisciplinary and multifaceted culture from Israel, while contending with pervasive phenomena like boycotts and exclusion from the international community that is the mission of organizations such as the BDS (Boycott, Divestment and Sanctions) movement.

The inclusion of Israeli artists in international festivals, conferences, and other art and cultural events throughout the world is vital, as their very presence generates and encourages dialogue and challenges boycott attempts and initially uncompromising prejudices. The global dissemination of the artworks themselves – books, theatrical performances, screenings, etc. – also plays a decisive role, as their inclusion in the international arena strengthens Israel’s status as a creative exporter and as a country with diverse opinions and creativity.

This need to present Israeli art to the world also reflects the need of Israeli artists and creators. Moving beyond Israel’s borders is a transformative experience. Israel is a small country that is sealed off from all sides, and for anyone who is born and raised in the country the need to travel abroad and break out of these oppressive borders is immense. The interaction with different cultures in which their work is exhibited opens the artists up to a wider world, enriches them, broadens their perspectives and knowledge, and enables new experiences.

Many countries in the Western world run cultural institutes whose function is to expose other countries to their nation’s art, for example, the British Council, the Institut Français, the German Goethe Institute, the Spanish Instituto Cervantes, the Polish Adam Mickiewicz Institute and others.

Thus far, the State of Israel has never established a similar institution despite the clear need. In the pre-state era, the Jewish Agency and the World Zionist Organization ensured that the world was exposed to the art and culture that was made in the Land of Israel. With the foundation of the State this role was handed over to the Foreign Ministry who established the Department for Cultural and Scientific Cooperation⁴³ which, with a paltry budget, tried its best to disseminate the art and culture that was produced in Israel to the rest of the world.

In September 2017, the Department for Cultural and Scientific Cooperation was transferred to the hasbara (public diplomacy) division of the Foreign Ministry, which led to the resignation of the head of the division, Rafi Gamzu. In an acerbic and highly critical letter entitled “Blessings and Concerns,” Gamzu expressed his concern that the transference of responsibility for cultural cooperation to the hasbara division was liable to harm Israel’s position in the free world and lead to hasbara needs coloring decisions as to what Israeli art should be sent beyond the country’s borders:

⁴³ http://mfa.gov.il/MFAHEB/AboutUs/Divisions/Public_Diplomacy/Pages/Kashtum.aspx

“Over the past few years, the perception of Israel as a member of the free world has taken a serious battering, and many of our friends in the world’s various cultural arenas have expressed their concern and fears to us. I hope that whoever is appointed to this position will be able to withstand the gusts of populist winds that are currently blowing and keep them from penetrating our decision-making and thus strengthen and maintain Israel’s position as a democracy that creates and exports high-quality, pluralistic, and vibrant art. This is our obligation as public servants and diplomats who are responsible for maintaining a dialogue with policy makers and the peoples of the world”.

Gamzu further warned against intervening in artistic content, tainting artistic and cultural produce, and manipulating them for specific political agendas:

“Wise and sometimes courageous decision-making has shown that the term “the only democracy in the Middle East” is a check that you can take to the bank. There is no doubt that the perception of Israel as a state that creates and exports high-quality culture, as a democracy that permits an open internal discourse that is not afraid of close examination and self-criticism, and as a country that encourages freedom of creative and artistic speech is what draws countries to us, helps them identify with us, and gains us entry to the international club of free democracies. It is no secret that recently this perception of Israel has been seriously undermined, and many of our friends and contacts in the world’s cultural arenas have expressed their concern and fears to us”.

It is impossible to underestimate the importance of sharing unmediated Israeli art with the world. Every place in the world where Israeli art is exhibited contributes significantly to pluralism and curtails the BDS movement by returning Israel to in its rightful place as a humanistic, ethical, and innovative country.

The actions taken by the BDS movement⁴⁴ seriously impede Israel’s ability to exhibit its art and to have it taken seriously. Creative and performative bodies throughout the world in festivals and cultural conferences avoid inviting Israeli artists and performers, sometimes as a precautionary measure to save themselves the trouble of dealing with demonstrations or threats that will be lodged against them by Palestinian boycott organizations. As a result, fewer and fewer Israeli artists are being invited to the present their work, and less and less Israeli art is being exhibited in international frameworks.

44. <https://www.haaretz.co.il/gallery/music/premium-1.3867407>

Sweet Water Canal, an exhibition supported by Asylum Arts



EXAMPLES ON THE GROUND





Taken from a performance by the Ebusu theater group, the first deaf ensemble in Israeli. Photographer: Yair Meyuhas.

In this next part of the guide we aim to provide a broad overview of the Israeli art scene and present some outstanding examples of its cultural riches.

This part outlines the comparative advantage of Israeli arts and provides examples of fascinating art projects that use art for social change.

It is important to point out here that this is in no way a full picture of the Israeli art scene and that the examples listed here are just a taste of the rich contribution to society that these artistic bodies make and the incredible potential of their activities. It does however highlight some of the most prominent current and emerging trends.

In order to view a more complete picture, we recommend an in-depth study of this field while reading the “Five Ways” to bring about social change that are presented in detail in Part 4. It should be noted that the examples presented here in Part three are not recommendations for investment nor are they an attempt to present the complete picture of social action in and through the arts.

The State of Israel is a melting pot comprising many cultures existing side by side. As a country of immigrants from across the globe (long before migration became such a pervasive trend in the Western world), Israel benefits from a cultural advantage that is expressed in the various rich and profound multicultural influences on the country's cultural, scientific, and academic innovation in general and on the arts in particular. The natural outcome of this cultural abundance and diversity is the development of challenging and distinctive art which is, on the one hand, tailored to suit each community and, on the other hand, understands intuitively how cultures, perceptions, and traditions connect to form insightful and inclusive works of art. This multicultural encounter sets very high standards and serves as a source of inspiration and as encouragement for complex, layered, and challenging art and creativity.

If we add Israel's security, political, and religious tensions to these multicultural tensions, the result is an even more unique society whose daily reality requires artists to be constantly aware, sensitive, original, and innovative. With all its challenges, Israel's everyday reality provides fertile ground for art to burst forth and flourish, despite all the difficulties and challenges outlined in the previous parts of this guide. The unique dynamism of Israeli society is the challenge, inspiration, and stimulation that shapes the intense, audacious, diverse, and dramatic nature of Israeli art. Israeli artists are perceived in Israel and internationally as original, creative, and daring. They take risks, challenge the audience, and grapple with dilemmas that are ahead of their time. They speak and create in a language that is simultaneously local and universal. They are perceived as not being afraid of complexity and depth, thus reflecting the society from which they emerge. However, this too adds a layer of complexity - the international success of Israeli art together with the difficulties that were outlined in Parts one and two have, over the last few years, caused Israeli artists to migrate to different Western countries where they have created pockets of Israeli art.

As described in Part one, the artists and the cultural and artistic institutions within which they operate drive social change, regardless of whether this is the publically stated purpose of their art. Artists and cultural institutions use their art to disseminate their social ideology, and this is probably that main reason that we see so many cultural institutions and organizations effecting meaningful social action through their activities, despite all the difficulties and challenges previously delineated. In this next part, the guide takes a comprehensive look at the Israeli art

scene by categorizing it according to artistic disciplines and focuses on a number of salient actions that are designed to effect profound social change in Israel. We discuss current trends, illustrate prominent areas of activity, and reviews opportunities for further social and educational investment in the arts in Israel. These examples also provide insight into the current art scene and its huge potential.

The activities examined here are those which take place in professional artistic frameworks in a range of artistic genres and are presented or staged in Israel (and sometimes outside of Israel) on both local and national levels. The frameworks include art schools, cultural institutions, and organizations that promote art and make it accessible and thus effect social or cultural change in Israel, nurture creative, innovative, and avant-garde thinking, encourage freedom of expression, aspire to impact audiences and public opinion, and serve as a tool for creating identity and building community. These initiatives, programs and projects strive to reinforce humanistic values including tolerance, acceptance of the "other," compassion, and all the parameters cited in Part one as inherent benefits of the arts.

The examples cited here of communal, social, and educational activities which are carried out by the aforementioned bodies highlight the activities that are designed to integrate, bridge, connect, and involve sectors and groups in Israeli society such as Arabs and Jews, secular, religious, and ultra-Orthodox Jews, residents from the center and the periphery, new immigrants and veteran residents, people with disabilities, and others. In addition, any projects we identified that work to bridge between Israel and secular Jewish communities in the abroad have also been given prominence. All the organizations cited in the examples reviewed are registered NPOs unless stated otherwise.

As a matter of policy, artistic activities that lack a definable community or educational involvement and that do not state social change as their goal were not included in this research, despite our belief that every work of art or creative act is in some way an attempt to bring about social change. Similarly, examples of outstanding creative organizations with a social and educational orientation, which do not as yet conduct formal social and educational activities alongside their creative work, provide a perfect additional opportunity for investment and action in the initiation and reinforcement of projects that advance the idea of social change.

The projects presented here illustrate the rich and diverse range of activities in the arts. Despite attempts to present the best among them, there are many other excellent examples that are not mentioned here. The genre classification in the following examples is based on conventional and local models for the collation of information about institutions and

activities in the field of culture. We have reviewed creative organizations, performers, and curators in the performing arts – namely, dance (classical, modern, and ethnic), theater (conventional, fringe, visual, object, and puppet), music (classical, ethnic, and popular) and opera; in the visual arts (painting, sculpture, presentations, and video art) and in museums and literature.

Unless stated otherwise, the information here is based on data provided by the Information and Research Center of the Ministry of Culture and Sport, which is operated by Pilat. The Information and Research Center studies the field of culture, and their data is used to calculate the level of support for each organization in accordance with the scope and nature of their activities. The most recent Pilat booklets available to the public in print and on their website at the time of writing this guide include an overview of activities in 2015.

In addition to the official data, this document is also based on personal knowledge, on interviews conducted with various people at the time of writing, and on the information available on the official websites of the organizations that were researched. (Links to these websites appear in the endnotes.)

PERFORMING ARTS

The performing arts, which include a wide range of dance and theatre performances, is a highly developed and vibrant scene in Israel that is, significantly, spread throughout the country. Its consumption is one of the highest in the world and the fact that the performing arts are so geographically decentralized is a unique phenomenon that stems from a long-term successful combination between the Omanut La'am (Art for the People) project, which in its time (it has been inactive now for more than two decades) subsidized performances in the periphery, and the project to construct halls and cultural venues throughout the country (initially the auditoriums were built by the Histadrut [trade union movement] and later the National Lottery took over this role and funded and constructed concert halls and cultural venues). A stage for the performing arts was thus available in almost every part of the country.

Although most of the theatrical bodies and producers are concentrated in Tel Aviv, in a manner that is uniquely Israeli, these theatrical troupes perform simultaneously both in their home venues and on stages throughout Israel, which does not require too much effort or organization due to the size of Israel. Consequently, the norm of a troupe that either tours or performs only in their home theater, common in other countries, is almost non-existent in Israel, and nearly all the performing arts institutions perform in both the center and the periphery almost every evening.

DANCE (CLASSICAL, MODERN, ETHNIC)

Over the past 30 years, Israeli dance has earned an international reputation for excellence. Dance as a stage art portraying ideas, aesthetic concepts, forms, and rhythms does not need to be translated in order to succeed overseas.

The Einav Center, which is located in the Neve Tzedek neighborhood of Tel Aviv, the Batsheva Dance Company and the achievements of its artistic director, Ohad Naharin, along with a wide range of dance ensembles and groups, have turned Israel into one of the world's most respected centers of dance. There are Israeli dance ensembles throughout the country in towns, kibbutzim, and villages from Ga'aton in the north to Beersheba in the south.

Dance in Israel also plays a prominent role in professional inter-sectoral frameworks such as ultra-Orthodox (Haredi) dance troupes for men and for women, religious (but non-Haredi) dance troupes for women, dance troupes for Arab women and others. These all strengthen their respective communities, help shape identities, open individuals up to changes in their communities, and engender social change. Some professional dance troupes perform on the seamline between different sectors of Israeli society, bringing together different sectors of society, while others work with people with disabilities.

According to a report summarizing the activities of dance companies in Israel in 2015,¹ there are 12 established dance companies, 60 independent choreographers, and 77 independent groups and ensembles of young artists who are active in the field of dance. According to the companies' definitions, about 50% of the dance performances are contemporary/modern, 25% are Flamenco, 20% are multidisciplinary and theatrical dance, 5% are based on classical and neo-classical styles and 2% on other styles (ethnic, tango, jazz, and Israeli dance).

In 2015, 1,308 dance performances were staged in six dance centers (Suzanne Dellal Center for Dance and Theater, Tmuna Theater, Vertigo Dance Company, Warehouse2 (Machsanz), Machol Shalem Dance House, and the Movement & Dance Center Sderot Adama). Of this total number, 1,216 (93%) were created by Israeli choreographers and 415 (32%) were brand new pieces. In total, about half a million people attended dance performances in Israel, and an additional quarter of a million attended Israeli dance performances overseas.

The total revenue for all the dance companies receiving public support amounted to 112 million NIS. Of their total income 31% derived from the Ministry of Culture, 7% from the local authorities, and 57% was earned independently (ticket sales, subscriptions, performances and sales to institutions, international performances, tuition fees, workshops, private donations, and foundation support).

Almost all of Israel's established dance companies include community activities alongside their professional repertoire. **The Batsheva Dance Company**, considered Israel's leading company, runs various projects including "Dancer in the Community", a project whose purpose is to spot and nurture local talent through weekly lessons taught by one of their former dancers, and an incubator program for outstanding dance

1. The Pilat Report, <https://www.pilat.co.il/%D7%94%D7%9E%D7%A8%D7%9B%D7%96-%D7%9C%D7%9E%D7%99%D7%93%D7%A2-%D7%95%D7%9E%D7%97%D7%A7%D7%A8%D7%99-%D7%AA%D7%A8%D7%91%D7%95%D7%AA/#.WplstOhubiW> (Hebrew)

students from all over the country that exposes them to the company's professional work processes.

In the ecological village that it established the **Vertigo** Dance Company operates community programs in the spirit of Jewish renewal as well as spiritual workshops that integrate pluralistic Judaism with environmentalism. The company also integrates dancers with disabilities in their performances, through their "Poser of Balance" program, in order to improve and boost the status of people with disabilities in Israeli society.²

The Inbal Pinto and Avshalom Pollak Dance Company distribute tickets to populations with special needs (disabilities and others), adopt and work with groups of at-risk youth and organize meetings to discuss dance in order to foster ties between creators and observers.³

The Kamea Dance Company, which is based in Beersheba, operates a program called "Kamea in the Community" which provides students at dance schools in Beersheba with direct exposure and interaction with professional artistic dance and day-long events that are tailored to the participants needs and dance levels.⁴

The Jerusalem-based **C.A.T.A.M.O.N** Dance Group has been running the "**From Jaffa to Agripas**" program since 2014, which includes dozens of dance works that are performed in Jerusalem's Mahane Yehuda market. The overarching vision of this program is to make a connection between Jerusalem's streets and Israeli dance.⁵

2. <http://vertigo.org.il/>

3. <http://www.inbalpinto.com/>

4. <https://www.kameadance.com/>

5. <https://catamon.com>

The Geshher Theater, which works out of Jaffa, was founded in the early 1990s by immigrants from the former Soviet Union and runs a variety of programs and training sessions to help integrate the Russian-speaking population and foster a shared and cohesive society.¹²

The Yiddishpiel Theater, whose goal is to preserve Yiddish language and culture, operates the “**Benevolent Theater**” program which stages 150 performances annually in retirement homes and geriatric institutions throughout the country. The theater also holds an annual rally to mark the Holocaust Martyrs and Heroes Remembrance Day, stages plays on this subject, and performs pieces from its repertoire in schools in Hebrew, Yiddish, Arabic and Russian.¹³

In addition to the activities of these established theaters, smaller theaters and theater groups also carry out activities that aspire to effect social change and open up society.

Curtain Call operates “**Speak to Be Heard**”, a theater and cinema project for Ethiopian immigrants providing them with artistic tools to help tackle burning issues such as educational gaps, employment, language difficulties, and the generation gap. Curtain Call also runs “**Stage for Accessibility**”, a community theater and cinema group for people with disabilities which uses theatrical creativity to show people without disabilities the complexities of daily life for people living with disabilities. They also run a program for the elderly called “**Seniors Creating Life**”, and a group for new immigrants called “**Speaking the Same Language**”.¹⁴

Nalaga’at Center, located at the Jaffa Port, is a unique meeting place that brings together the general public and people who are visually or hearing impaired. The center serves as a space for equal dialogue, using theatre as a platform. The center also operates “Blackout” - a restaurant in the dark and the “Kapish” events center. About 800,000 people have visited the center since its opening in 2007.¹⁵

The Jewish-Palestinian Theater for Peace was founded, and is made up of, a group of Jewish and Palestinian actors from Tel Aviv and Tulkarem who were involved in the fighting in the occupied territories. This group has been using theater for over a decade to help bring the sides closer together. It bases its actions on Augusto Boal’s Theater of the Oppressed model which seeks to transform reality through theater.¹⁶

12. <http://www.gesher-theatre.co.il/he/>

13. <http://www.yiddishpiel.co.il/>

14. <https://h-ta.co.il/>

15. <http://nalagaat.org.il/>

16. http://www.arab-hebrew-theatre.org.il/about_us.php



Power of Balance, Vertigo Dance Company



Dance performance by K.A.T.A.M.O.N in the Mahane Yehuda market, 2014.

Another theatrical initiative that is worthy of mention is the **Ebisu Sign Language Theatre Laboratory**. Ebisu is the first deaf theatre ensemble in Israel and the only one of its kind. Seven of the eight Ebisu actors are deaf, and all of them use Israeli Sign Language (ISL) on a daily basis. The actors use ISL combined with expressive gestures and physical theatre in order to develop a form of visual theatre that is aimed at both deaf and hearing spectators. Its work is based on improvisation and nourished by Deaf Culture and by the visual world experienced by deaf actors.¹⁷

In addition to all the social programs listed above, it should be stressed that almost all the plays performed by the various theaters tackle social issues in one way or another. The original productions staged in the theaters deal with all aspects of the Israeli experience, and over the past decade, most theatres have demonstrated greater willingness to deal with charged artistic content that lies at the heart of the Israeli discourse.

17. <https://www.habait-theatre.org.il/he/100>

MUSIC (CLASSICAL, MODERN, ETHNIC, RELIGIOUS, AND OPERA)

Israeli music, perhaps better than any other artistic genre, expresses the diversity of Jewish communities from all over the world that weave together the intricate tapestry of Israeli society. It combines and highlights styles, rhythms, and instruments that have gathered in Israel from around the world and thus naturally integrate global influences and trends.

Jewish music and piyutim that were performed and listened to in the different Jewish communities alongside local Mediterranean music are currently particularly influential in both the popular and classical music that is composed and performed in Israel. The connections and combinations between the different threads that tie Israeli music together have turned into a unique and much sought-after genre throughout the world.

Israeli music is one of the most prominent ambassadors for the Israeli arts, and Israeli artists and performers are heard on the world's stages, radio, and television to a degree that is completely disproportionate to the size of the population.

The 2015 summary report on the field of music outlines the activities of 74 musical organizations that are supported by the Culture Administration.¹⁸ This report does not, however, review the activities of all of the organizations that engage in musical activities, as most of the musicians in the country are considered “commercial” and are therefore not supported by the Culture Administration.

According to the report, 2,857 concerts were staged in 2015 with a total audience of 1,386,963 (!). In addition, 130 concerts took place overseas in 79 cities in 32 countries. Of all the concerts, 156 were composed by Israeli composers. Another interesting detail that is mentioned in the report is that only half of the concerts were performed in Tel Aviv and the surrounding area (51%) with the rest taking place outside of what is considered the Israeli artistic center. Of the musical bodies mentioned

18. The Pilat Report, <https://www.pilat.co.il/%D7%94%D7%9E%D7%A8%D7%9B%D7%96-%D7%9C%D7%9E%D7%99%D7%93%D7%A2-%D7%95%D7%9E%D7%97%D7%A7%D7%A8%D7%99-%D7%AA%D7%A8%D7%91%D7%95%D7%AA/#.WplstOhubIW>. (Hebrew)

in the report, 12 toured abroad in 2015, playing 132 pieces (47 of them by Israeli composers) in 29 countries.

Government funding (from the Ministry of Culture and Sport and the municipal authorities) for the organizations that appear in the report represented about 38% of their income, with the remainder coming from ticket sales and donations from foundations and private entities.

Almost all of the bodies involved in creating and playing music in Israel are involved in social and community projects of one kind or another, many of which aim at integrating into the community and using music and its unifying force to bring about social change.

The Israeli Philharmonic Orchestra, one of the world's most prestigious orchestras, runs the "**Sulamot**" (Ladders) program, which offers music education to children at risk from all segments of Israeli society. The program, in which approximately 1,200 children participate, is based on the belief that exposure to music and playing music together help develop and improve social skills. There is also a special Ladders program for visually impaired children.¹⁹ The orchestra also operates "**Mafteah**" (Key), a program which presents classical music in classrooms throughout the country and introduces children and youth to classical music.

The Rishon LeZion Symphony Orchestra runs the "**Tsilil Rishon**" (First Tone) program and the Ra'anana Symphonette Orchestra operates "**Peima**" (Pulse) and "**Ma Nishma**" (What's Listening), all programs that expose children in local kindergartens and schools to classical music and even invites them to play with the musicians.

The New Israeli Opera together with **Meitar Opera Studio**, the practical study and performance program for training opera singers, co-founded the "**Akko Opera Festival**" and stages opera performances for children in order to expand opera audiences and widen its exposure.²⁰

In the field of choirs there are also multiple community initiatives operating to create positive change and build bridges. **The Ichud Choir**, for example, frequently performs in remote peripheral communities and fosters cooperation with organizations from different sectors in the performing arts. The choir also works to deepen familiarity with Jewish and Israeli music and to attract additional audiences to the world of choral music.²¹ **The Moran Choir** integrates its diverse communal activities with

19. <https://www.ipo.co.il/%D7%AA%D7%9B%D7%A0%D7%99%D7%AA-%D7%A1%D7%95%D7%9C%D7%9E%D7%95%D7%AA/>

20. <http://www.israel-opera.co.il/>

21. <http://www.ihudchoir.org.il/>

children and youth at risk, youth with special needs, children with cancer at Schneider Hospital, girls from the Ethiopian community, and others.²²

Another social program that deserves highlighting is **the Scratch Orchestra** which is a project of the Israeli Centre for Digital Art in Holon. In this project, people without musical training play on everyday objects in the spirit of the concept coined by the English composer Cornelius Cardew in the 1960s. The idea behind the program is that anyone who wants to play can do so and thus plays a part in the creation of a meaningful musical composition that raises questions and thoughts about the power of the individual in the orchestra and in society.²³

Another prominent example is "**Music as a Means for Dialogue**", which runs joint programs for students from Arab and Jewish communities in Israel, with some of the programs taking place in mixed communities. The program includes composing and playing together to create music which serves as a positive and productive dialogue, as well as a source of inspiration, and ends with a collaborative event that is held in the various communities.²⁴

The hip-hop group "**System Ali**" also warrants special attention. The group is comprised of nine musicians who have been working together since 2006 at the Sadaka-Reut Association's youth center in the Ajami neighborhood of Jaffa. The group composes music in four languages: Hebrew, Arabic, Russian, and English, and has become a driver and mouthpiece for multiculturalism, community building, and social change. The group's bi-national and multilingual cultural activity has produced an organization whose roots run deep in the communities in which it operates and works with schools, youth centers, and community centers.²⁵

The "**Street Philharmonic**" group is made up of new immigrants who, after arriving in Israel, were forced to give up music almost entirely or reduced to playing on street corners. The project makes it possible for them to play together as a group at private or public events and to tailor their music to the specific events at which they have been invited to perform. The orchestra creates and plays a range of world music that is drawn from the diverse origins of the musicians and aspires to bring about a change in the status of street music in Israel.²⁶

22. <http://www.moran-choir.co.il>

23. <http://www.holon.muni.il/Lists/List6/DispForm.aspx?ID=3793>

24. <http://pickamusic.com/groups>

25. <https://www.systemaliband.com/eng>

26. <http://www.streetphilharmonic.com/>

The Rimon School of Music operates an annual composition project that connects communities via music. Music students work with mentally impaired individuals and compose music for texts that they have written. These are then played in an evening performance for the entire community.²⁷

27. <http://www.rimonschool.co.il/>

VISUAL ARTS

(PAINTING, SCULPTURE, INSTALLATION ART, VIDEO ART, DESIGN, AND CINEMA)

The biblical prohibition, “Thou shalt not make unto thee any graven image,” has posed a unique challenge for Israeli visual arts. While other cultures sanctified painting and sculpture and made them an essential part of their belief system and social communication, Jewish culture barely drew or sculpted. Jewish visual art in the Diaspora was focused on Judaica and sacred vessels and therefore developed a tradition of handicrafts rather than art.

It is customary to link the birth of visual art in the Land of Israel with the opening of the Bezalel School in Jerusalem in 1909; but of course Jewish and Israeli visual art existed before and beyond Bezalel.

Perhaps it is because of this void prior to the beginning of the last century that Israeli visual arts, whose development was henceforth fast and furious, was characterized from the beginning and still today by an attempt to formulate and test the local identity. Every culture that came to Israel added its own cultural influences and traditions, and the resultant art was thus infused with a rich array of styles and expression.

Israeli visual arts, like those in the world around them, engage, on the one hand, with localized concepts such as place, space, surrounding conflicts, polarization, and political and social tension and focus, on the other hand, on the universal while maintaining a rich dialogue with contemporary international artistic movements. The complex relations between Israeli art, Jewish art, international art, and Arab and Palestinian art could have been seen as a barrier, but the visual arts have managed to turn them into a distinct advantage and a source of inspiration for ongoing creativity.

Israeli visual arts are an expansive, flexible, open, and essentially interdisciplinary. The artworks and the artists are daring, aware, demanding, subversive, and extremely creative. Israeli art holds a lively dialogue with the global art scene, and the work of Israeli artists and their perception of visual art have been showcased in some of the world’s most prestigious artistic arenas.

Within the field of visual art, Israeli design stands out, and Israeli designers have earned an impressive international reputation. Another field where Israeli artists are particularly visible is digital art and video art, perhaps

due to the fact that this is an emerging non-traditional artistic discipline and Israeli artists are thus equally positioned.

The world of cinema and television is flourishing in Israel and internationally. Israeli films of all genres have won multiple awards in international competitions. They are in demand and have a devoted following in Israel and elsewhere. Israeli television series have also become popular recently and are being acquired by international broadcasting networks.

The visual arts tend to be anti-establishment and therefore are not usually supported or subsidized by the authorities, with the exception of cinema which is supported by money from the Israel Film Fund, therefore the data in the Pilat report regarding this artistic genre is less relevant.

Visual art and visual artists are extremely active in the field of social change and can be found at the forefront of almost every campaign or fight for universal values. The numerous examples range from artists against the deportation of asylum seekers to protest films that were produced in Israel and sparked a volatile discourse within Israeli society and beyond.

Museums and cinemathèques that showcase visual arts are also active in the community, and almost all run social and educational programs designed to bring their art to the widest possible audience and encourage social change.

The Tel Aviv Museum of Art places great emphasis on collaboration between Arab and Jewish populations, through the **“Tasting Art”** program in which Jewish and Arab children who live in places that lack a cultural center visit the museum together. **“Draw Me Peace”** and **“Through Art to Peace”** are also programs that attempt to bring together and connect Arabs and Jews through art. The museum also runs **“First Steps on the Way to Art”** - a program for preschoolers and children to introduce and engage them with fine art. The children attend four sessions throughout the school year.²⁸

The Israel Museum has been running a Jewish-Arab arts and crafts class for almost 20 years. The class, which brings together children from East and West Jerusalem, serves as a meeting place which fosters genuine personal relationships. These are unmediated meetings in which the creation of art helps the children from both sides to transcend stereotypes and cultural differences. Another project that was created by the Israel Museum is an art program in which a group of Ethiopian immigrant students work with an art teacher from the museum. The project provides

28. <http://www.tamuseum.org.il/en/education-programme/5110>



A communal creation as part of the "Hall" project, The Center for Digital Art, Holon



Opening of an exhibition in Musrara. Photographer: Tohar Lev Jacobson

an open and secure environment for the immigrants to interact with their new society. The Israel Museum also brings together religious and secular youth, who live in close proximity to one another in Jerusalem but rarely meet, in a joint creative project. The project enables direct, honest, and genuine encounters based on mutual respect. Additional programs for social change established by the museum include an art program for people with disabilities, in which the museum's educational team create personalized experiences for each participant through dialogue, drama, song, storytelling, and arts and crafts that are tailored to each topic and each audience.

In addition, the Israel Museum runs an art project for youth at risk which involves mobile art units that are set up in Jerusalem's Zion Square to be used by homeless youth. The units are operated by professionals and volunteers who make contact with the youth in the square and offer them drinks and a hot meal and the option of conversation and a sympathetic ear. One member of the mobile team is an artist-educator who opens an **"art table"** and invites the youth to paint and create. The painting around the table opens up an alternative channel of communication for the participants who paint together with the team, a channel that sometimes makes them feel comfortable enough to talk about their distressing situation.

Finally, the Israel Museum also has a program for gifted students from low-income families who live in neighborhoods that are almost devoid of artistic enrichment. The program offers these talented students exposure to unique artistic content that they would otherwise have little chance of experiencing.²⁹

"Art As A Tool For Social Change" is a program that was established by **Shira Banki's Way**, a non-profit organization established in memory of Shira Banki who was murdered in a hate crime during a gay pride march in Jerusalem. The program works with children and families at risk and uses the language of art, a universal, non-verbal language that transcends cultures, classes, societies, and socioeconomic obstacles, to create change and provide the children and families under the care of the Yad Rachel centers the possibility of a life that is safe, ethical, tolerant, appropriate, protected, fair, and satisfying.³⁰

The Naggar School of Photography, Media and New Music in **Musrara** operates a project entitled "Photography Reads Reality" in which their students work with different populations on the routine and daily usage

29. <http://www.imj.org.il/en/content/%D7%97%D7%91%D7%A8%D7%94-%D7%95%D7%A7%D7%94%D7%99%D7%9C%D7%94>

30. <http://www.sbw.org.il/%D7%90%D7%95%D7%9E%D7%A0%D7%95%D7%AA>

of mobile phones to take pictures. Photography is perceived in the project as documentation, as a means of freezing time, and it perpetuates a particular composition and suggests other possible readings of reality, that sometimes require and lead to a change of reality.³¹

The "Bezalel Colleagues" program, which is run through the Bezalel College, is a unique project that exposes elementary school students from low-income neighborhoods to art and the creative process. This community-based project provides outstanding artists with a studio in an elementary school from which they can work. The purpose of this ongoing project is to expose elementary school students to artists, their art, and their creative processes and to allow them to experiment in art with the artist in the studio while providing the artist with an opportunity to be inspired by the students' work and their school environment. The program currently operates in the Tel Aviv-Jaffa area with plans to expand to other cities throughout the country.³²

Similarly, the **"Hall Project"** in Holon, under the auspices of the Centre for Digital Art, turned the sports hall of a school in the Jessy Cohen neighborhood into an open space for meeting, creativity, and learning. The space, which was jointly designed and built by artists and youth, offers a variety of tools for creating art.³³

The Centre for Digital Art in Holon is also responsible for the **"Complete Jessy Cohen Museum"** project, which was established by artists together with a group of the neighborhood's residents. The project tells the story of the Jessy Cohen neighborhood in Holon through artistic documentation of the neighborhood school. At the center of the project is the complex relationship between the waves of immigrants and the school as their initiation into Israeli society.

31. <https://www.musrara.co.il>

32. http://www.bezalel.ac.il/services/dean/financial_aid/

33. https://www.digitalartlab.org.il/skn/c6/%D7%94%D7%9E%D7%A8%D7%9B%D7%96_%D7%94%D7%99%D7%A9%D7%A7%D7%D7%D7%D7%90%D7%D7%90%D7%D7%90%D7%D7%D7%D7%99%D7%D7%99%D7%98%D7%97%D7%99%D7%D7-97%D7%95%D7%97%D7%9F/e891/%D7%94%D7%A9%D7%A7%D7%D7%90%D7%95%D7%97%D7%9D%D7%9D%7C&search=86744ce8a17ab7631f23b531cd9306c&entity_number=3

Another noteworthy project created by the Centre for Digital Art is the “**Max – Machines and Crafts**” program which was developed in cooperation with the Tzazit Group. The project, which comprises a laboratory for art and mechanical movement mechanisms, is open to diverse audiences and communities and combines art, mechanical mechanisms, and production with digital art.³⁴

Another project that seeks to promote broad national social change through art is “**Tarbut Movement**”. The movement brings together groups of creative youth in the fields of theatre, music, cinema, dance, and fine art from the Israel’s social and geographic periphery. The movement was founded in 2004 by six young art graduates from around the country and developed into a youth movement that puts together groups of artist-educators who plan to settle in the social and geographic periphery of Israel. The movement runs a Nahal track in which the groups spend a year volunteering before their national service.³⁵

The mobile museum “**Zumu**” was established in 2017 – it aims to bring about social change on a national scale through art. Zumu is a museum that travels between cities and towns throughout Israel, presenting quality contemporary Israeli art created especially for the specific location. It combines work in the community and the involvement of the local population in an artistic discourse on and through art. Zumu set out with the belief that “everyone deserves art” and with the goal of changing the depressing statistic that only one of every five children in Israel visits a museum before the age of 18.³⁶

34. https://www.digitalartlab.org.il/skn/c6/%D7%94%D7%9E%D7%A8%D7%9B%D7%96_%D7%94%D7%99%D7%A9%D7%A7%D7%D7%D7%90%D7%D7%90%D7%D7%90%D7%D7%D7%D7%99%D7%D7%99%D7%98%D7%99%D7%AA-%D7%97%D7%95%D7%9C%D7%95%D7%9F

35. <http://www.tarbut-mov.co.il/%D7%A0%D7%95%D7%A2%D7%A8-%D7%99%D7%95%D7%A6%D7%A8-%D7%AA%D7%A8%D7%91%D7%95%D7%AA>

36. <http://www.zumu.org.il/>

LITERATURE

The Hebrew language, the language of the Jewish people, is the oldest language in the world to still be in daily use. This is also the language of the world’s ultimate bestseller, the Bible. It is not for nothing that we earned the title, “the People of the Book.” The Jewish people cherish words, texts, and books. What is in front of the people praying in the synagogue, beyond the bimah (the elevated platform), behind the curtain, in the Holy Ark is not wine, bread, or something to satisfy the body’s corporal needs; rather it is a book - sustenance for the soul. A text of holy words. For the Jewish people, words are sacred.

The Jewish bookcase, which contains a collection of historical texts that relate to Jewish issues and passes on the history of Jewish thought from one generation to another, is filled with masterpieces of profundity, beauty, aesthetics, and poetry.

Even today, despite the growing domination of digital media, the people of Israel are a nation of readers and writers who are blessed with a long list of distinguished authors, headed by the 1966 Nobel Prize laureate Shmuel Yosef Agnon. Similarly, renowned author David Grossman was honored both internationally and locally by being awarded the 2017 Mann Booker Prize and the 2018 Israel Prize for Literature.

Despite the small size of the Hebrew literature market, Israeli literature thrives and hundreds of books are translated every year into different languages. Despite the BDS boycott, Israeli authors and poets win various literary prizes, their work is highly respected worldwide, and they are honored guests at festivals and other literary events.

Just as is the case in the visual arts, Israeli literature usually sidesteps the establishment, remaining in the private and independent domain, and does not depend on state funds for its existence. This does not, however, mean that it does not include significant activity for social change.

The Israeli Center for Libraries runs a notable project in this field that involves meetings with authors in public libraries in most of the country’s urban centers. These meetings bring together an audience of readers and the local community with authors and artists and empower the reading public, be they children, adults, or the entire community. These kind of meetings are held at the National Library, in central libraries in the larger cities, and in most local neighborhood libraries. The libraries also

implement various activities in the fields of education, enrichment, and social change.³⁷

The Lior Foundation, which operates within the framework of the Cameri Theatre, has so far established five lending libraries in military bases outside the country's urban centers in order to help expose the soldiers to the joys that are concealed within the pages and open them up to the power of art to generate change.³⁸

The National Library initiated and runs the **"Otzar Yerushalmi"** (Jerusalem treasure/curator) program - a creative research project for social change in collaboration with the Jerusalem Education Administration, the Information and Technology Department of the Ministry of Education, and the Naggar School of Photography, Media and New Music in Musrara. The program takes high school students on research trips following in the footsteps of cultural heroes and heroines through a variety of unique and original objects. The results of this research are turned into animated video clips that the students present.³⁹

Another activity that spills out of the pages of a book into substantive and genuine social change are the actions of the **"poet's struggle"** - an organization with no organization - that was formed in response to the social protests in 2011 in order to boost the status of poetry and its significance and values and to raise awareness of the importance and power of the spoken and written word and its role in concepts such as liberalism, pluralism, tolerance, social justice, and morality. The organization includes young and veteran poets and remains active today.⁴⁰

Until recently the **Helicon School of Poetry** ran a program that promotes poetry as a means of generating discourse between different communities. The program brought together Arab and Jewish poets to study poetry and translation while facilitating an intercultural dialogue through language and writing. The poets developed a relationship, translated each other's works, and learnt about each other's culture. The project culminated with the launch of a joint anthology in a celebratory evening event. The project could not be continued due to lack of funding.⁴¹

37. <http://www.icl.org.il/category/cultural-event/meeting-authors-and-poets>

38. <http://www.cameri.co.il/lior>

39. http://web.nli.org.il/sites/nlis/en/Education/Pages/prog.library/treasure_jerusalem.aspx

40. <https://poetry4rights.wordpress.com/>

41. <http://www.helicon.org.il/>

CONCLUSION

Part three of this guide has provided noteworthy and inspiring examples of projects and programs that use the arts to drive social change. These examples are only a small taste – appetizers if you will – of the extent to which the arts invest and are invested in the field of social change. The purpose of these examples is to demonstrate the incredible potential for achieving social change through the arts and to prove that any additional activity relating to this subject can benefit from the experience and knowledge already accumulated in this field.

Additional investment by national and international funders in the arts as a driver for social change, especially in today's reality, could bring about historic change that will affect the future of Israel and its citizens. This investment could potentially change the State's priorities and lead to more public funding for artistic and cultural institutions as tools for social change.

Taken from Mekudeshet, which is produced by the Jerusalem Season of Culture. Photographer: Michal Fattal

Part Four

“FIVE WAYS”
WAYS TO BRING ABOUT
SOCIAL CHANGE
THROUGH ART



This section of the guide presents the "Five Ways" model, five ways, of many, for investing in the arts as a vehicle for social change. Five Ways presents examples of prevailing possibilities for future social change through the arts.

THE "FIVE WAYS" MODEL

Each of the Five Ways passes through four landmarks and proposes a different path to social change, which is distinct from an ideological, geographical, thematic, and design perspective. Each of the landmarks comprise a creative organization or artistic institution that make art accessible to different communities as a driver for social change or that produce artistic activities that create or change reality. These landmarks form an intricate mosaic that is woven out of the artistic genres and tools that are used for social change.

In addition to their central, high quality artistic activities, all of these landmark organizations and institutions also carry out community-based activities that add an extra dimension to the main focus of their work and ensure that the ensuing social change continues to resonate and trickles down to the community. The directors, managers, and staff of the various institutions that were selected as landmarks all exhibit a high level of enthusiasm, commitment, and devotion from both a professional and communal perspective to the activities run by their organizations and Israeli society as a whole.

At the core of all the artistic bodies and institutions that were selected as landmarks is a sense of optimism combined with a vision of social and artistic change. In each of the landmarks a small miracle is unfolding, and meaningful social change is taking place despite the complex reality, despite racism, despite oppression, despite social rifts, despite sectarianism, despite exclusion, despite discrimination, despite silencing, despite censorship, and despite convention.

The artistic and cultural bodies that we nominated as the four landmarks from which each of the Five Ways are comprised form a diverse mosaic of social actions that create and transform reality. These landmarks form a path presenting artistic activity that leads to social change through a variety of artistic genres.

The socio-artistic activities of each landmark institution have great meaning and significance, and their combined impact highlights the potential for bringing about far-reaching ongoing and impactful social change in Israeli society.

Subsequently, the broader picture that emerges, is of the capacity of the arts to generate momentum and to bring about effective, meaningful, sweeping, and broad-based social change. It also demonstrates how this

potential far exceeds the sum of its parts. The presentation of the activity in each of these Five Ways on one continuum allows us to see the potential for real social change embodied in the diverse artistic activity which is taking place in all of the landmark institutions.

The landmarks that are detailed in the Five Ways point to many other possible directions that are in need of strategic philanthropic investment in order to effect profound and wide-ranging change within Israeli society and among its various sectors: Haredi, Arab, and weak populations such as residents of low-income neighborhoods, residents of the periphery, youth at risk, migrant workers, asylum seekers, people with disabilities and others.

Alongside each of the Five Ways we present three additional examples of activities that are relevant to each but are not included in the four landmarks along the paths. These additional "stops" along the way serve as an invitation for further exploration.

The Five Ways are examples of the "bright spots" of Israeli and Jewish society, most of which are the direct result of support provided by philanthropic entities and which need to be strengthened, amplified and multiplied.

THE FIRST WAY: THE NORTHERN WAY

SHARED SOCIETY AND EMPOWERMENT FOR THE ARAB SECTOR

One of the biggest challenges facing Israeli society and its Jewish majority is the equal integration of the Arab minority into mainstream Israeli society. In the north of Israel, where the majority of the Arab population lives, maintaining a healthy and functioning society, despite differing perspectives, languages, and sometimes even self-definition and national aspirations, is a daily challenge.

The arts represent one of the most prominent and effective means of bridging the gaps between Arab and Jewish communities by fostering co-existence on the one hand and strengthening the identity of each community on the other.

The Northern Way presents examples of social actions that create or change reality as a means of empowering the weakened Arab population and facilitating their integration into Israeli society. Four landmarks that shape the way were selected as examples of creative organizations and artistic institutions that are working toward much-needed social change.

The socio-artistic work that is being carried out by each of these entities has great significance as it impacts on the surrounding community and creates social transformation in the circle of local affiliation and participation. The broad picture that emerges from the combined activities and perspectives of all of these landmarks highlight their capacity to generate the momentum needed to bring about effective, meaningful, far-reaching, and long-term social change.

On the Way:

- ≥ The Northern Way focuses on Jewish-Arab coexistence and the empowerment of the Arab sector.
- ≥ The Northern Way passes through landmarks in Arab settlements and bi-national settlements, primarily in the north of the country.
- ≥ Landmarks include: Umm al-Fahm, Beit HaGefen in Haifa, Nazareth's Polyphony Foundation, and the Jaffa Theater on the way back to Tel Aviv.

Mid-Way:

- ≥ The status of women in Arab society, social deprivation, social exclusion, lack of recognition, poverty, prejudice, racism, intolerance, national extremism (on both sides), overcrowding, high academic and professional dropout rates, community service.

Who's on the Way:

- ≥ Arab women, Jewish and Arab children, Jewish and Arab adults, youth at risk, Arab artists, Israeli artists, residents of bi-national cities, and Jews and Arabs who live in Israel.

Targets on the Way:

- ≥ Education, empowerment of minorities, social cohesion, shared society, Jewish-Arab coexistence, shared creativity, cultural cohesion, social integration, nurturing and strengthening cooperation between Jewish and Arab populations in Israel, empowerment of Arab women, tolerance, pluralism, human dignity and liberty, and minority rights.

Landmarks:

- ≥ Visual arts: the art gallery in the Arab City Umm el-Fahem.
- ≥ Multidisciplinary art: theater, literature, gallery, a museum without walls in Beit HaGefen, Haifa.
- ≥ Music: performance and playing in Nazareth's Polyphony Conservatory.
- ≥ Theater and singing: original productions and vocal performances and conversations in the Jaffa Arabic-Hebrew Theater.

On the Wayside:

Following are additional examples of artistic activity in the field of Jewish-Arab coexistence and the empowerment of the Arab population that are not included in the Northern Way.

- ≥ **The Rana:** Arab-Jewish Women's Choir operates in Jaffa under the auspices of the Felicja Blumental Music Center. The 20-member choir serves as a platform for fostering relationships, conversation, and dialogue between the Jewish and Arab women participants, empowering them, bringing them closer to one another, and sounding their voices in the cultural discourse.¹
- ≥ **The Shani Arab-Jewish Girls' Choir** operates under the auspices of the Jezreel Valley Center for the Arts. In this choir Jewish and Arab youth sing together, but in this case the emphasis is on fostering relationships between young girls and creating connections at a young age.²
- ≥ **The Jewish-Arab Youth Orchestra** operates under the auspices of the Jerusalem Academy of Music and Dance. The orchestra comprises 20 musicians and singers from the ages of 16-28 from all over the country and from all religions. The orchestra provides opportunities for young Arabs and Jews to get to know one another while working together on orchestral projects.³
- ≥ **The Lunart Fund**, established in 2008, is dedicated to fostering equal opportunities in art education for Arab-Israeli High School graduates. The

1. <http://www.ranachoir.com>

2. <http://arts-eyz.co.il/?CategoryID=730&ArticleID=1543>

3. <http://www.youth-music.org.il/index.php/en/the-arab-jewish-orchestra>

Foundation initiates art-based intercultural projects in collaboration with other organizations active in the field of shared society in Israel. Among its activities are: pre-academic courses for nurturing and promoting opportunities for admission to art programs for Arab Israeli high school graduates, study scholarships, supporting residency programs for Arab Israeli artists, developing an educational program aiming at reduction of verbal violence and increasing tolerance via guided observation of art works, networking with art activists in East Jerusalem and more. (www.lunartund.org).

UMM EL-FAHEM ART GALLERY
www.ummelfahemgallery.com

Location	Umm el-Fahem	Founded in:	1996
Founder/ Director:	Said Abu Shakra	Operating framework/ Organization type:	El-Sabar NPO (Amuta)

Vision and Purpose: To bring high quality contemporary art to the city and to showcase original Arab and Palestinian art; to enhance and develop the awareness of art among children, youth, and adults; to serve as a center of art and culture for artists from the area of Wadi Ara in particular and Jewish and Arab artists from Israel in general; to encourage in-depth cultural dialogue between artists about the current social reality in Israel; to create an historical and photographic archive of Umm el-Fahem and the area of Wadi Ara for purposes of documentation, preservation, and presentation of the area's oral history; to produce studies and articles about contemporary Palestinian art in Israel and the world; to purchase artworks for the collection of a future museum; to establish an information center about contemporary Palestinian art.

Target Communities: Residents of Umm el-Fahem, and the Palestinian, Israeli, and international art communities.

Background: Umm el-Fahem is an Arab city on the seam-line between Israel and the West Bank. Its population is approximately 50,000 and it is the urban center for the surrounding area of Wadi Ara and other local villages. The majority of the residents of Umm el-Fahem are the second generation of families who were expelled from the villages in the area and generally work in the construction industry, agriculture, and other unskilled labor. Due to a shortage of land and permanent employment and one of the highest unemployment rates in the country, the city was labeled as a place suffering from social and economic difficulties. Over the last few years, however, the city has turned around economically and the city has started to develop, once the residents and the local authority took responsibility for its financial wellbeing and for improving the standard of living.

Central Activities: The Umm el-Fahem Art Gallery, an exhibition of contemporary Palestinian, Jewish, and other fine art, sculpture, ceramics, video art, cinema, and more. Due to the lack of other professional galleries in Israel's Arab sector, the gallery has become an important and fascinating meeting place for different cultures and people. In addition to contemporary art exhibitions, the gallery hosts meetings and gallery talks, symposiums, creative workshops, and training days, all of which draw large audiences and have turned the gallery into a focal point for both local and international cultural life.

Community Activities: Weekly workshops led by artists for children who live in Umm el-Fahem and ceramic workshops led by artists who specialize in the field for local women who participate, learn, exhibit, and sell their work. The workshop provides local women with a meeting place, employment, income, a chance to develop skills and a creative outlet. The workshops provide opportunities for empowerment for the local residents, primarily women and children, and are a prime example for artistic activity that encourages cooperation, tolerance, and mutual respect.

Target Populations for the Community Activities: Umm el-Fahem residents, uneducated women with few employment opportunities and children who live in Umm el-Fahem and the surrounding area.

Partner Organizations/Supporters: Ministry of Culture and Sport, the local authority and community, self-generated income, Mifal Hapais (the National Lottery), philanthropic foundations and private funders.

Future Plans: Formal recognition as a museum in Israel, allocation of land by the Umm el-Fahem local authority for the building of the new art museum, raising the funds necessary to build the new museum.

Location	Haifa	Founded in:	1963
Founder/ Director:	Asaf Ron	Operating framework/ Organization type:	Municipal Company (registered NPO)

Vision and Purpose: Beit HaGefen promotes inter-community dialogue and believes in creating shared spaces that embrace diverse identities and cultures and forge a shared egalitarian society in Israel.

The center is a professional body that is taking a leading role in the creation of intercultural artistic content, building a shared society and acting as a leader of social and communal processes that reflect democratic values, and the creation of tools to tackle the inherent complexities of a multicultural society.

Target Communities: Jewish and Arab children, youth, students, and adults, domestic tourism, public sector, teachers and educators, the business community.

Background: Beit HaGefen is based in Haifa which is a mixed city in the north of Israel. The organization includes an Arab-language theatre and library and a gallery of contemporary art which stages exhibitions on various social issues. Its cultural department produces national and municipal events, festivals promoting multiculturalism, intercultural and inter-religion city tours, workshops inviting Jewish and Arab participants to engage with one another, and cultural training that equips participants with tools for working with diverse communities.

Central Activities: Gallery, tours, and workshops, the “Holiday of Holidays Festival” – an annual multi-cultural festival, the El Karama Theatre, children’s youth library; and cultural training for work with the diverse populations that live in Israel, with a special emphasis on promoting a shared and egalitarian society.

Community Activities: Jewish-Arab youth groups whose programs include volunteer work in the community, Coffee Culture – a venue for performances promoting local culture, production of the Holiday of Holidays Festival in collaboration with residents from the host neighborhood, Wadi Nisnas.

Target Populations for the Community Activities: Youth and adults from all of Haifa’s communities and from all sectors of the population.

Partner Organizations/Supporters: Ministry of Education, Ministry of Culture and Sport, Haifa Municipality, embassies, philanthropic foundations and private funders.

Future Plans: Production of a permanent interactive exhibition dealing with pluralism, equality, human values, and shared society planned for

December 2018; operating the Coffee Culture venue which accommodates 100 people around tables and a small stage for the benefit of local artists, book launches, lectures, etc.; continued cultural training for all population groups, expanding the program for meetings between Arab and Jewish youth that is based on content that reflects common interests including high-tech and media as tools that can benefit the community.

POLYPHONY FOUNDATION – HELPING BRIDGE THE DIVIDE

www.polyphonyfoundation.org

Location	Nazareth	Founded in:	2012
Founder/ Director:	Nabeel Abboud- Ashkar	Operating framework/ Organization type:	NPO (registered as public benefit nonprofit corporation)

Vision and Purpose: Polyphony believes that music has the unique power to bridge cultural and social divides and to educate artists, performers, and audiences in the art of listening and communicating. Polyphony uses music to connect Jewish and Arab societies in Israel, seeing the creation of channels of communication for the youth in these two communities as a critical step toward building a just and peaceful society in Israel. To achieve this goal, Polyphony offers Arab and Jewish youth the opportunity to study music, with an initial emphasis on work within the Arab school system. Their programs provide broad-based and shared mediums through which Arab and Jewish youth can come together to study classical music and other musical genres. Parents are also invited to performances, thus creating a new audience of music consumers.

Target Communities: Jewish and Arab children, disabled and able-bodied young people, and adults from all over the country.

Background: Nazareth, like Jaffa, is a mixed city in which Jews and Arabs, Christians, Muslims, Ultra-orthodox (Haredi), religious, and secular Jews live side by side.

Central Activities: Polyphony is a music school for Jewish and Arab students who learn to compose and play classical music, perform all over the world and promote coexistence. The educational program includes: musical enrichment for Jewish and Arab children in kindergartens and schools in two conservatories in Nazareth and Jaffa providing high level musical instruction for 160 students between the ages of 5 and 18; musical training for artists and future performers; a youth orchestra (as part of the music workshops/thematic programming and bands); seminars, lectures, and discussions for outstanding Jewish and Arab musicians about the role of music in the development of a civil society; a concert program for elementary school students and an adapted version for preschoolers, children with disabilities (hearing and vision impaired, physical and mild cognitive limitations) and their parents.

Community Activities: The activities are aimed at all populations.

Target Populations for the Community Activities: Jewish and Arab children, disabled and able-bodied young people, and adults from all over the country.

Partner Organizations/Supporters: Keshet Eilon; industrial park, Nazareth; the Institute for Social Integration; the music department of

Bar-Ilan University; philanthropic foundations and private funders.

Future Plans: Geographic expansion to new areas where there is a shortage of such educational programs; increased cooperation with local authorities.

Location	Old Jaffa	Founded in:	1998
Founder/ Director:	Igal Azarati	Operating framework/ Organization type:	NPO

Vision and Purpose: A stage for theater and art that facilitates a meeting between Arab, Jewish and Middle Eastern culture while retaining mutual respect for each individual culture with a vision for peace and reconciliation. The theater serves as a home for Jewish and Arab artists and a platform for joint creativity and deals with questions about society and identity through a variety of artistic genres.

Target Communities: Jewish and Arab children, youth and adults; residents of Jaffa, Tel Aviv, and the rest of the country.

Background: An ancient and unique space in the Old City next to the Jaffa Museum.

Central Activities: The production and staging of theatrical productions that deal with questions derived from intercultural meetings that take place both in Jaffa and throughout Israel, festivals and cultural events in the spirit of collaboration and shared society in order to increase social cohesion.

Community Activities: The theatre holds workshops and hosts amateur theatrical groups, communal gatherings, and events that promote shared society and coexistence.

Target Populations for the Community Activities: Jewish and Arab children, youth, and adults.

Partner Organizations/Supporters: Tel Aviv-Yafo Municipality, Ministry of Culture and Sport, Yafo Residents Community, philanthropic foundations and private funders.

Future Plans: Conversion of the venue into a cultural center that will host a full spectrum of cultural activities that reflect the goals of unity, reconciliation, and peace between Jews and Arabs in Israel.

Jerusalem is in many ways a microcosm of Israeli society. Large and almost equal sized groups of Haredi, secular Jews and Arabs reside in the city side by side; on the one hand, the divide between them is obvious, while on the other hand, the city manages to forge one large community that despite these differences manages to coexist.

Jerusalem can be seen as the root of most of the friction taking place in and around Israel and the core of fundamental challenges in Israeli society, including: the relationship between religion and state, between Jews and Arabs and between the various tribes that make up Israeli society as defined by President Reuven Rivlin. Anyone who can resolve the underlying problems of Jerusalem should be able to “export” these solutions to the rest of the country and maybe even to large parts of the world. Art plays a critical role in diffusing these tensions by providing new ideas and fresh approaches to tired and entrenched challenges such as those posed by the situation in Jerusalem.

Largely because of Jerusalem’s inherent and traditional challenges, which have been part of its DNA since its transition from a city into a symbol and a concept; over the last few years Jerusalem has become an experimental laboratory seeking out innovative solutions to familiar problems. The city is setting an example for civic leadership and leads Israel as a driver for social change and improvement. Within Jerusalem’s diverse sectors coalitions are being forged to create a city in which the aspiration for social change and improvement has become one of its core values.

The Sectoral Way presents examples of social activism that creates and changes reality by dissolving the boundaries dividing Jerusalem’s different communities. The four landmarks on this path were selected because they reflect the extraordinary variety of artistic bodies that are working toward social change in Jerusalem against a backdrop of great diversity. The unique combination of these landmark organizations highlights the potential for bringing about wide-ranging and meaningful social change in Jerusalem, through the arts, and impacting large sections of its population by exposing them to the art that is produced in the city. The transition from Mekudeshet, whose work focuses primarily on changing the collective consciousness, to Between Heaven and Earth, which promotes and popularizes dance performed by religious men, through the subversive Musrara School and the Ma’ale Film School for religious students proves that art in Jerusalem is capable of impacting

and penetrating the city's many populations in a surprising and unusual way and thus effecting far-reaching social change.

On the Way:

≥ The Sectoral Way breaks through the boundaries that separate the city's various communities and empowers its Jewish, Arab, Christian, Muslim, Haredi, religious and secular, young and old, and East and West residents.

≥ The Sectoral Way passes through landmarks within Jerusalem that use art for social change, build bridges and unite the different populations in the city in the attempt to forge a shared society and promote social cohesion.

≥ Landmarks include: Musrara School of the Arts, Ma'aleh Film School, Mekudeshet and Between Heaven and Earth.

Mid-Way:

≥ Racism, intolerance, prejudices, religious extremism, social inequality, polarization between sectors, social withdrawal, social hostility, fear of the "other," poverty, overcrowding.

Who's on the Way:

≥ Artists, Arabs, Jews, Christians, Muslims, Druze, Ultra-orthodox (Haredi) (Haredi), religious and secular, children and youth, youth at risk, weak, marginal communities, residents of Jerusalem and its environs and residents of Israel.

Targets on the Way:

≥ Education, social cohesion, shared society, tolerance, pluralism, human dignity and liberty, shared creativity, cultural awareness, cultural integration, nurturing and strengthening cooperation among Israel's different populations and promotion of intercultural dialogue.

Landmarks:

≥ The Sectoral Way passes through landmarks that are working toward a cohesive and shared society for the sake of the various groups that live alongside one another, in Jerusalem in particular and in Israel in general. The selected landmarks relate to a range of artistic genres that are used for social change.

≥ Visual art and music: Musrara, the Nagger Multidisciplinary School of Art and Society which focuses on Jerusalem's educational periphery and which, with the help of a young and vibrant artistic community, has transformed Musrara from a distressed neighborhood on Jerusalem's periphery to a creative neighborhood.

≥ Cinema: the Ma'aleh School of Television, Film, and the Arts whose goal is to screen original productions created by religious students. The school effects social change in the traditional and religious community and fosters meaningful interaction and mutual understanding between the secular and religious communities.

≥ Inter-disciplinary and multidisciplinary art: Mekudeshet, a socio-artistic project that derives from the uniqueness of Jerusalem and shines a light on the city's commonality and exceptionality. The project aspires

to turn this divided and fractured city into a shared society in which all its residents and boundaries, factions and components dissolve and become one joint and inclusive action.

≥ Dance: Between Heaven and Earth, a religious male dance troupe and dance school for men that uses art as a tool to express faith and a sublimity that traverse the corporal language of religion and open up the possibility for dialogue between Haredi, religious, and secular sectors.

On the Wayside

Following are additional examples of artistic activity that focus on breaking through factional boundaries in order to forge a shared society that that are not included in the Sectoral Way.

≥ Curtain Call Theatre which works with different communities and populations.

≥ The Or Yehuda Music Conservatory under the direction of composer Dr. Hana Ajiashvili works with a diverse range of populations, some of which face socioeconomic challenges, while maintaining high professional standards and teaching students to perform and compose music and the importance of discipline, perseverance, tolerance, and openness. The conservatory has opened its doors to children who live outside the city and its student body now contains children from stronger socioeconomic communities such as Kiryat Ono, Neve Monosson, Savyon, and Ganei Tikva. The most committed and talented children are invited to perform their compositions on prominent platforms outside of Or Yehuda, which recently included the Lincoln Center in New York. The conservatory is an outstanding example of music's ability to empower populations and help them break through social barriers.

≥ Nahara - Nehara Dance Group is made up of female dancers who all lead religious Jewish lifestyles. Nehara, whose creative works provide a vehicle to bring together Jewish and universal content, serves as a bridge between the Jewish world and the professional dance world. The group aims to connect the religious sector to professional dance, without comprising religious beliefs or practice, and to introduce the secular sector with a new hue of dance creativity.

Location	Jerusalem	Founded in:	2010
Founder/ Director:	Naomi Bloch Fortis	Operating framework/ Organization type:	NPO

Vision and Purpose: Mekudeshet aspires to bring about socio-cultural change in Jerusalem and beyond through art that is inspired by and derives from Jerusalem. Jerusalem is the star attraction in all that is created and curated by Mekudeshet, and it is through the complex prism of the city that Mekudeshet filters phenomena and processes that inspire city-specific creativity and tries to influence the reality in (not just) Jerusalem. Mekudeshet presents Jerusalem as the physical and conceptual home of all “open people” and all who believe in the common good.

Target Communities: Anyone to whom the social and human tapestry of Jerusalem is close to their heart. Anyone who is prepared to see Jerusalem as a place of openness and diversity and who views its huge variety of populations and perspectives as potential, an advantage, and the heart of the solution and not as an obstacle, a disadvantage, and the heart of the problem.

Background: Jerusalem is Mekudeshet’s inspiration and source of creativity. It is the star and the setting, the dream and the reality. Jerusalem’s beauty hypnotizes the people leading the city and its ugliness never escapes them. For Mekudeshet, Jerusalem is a state of mind. It is continually delving into the city’s core and its holiness, its challenges and difficulties, its potential and the open wound that runs through it.

Central Activities: A broad range of city-specific interdisciplinary creativity and art that unfolds every summer in Jerusalem. The multi-genre art festival which lies at the heart of Mekudeshet runs over a month and includes: performances, ceremonies, tours, experiments, and exhibitions that try to dissolve the boundaries between artistic disciplines and refute the conventional divisions between theatre and reality, performer and audience. Mekudeshet also creates year-round activities in order to sound an open voice from Jerusalem and boost its position as the home of open people.

Community Activities: In addition to its annual artistic program, Mekudeshet also collaborates with various civil society organizations in Jerusalem, provides consultancy services for cultural and artistic bodies, and plays an important role in coalitions that are working to strengthen and spread the message that Jerusalem is open, inclusive, and respectful of all, whoever they are.

Target Populations for the Community Activities: Every member of

Jerusalem’s civil society in all its diversity. Jews and Arabs, secular and religious.

Partner Organizations/Supporters: philanthropic foundations and private funders.

Future Plans: Mekudeshet will continue to create art that is drawn from the reality in Jerusalem and to influence the reality in Jerusalem through the arts throughout the year and for many years to come. Mekudeshet is committed to dissolving the boundaries that divide people from different communities and backgrounds who share a belief that Jerusalem can and should be open and inclusive. Mekudeshet invites every person in the world to come to Jerusalem and to celebrate whatever they consider sacred.

BETWEEN HEAVEN AND EARTH

<http://www.docdance.com/>

Location	Efron Dance Center, Hora Jerusalem	Founded in:	Officially, 2015; in reality 2008 (as part of the choreographic non-profit)
Founder/ Director:	Ronen Itzhaki	Operating framework/ Organization type:	NPO

Vision and Purpose: Between Heaven and Earth engages in contemporary culture with a focus on dance, visual arts, and music in order to foster connections between different worlds: the ancient and the modern, the holy and the mundane, the body and the spirit. It thus adds a new voice to Jewish renewal in the context of Jerusalem, a unique and multicultural city that combines different worlds in order to challenge existing boundaries and forge new connections in the new Israeli reality.

Target Communities: The general population of Israel: secular, religious, Haredi and Arabs, with a special emphasis on cultural consumers and new audiences from the religious community, particularly young people who are joining the creative and artistic community and Haredi and Arab communities in an attempt to broaden the professional and cultural discourse.

Background: The venue serves as a cultural meeting point at the center of which are professional dancers, intellectuals who dream and realize dreams, musicians, rabbis, painters, poets, producers, and designers who together create a new narrative that is drawn from the Israeli discourse.

Central Activities: Kaet Ensemble, a contemporary Jewish male dance troupe. Religious dancers, most of whom are graduates of the school, who bring contemporary and cutting-edge dance that derives from a vibrant, ancient Jewish world to the center of the professional stage in Israel and beyond. From the conflict between body and soul and the contemporary and the traditional, a new language bursts forth that is full of pain, honesty, and optimism and expands conventional boundaries: the Jewish spiritual world is not just the domain of the religious, and contemporary dance is not just the domain of the secular.

Community Activities: Productive community activities are carried out alongside professional activities: a beit midrash (traditional study hall) for young painters, women and men, secular and religious (focusing on traditional sources); Meushavim, a group of over 50 years olds, mainly rabbis, who partake in Gaga and other movement classes; Mehaiya, a group of graduates of the “Kol Atzmotai Tomarna” school who are not

pursuing a career in dance but want to continue the discourse on dance and movement; a group of senior citizens in the Kiryat Yovel retirement home enjoy a bi-weekly movement class; and Midrash Machol for groups of high school students in the religious and the secular school systems in Jerusalem and elsewhere.

Target Populations for the Community Activities: Rabbis, religious, secular, students, and senior citizens.

Partner Organizations/Supporters: Ministry of Culture and Sport, Israel Ministry of Foreign Affairs, Jerusalem Municipality, philanthropic foundations and private funders.

Future Plans: Construction of a permanent home for Between Heaven and Earth that will house contemporary Jewish and Israeli culture, serving as a cultural salon with a diverse range of audiences from beyond the geographical and cultural boundaries of Israel and include collaborations with the Ministry of Education, the IDF’s Cultural Sundays program, and weaker population groups.

MUSRARA
THE NAGGAR MULTIDISCIPLINARY SCHOOL OF ART AND SOCIETY
www.musrara.co.il

Location	9 HaAyin Chet St., Jerusalem	Founded in:	1987
Founder/ Director:	Avi Sabag	Operating framework/ Organization type:	NPO

Vision and Purpose: As a higher education arts school located in one of the most complex neighborhoods on the seam-line between East and West Jerusalem, the school's vision is to maintain an education system that insists on excellence and encouragement of its students and graduates to not only achieve their artistic goals but to also create social change while preserving the multiple identities and pluralism that characterize the Musrara neighborhood. These goals are expressed in the school's activities, its expansion of its impact to additional sectors of society, its promotion of a love of the arts, and its emphasis on visual literacy as a building block toward a more tolerant and inclusive society.

Target Communities: Art students, artists, soldiers, tourists, youth, children with special needs, youth at risk, older people, the Palestinian population from East Jerusalem, and other weak populations.

Background: The school is located on the seam-line between East and West Jerusalem, the ultra-orthodox (Haredi) neighborhood of Mea Shearim, and the walls of the Old City. It serves as a cultural and artistic bridge in a neighborhood that has a history of neglect, exclusion, and social activism, but which, over the last few years, has become more attractive and is attracting new residents.

Central Activities: The school's departments include new music, new media, photography, visual communications and light therapy. The school operates three independent galleries that exhibit local and international contemporary art. It also founded and produces the annual international Musrara Mix Festival of Interdisciplinary Art, which takes place in the neighborhood's streets and alleyways, an innovative interactive lab called Yerushalab, and Musrara Residency, a hosting program for international artists.

Community Activities: The school provides a wide range of classes that empower participants through photography as well as tours and activities throughout the neighborhood in which the residents play an integral role in the artistic creation.

Target Populations for the Community Activities: Residents of the Musrara neighborhood, Arab women from Jerusalem's periphery, soldiers, children with special needs, youth at risk, older people, and visiting groups.

Partner Organizations/Supporters: Ministry of Culture and Sport, Jerusalem Municipality, philanthropic foundations, and private funders.

Future Plans: Consolidation of the two existing campuses (approx. 200 meters apart) by expanding the historic building that houses the school and converting it into an international center for art and social change, thus increasing the school's activities and making them accessible to additional local and international populations.

THE MA'ALEH SCHOOL OF TELEVISION, FILM AND THE ARTS

<http://www.maale.co.il/>

Location	Jerusalem	Founded in:	1991
Founder/ Director:	Neta Ariel	Operating framework/ Organization type:	NPO

Vision and Purpose: Ma'aleh aspires to train a new generation of professional filmmakers who make films that are in dialogue with tradition, the world of Jewish content, and the Zionist, Israeli narrative. The school screens its films in Israel and abroad in educational frameworks and as part of the Israeli hasbara (public diplomacy) effort, develops and integrates the process of producing films with therapy and healing, and unites people, sectors of Israeli society, cultures, and religions through films and their production.

Target Communities: Students – observant Jews and anyone who is interested and suitable. Audiences – the whole world.

Background: A professional film school that is closely aligned with the Jewish culture from which it derives its creative inspiration, value system, and religious content. The school has imposed a series of regulations which allow religiously observant students to study film but also ensure that all students, no matter who they are, are free to express themselves artistically. Ma'aleh's films break stereotypes and build bridges between different segments of Israeli society.

Central Activities: Film studies, scriptwriting studies, film department for Haredi women, and a study center for video therapy.

Community Activities: Film screenings and cinematic events for the general public held at the Ma'aleh school and throughout the country, as well as in organizations, educational institutions and international Jewish cultural and community institutions; the "Film of the Month" program in which once a month the school distributes a film for unpaid viewing to thousands of people in and outside Israel; "A Lesson in Film," the production and distribution of a teaching kit for teachers and educators. The kits include films with a common theme and printed teaching materials in English and Hebrew and are distributed to schools, libraries, universities and educators; an annual film magazine that covers film in general and Jewish film in particular, which is handed out free at cinemateques, in cultural institutions, and on Israeli and international campuses.

The school also operates writing workshops for the general public led by Israel's leading authors, poets, and screenwriters; photography workshops led by renowned photographers, and video therapy workshops – therapeutic workshops designed for special populations (youth at risk,

people with disabilities, bereaved families, people suffering from PTSD, etc.) in which the participants make films that tell their story and help them cope with their pain and trauma.

Target Populations for the Community Activities: All film, art, and culture lovers including young and old, religious, Ultra-orthodox (Haredi), and secular Jews from greater Jerusalem, Israel, and abroad.

Partner Organizations/Supporters: Ministry of Culture and Sport, Jerusalem Municipality, the Jerusalem Film and Television Fund, philanthropic foundations and private funders.

Future Plans: Creation of a cinema fund and an incubator for Ma'aleh graduates to encourage the production of films, series, and documentary cinema that convey a Jewish and Israeli narrative.

THE THIRD WAY: ALONG THE MARGINS

EMPOWERING THE RESIDENTS OF THE LOW-INCOME NEIGHBORHOODS OF SOUTH TEL AVIV

The need for social change is not the domain of a specific geographical location nor is it limited to a single group within Israeli society. Low-income communities, which are also located in the center of the country, comprise migrant workers, refugees, foreign workers, new immigrants, and veteran residents, including large sections of the "Zionist" tribe who cannot find their place in Israel.

Along The Margins shows how the arts can be used to help and strengthen marginalized and sidelined populations in society and empower citizens (and sometimes non-citizens) who are at the bottom of the social ladder, primarily in South Tel Aviv and its more southern neighborhoods, via artistic social action that creates and changes reality and integrates them into Israeli society.

The four landmarks that frame Along The Margins were chosen as examples of creative bodies and artistic institutions that create art for social change. The landmarks were further selected because they represent cultural institutions and artistic organizations that are trying to climb down from the art community's ivory tower and make a difference in their communities. They try to include the community in their activities, decision making, curation and creativity and thus turn them into partners in the creative and social process.

On the Way:

≥ Along The Margins focuses on the empowerment of residents of low-income neighborhoods and their integration into mainstream Israeli society.

≥ Along The Margins passes through landmarks in marginalized neighborhoods in South Tel Aviv and East Holon.

≥ Landmarks: Hatikva neighborhood, Levinsky neighborhood, Jessy Cohen neighborhood, and the Nizana/Amidar neighborhood.

Mid-Way:

≥ Poverty, migration, oppression, ethnic discrimination, social exclusion, marginalized communities, minorities, communication difficulties, limited language skills, racism, violence.

Who's on the Way:

≥ Ethiopians, Mizrahi Jews, asylum seekers, migrant workers, refugees, new immigrants, children, youth and adults.

Targets on the Way:

≥ Empowering the poor, social cohesion, shared society, co-existence, shared creativity, cultural cohesion, marginalized cultures, developing

and strengthening cooperation between the Jewish and Arab communities, tolerance, pluralism, human dignity and liberty, minority rights.

Landmarks:

Along The Margins passes through landmark issues such as empowerment for weak populations on the fringes of society in an attempt to boost their self-confidence, allow them to express themselves and escape the cycle of dependence and poverty, and enable their inclusion in Israel's social and cultural activities. All of these work alongside the attempt to achieve social cohesion and a shared society among the various communities that make up the wayside.

The selected landmarks exemplified Along The Margins are divided into various artistic categories that serve social change.

≥ Theatre: the Performing Arts Studio in the Hatikva neighborhood, which carries out a wide range of local community activities in collaboration with neighborhood residents.

≥ Library/Gallery/Shelter: Gan Levinsky, a community center which is located around the old central bus station in Tel-Aviv and serves as a cultural meeting place for migrants, asylum seekers, and refugees.

≥ Digital and multidisciplinary art: the Israeli Center for Digital Art in the Jessy Cohen neighborhood in Holon, which holds both international events and local activities designed to strengthen and empower the community.

≥ Visual and multidisciplinary art: Fest'Factory in Bat Yam, a community center for creativity and street art, that is forging a community of artists in the low-income neighborhood.

On the Wayside:

Following are additional examples of communal artistic activity on behalf of marginalized communities that are not included in Along The Margins.

≥ **The Suzanne Dellal Centre for Dance and Theatre** (Neve Tzedek, Tel Aviv) is a dance center that placed Israeli dance on the international scene and turned its host and disadvantaged neighborhood into an exclusive and sought-after residential area.¹

≥ **MoBY**: Museums of Bat Yam is a complex of three museums in Bat Yam who question and challenge the role of museums in the twenty-first century. The museums provide a broad platform for exploring, creating, and exhibiting.²

1. suzannedella.org.il/

2. <http://moby.org.il/>

THE PERFORMING ARTS STUDIO FOUNDED BY YORAM LOEWENSTEIN
<http://www.studioact.co.il/>

Location	The Studio and Orna Ben Horin auditorium, 22 Mevaser St. Tel Aviv (Hatikva neighborhood)	Founded in:	1988
Founder/ Director:	Yoram Loewenstein	Operating framework/ Organization type:	NPO

Vision and Purpose: The school combines professional acting classes with drama workshops for residents of the Hatikva neighborhood. As part of their studies, drama students work with groups in the community and provide them with the tools required for self-realization, thus imbuing a generation of actors, who will potentially play a leading role in the country's theatre, cinema, and television productions, with social awareness and a connection to the community.

Target Communities: Local residents and drama students from all over the country.

Background: The acting school operates in a low-income neighborhood and uses its theatrical activity to generate profound social change in the community. The Hatikva neighborhood has, for years, been synonymous with neglect and disadvantage, partly as a result of demographic changes that were driven largely by the injection of population groups such as new immigrants, foreign workers, and refugees from Eritrea and Sudan. Most of the residents struggle with their social development and integration.

Central Activities: The studio offers several three-year theater study programs, preparatory study programs, and acting workshops for the general public.

Community Activities: The studio strives to interact with communities in ways that can contribute to the creative and personal development of its students and provide new opportunities for using theatre to benefit the community. As a result, 36 students teach around 300 local residents in 18 different groups. These activities are part of the yearly academic program which culminates with end-of-year productions that are directed by the students. Some of these productions are successfully included in film festivals in Israel and elsewhere.

Target Populations for the Community Activities: New immigrants, migrants, youth and children at risk, children with disabilities, children in special education programs, children of refugees and foreign workers, religious youth, children with minor learning difficulties, adults with disabilities and the elderly.

Partner Organizations/Supporters: Ministry of Culture and Sport, Tel Aviv Municipality, Israel Ministry of Foreign Affairs, Goethe-Institut, educational institutions, business partners, philanthropic foundations and private funders.

Future Plans: The studio plans to collaborate with Jewish communities outside of Israel, through a cooperative theatre project to create joint productions of youth from the Hatikva neighborhood and the Jewish world that will be staged in Israel and overseas.

THE GARDEN LIBRARY
<http://thegardenlibrary.org/>

Location	Levinsky Park, 95 Levinsky St. Tel Aviv	Founded in:	2009
Founder/ Director:	Dafna Lichtman	Operating framework/ Organization type:	NPO

Vision and Purpose: The Garden Library believes that culture and education are basic rights for everyone everywhere and thus works to protect the rights of the people who live in this South Tel Aviv neighborhood, with a special emphasis on refugees and migrants, and encourages them to work collectively to realize their rights.

Target Communities: Children and adult residents of South Tel Aviv, specifically refugee and migrant communities.

Background: An exceptional library that was established for the benefit of refugees, asylum seekers and other residents of this low-income neighborhood located next to the new central bus station. The library has become a cultural meeting place for residents of this challenging neighborhood that is known derogatively as “the backyard of Israeli society.”

Central Activities: Operating a community center for the residents of the neighborhood with the goal of advancing education, culture and art, in the Tel Aviv neighborhood of Neve Sha’anana. The center offers multilingual activities that invite children and their parents to take part in socio-educational programs.

Community Activities: A diverse range of community projects for children, youth and adults in the field of sport, education and art; music groups for local artists; Sudanese theatre group; music and art lessons; performances beyond the local community; courses on a variety of subjects such as languages, photography, journalism, and computers; professional training in graphic design, dressmaking and other skills; a center for extracurricular activities and learning centers for children including afternoon study groups, sports and games clubs, and activities focused on social change for young women; the Sustainable Fashion sewing cooperative; football teams, and more.

Target Populations for the Community Activities: Local communities including asylum seekers from Eritrea and Sudan who have come to Israel over the last decade, migrant workers and veteran residents of the neighborhood. All of these suffer in some way from institutionalized exclusion and/or discrimination.

Partner Organizations/Supporters: The Tel Aviv-based Mesilla program for foreign residents; philanthropic foundations; private funders;

individuals who attend the annual commercial art exhibition. Additional partners include community groups who are active in the neighborhood such as Beit Ahoti (My Sister’s House), Power to the Community, and broad-based coalitions of human rights groups dealing with issues related to refugees and migrant workers.

Future Plans: Over the last three years, the organization has grown and the scope of their activities and their budget has tripled. Currently, their main objective is to maintain the existing projects while developing additional programs to address the educational, recreational and cultural needs of the different community groups in South Tel Aviv. They also plan to carry out more public work to revise public policy on these issues, particularly regarding children and youth.

THE ISRAELI CENTER FOR DIGITAL ART

<http://www.digitalartlab.org.il/>

Location	4 Haamorim St., Holon	Founded in:	2001
Founder/ Director:	Eyal Danon	Operating framework/ Organization type:	Municipal corporation / CIC

Vision and Purpose: The Israeli Center for Digital Art is a space for public art, a contemporary communal space with a versatile and open structure that enables artists and residents of the neighborhood to experiment with art by utilizing its resources. The center aims to serve as both an incubator and a meeting place for art, society and technology, while testing the boundaries and the interaction between these different fields, and reinterpreting and exploring the links between institutional art, its agents and the society that it serves. The center feels great responsibility for the art that is produced within it and the society on whose behalf it is working.

Target Communities: The residents of the Jessy Cohen neighborhood in Holon as well as local and international communities of artists, curators, and researchers from the field of art and other disciplines.

Background: The center's central characteristic is its flexibility which allows it to change its focus periodically and to serve as a school, a lab, a community center, a restaurant or a theater when and if needed. Visitors to the center do not come just to observe but are also an integral part of the creativity.

Central Activities: Long-term projects that include workshops, exhibitions, conferences, events and promotional initiatives. The Hall project, the Institute for Public Presence, the Complete Jessy Cohen Museum, Max Machines & Crafts, a music rehearsal room, a recording studio, a library and archive with over 5,000 works, print, carpentry, and sculpture workshops, residency programs for artists, curators, and art critics from Israel and abroad, HALAS, A.M., the Holon Art Lab Audio Service, and the publication of annual catalogs, books and other materials.

Community Activities: All of the artistic activities mentioned above are open to all audiences and local residents are invited to take part and to collaborate in the empowering and supportive programs. In addition to its professional programming, the center's projects include: the Scratch Orchestra, now in its fifth year, which comprises female musicians who are residents of the area and performs regularly in professional frameworks, System Ali cultural lab – a popular musical lineup that runs hip-hop and writing workshops for youth and stages public performances, a community coffee shop, and various short-term projects.

Target Populations for the Community Activities: Jessy Cohen is a transient neighborhood that is populated by each wave of new immigrants. It comprises Ethiopian, Russian, and east-west communities, most of whom are of a low socioeconomic status. A large percentage of the population live in public housing and are under the care of the welfare services. Within these unusually diverse communities there is tremendous potential for a rich artistic infrastructure that could turn the neighborhood into a model of multiculturalism and coexistence.

Partner Organizations/Supporters: Holon Municipality, Ministry of Culture and Sport, and the Mifal HaPais (National Lottery) Council for Culture and the Arts.

Future Plans: The Israeli Center for Digital Art will continue its existing projects and programs while making every effort to include new audiences from the local community and from a larger geographical radius. The center will hold workshops for groups of schoolchildren, students, and adults from Israel and abroad, initiate long-term collaborations with groups that are interested in using the center's various platforms, one-off events, and large conferences, and provide long distance access for researchers and curators from all over the world to the digital archive which will comprise artwork and historical documentation of the center's activities.

FEST'FACTORY ARTISTIC COMPLEX, BAT YAM

<http://www.bat-yam.muni.il>

Location	13 Nitsana St. Bat Yam	Founded in:	2013
Founder/ Director:	Amitay Yaish Benuosilio	Operating framework/ Organization type:	Cultural Department, Bat Yam Municipality

Vision and Purpose: The Fest'Factory Artistic Complex is a creative and communal arena that combines art, society and public space; and acts as a year round incubator, culminating with the Bat Yam International Festival of Street Theatre and Art. Fest'Factory is a center for art in the community and in Bat Yam's public space that was founded as a direct result of the International Bat Yam Festival's transformation from a festival of street theatre into a festival of street art. The complex includes individual studios and shared works spaces for approximately 20 artists from a diverse range of artistic fields. As part of their residency at the center, the artists take part in the city's communal activities, which are an integral part of the center's artistic activities. In addition, the artists stage evening art exhibitions and perform in the complex and in the public domain.

Target Communities: Students, artists, residents of the Nitsana/Amidar neighborhood, residents of Bat Yam.

Background: The complex is located in the Nitsana/Amidar neighborhood, one of the most distressed neighborhoods in Bat Yam. The complex comprises work spaces for theatre, dance, rehearsals, and a joint sculpture and ceramics studio.

Central Activities: The Entrepreneurship and Artivism Program: art and theatre in the community and public space in collaboration with Artivism and Community Theater for Social Change track in the department of theater arts at Tel Aviv University, under the direction of Dr. Chen Alon. Eighteen artists in residence at the Festi'Factory together with 25 students from university's artivism department, entrepreneurs and additional cultural leaders experience and research collaborative theatrical works as community activists alongside members of various communities in Bat Yam.

Community Activities: The exposure of local residents to the artists in residency and their work fosters empowerment, support, cohesion and creativity in both the resident artistic community and consumers of art from the wider community and local populations. These activities facilitate meetings with the artists and make their artworks accessible to the city's various communities and thus engender social change.

Target Populations for the Community Activities: Low-income populations, people with disabilities, youth, the Ethiopian community, the elderly, and local Bat Yam communities.

Partner Organizations/Supporters: Cultural Department—Bat Yam Municipality, Artivism and Community Theater for Social Change track in the Department of Theater Arts at Tel Aviv University, the Independent Theater Artists Organization, Geulim Community Center, philanthropic foundations and private funders.

Future Plans: Implementation of the 2017–2018 pilot program, a national conference in collaboration with Tel Aviv University on the connection between art and the community in May 2018, duplication of the model of the artistic complex in other places in the country.

THE FOURTH WAY: THE SOUTHERN WAY

EMPOWERING THE RESIDENTS OF BEERSHEBA, THE CAPITAL OF THE NEGEV

Over the last few years, the south of Israel has been experiencing a bipolar process. On the one hand, the deteriorating security situation, the constant threat of missile fire from the Gaza Strip and ever-growing social gaps have led to rising unemployment, a lower quality of life and worsening socioeconomic conditions in many of the towns and cities in the south. On the other hand, Beersheba, the capital of the Negev, is experiencing unprecedented social and economic growth due to excellent municipal leadership and improvements in the city's infrastructure which has made it easy to commute to the center of the country. In addition, a number of artistic and cultural institutions have been established next to the university that are enjoying national and sometimes even international success, real estate prices have skyrocketed, the city's sports teams have won a number of impressive trophies and Beersheba has grown exponentially.

The Negev is also dealing with social disintegration in the development towns and some of the kibbutzim and settlements and, primarily, among the Bedouin community who live in cities and scattered communities. Various inter-community tensions have created a complicated situation that requires both governmental and philanthropic intervention.

The role of the arts precisely at such times and in the face of such changes is to empower the residents of Beersheba, to bridge the growing social gaps, and to help the general population of southern Israel to feel a part of Israeli society.

The Southern Way presents examples of creative social actions that are forging and changing reality by strengthening and empowering the residents of Beersheba and its surroundings. The four landmarks that were selected are pertinent examples of creative bodies and institutions whose artistic activity is being used for social change.

On the Way:

- ≥ The Southern Way is working to empower the residents of Israel's southern periphery.
- ≥ The Southern Way passes through four vibrant socio-artistic landmarks.
- ≥ Landmarks: the Goodman Acting School of the Negev, Kamea Dance Company, the Israel Sinfonietta Beersheba, and the Museum of Islamic and Near Eastern Cultures in Beersheba.

Mid-Way:

- ≥ Periphery, migration, Mizrahi Jews, Jewish-Arab coexistence, social

exclusion, marginality, prejudice, racism, intolerance, national extremism (on both sides), overcrowding, high dropout rates, community service, women's empowerment.

Who's on the Way:

- ≥ Residents of the capital of the Negev and its surroundings, Jews and Bedouins, religious and secular, students and locals, all from a diverse range of ethnicities and cultures.

Targets on the Way:

- ≥ Empowerment of the residents of the Southern periphery, social cohesion, shared society, Jewish-Arab coexistence, social inclusion, joint creativity, cultural cohesion, cultural integration.

Landmarks

The Southern Way focuses on landmark issues such as civil inclusion in art and culture in the creation and consumption of art for the empowerment and welfare of the residents of Beer Sheva, the melioration of their self-image and stature, the improvement of their standard of living and the promotion of social integration.

Landmarks that were selected for the Southern Way include the following art forms that are being used for social change.

- ≥ Theatre: the Goodman Acting School of the Negev which operates a broad-based community program of theatrical studies for children and youth in Beersheba's schools.
- ≥ Dance: the Kamea Dance Company and the Bat Dor School provide professional dance training for children and youth throughout Beersheba and professional enrichment for the residents of the city.
- ≥ Music: the Israel Sinfonietta Beersheba, whose artistic, community, and musical activities boost the experience of music and its experimentation among children, youth, and adults throughout Beersheba.
- ≥ Material culture: the Museum of Islamic and Near Eastern Cultures in Beersheba which carries out artistic community activities that are designed to promote tolerance.

On the Wayside:

Following are additional examples of artistic activities that contribute to the empowerment of residents in Beersheba and its surroundings which were not included in the list of Southern Way landmarks.

- ≥ Beersheba Theatre: the theatre was founded in 1973 as a social-pioneering experiment to create an alternative theatre that is an integral part of the community, draws its inspiration from it, and creates within it and for it. This small municipal theatre has become one of the country's leading cultural bodies outside of the Gush Dan area and works collaboratively with a variety of different cultural bodies. It also has an educational wing that runs four annual social projects.¹
- ≥ The Fringe Theater in Beersheba was established in 2010 and is home to a new generation of artists in a wide range of artistic fields. It presents over 150 plays, dance performances, musicals, and exhibitions a year

alongside more than 500 activities and socio-community artistic projects. The biggest project is the annual International Fringe Festival which offers a choice of theater, dance, music, fine arts and street performances in Israel and around the world.²

≥ The Beersheba Arts Center is an arts education institution under the auspices of the Beersheba Municipality's Arts and Culture Division. Located in a very special building in the Old City, the center provides a professional framework for studies and for the distribution of the values of fine art, thus turning it into a meeting point for artistic and cultural activities. The center's staff range from teachers to artists who work together to create innovative activities and teaching methods in an attempt to increase the awareness of art and culture among Beersheba's residents and expand the range of audiences benefitting from their services.³

1. <http://www.b7t.co.il>

2. <https://www.fringeb7.co.il/>

3. <https://www.artb7.org.il>

THE GOODMAN ACTING SCHOOL OF THE NEGEV

<http://www.act-b7.co.il/>

Location	8 Shazar Blvd, Beersheba	Founded in:	2005
Founder/ Director:	Idan Avissar and Rafi Niv	Operating framework/ Organization type:	NPO

Vision and Purpose: The Goodman Acting School, which provides high level training for actors in theatre, cinema and television, also serves as a cultural center for Beersheba and the surrounding area whose goal is to nurture and work collaboratively to establish cultural institutions and thus facilitate a thriving artistic scene in the south in which its graduates can participate.

Target Communities: Theatre students and residents of Beersheba, the surrounding area, and the whole country.

Background: The school, which is located in Beersheba, comprises four fully-equipped classrooms, a large studio with a grand piano, a large patio, a creative set workshop and two fully-equipped theatres. The students have access to a large theater library, dressing room, prop room, storage and changing rooms. The school also collaborates with international schools and institutions.

Central Activities: Acting studies.

Community Activities: As part of the program for social involvement in the community, the students take part in one regular weekly activity which includes work in the community throughout Beersheba and special projects with diverse populations. The staff believe that close connections between the students and the community in which they live nurture a sense of caring for the community, expands students' social awareness, and benefits both sides. The placements are carried out in collaboration with the Beersheba municipality's welfare department, the Kivunim company for leisure activities, non-profit organizations, etc. Additional activities to further the link between the school and the community include inviting special populations to attend the school's theatrical productions and setting up a center of theatrical excellence to expose the city's students of all ages to the world of theater. The center also provides professional support for the city's schools and offers subsidized prices for young people.

Target Populations for the Community Activities: Youth at risk, people with disabilities, the local LGBT Pride House, women at risk, gifted youth.

Partner Organizations/Supporters: Beersheba Municipality, Kivunim, Ministry of Culture and Sport, Ministry for the Development of the Negev and Galilee, private funders and philanthropic foundations.

Future Plans: Expanding the preparatory academic and workshop programs, international conference and activities.

KAMEA DANCE COMPANY<https://www.kameadance.com/>

Location	13 HaShalom St., Beersheba	Founded in:	The dance troupe was founded in 2002
Founder/Director:	Merav Zimand and Tamar Ginz	Operating framework/Organization type:	The non-profit has been active since 1995 NPO

Vision and Purpose: The Kamea Dance Company was founded to establish a professional dance company which would make dance, art and culture accessible to the residents of Beersheba, the Negev and southern Israel. The company aims to create opportunities for the community to take part in the various activities and to implement educational programs through dance. It advances artistic excellence in the field of dance in the Negev specifically and in Israel as a whole and offers a repertoire of dance performances that are suitable for children, youth, and adults. It serves as an incubator for dancers who trained at the Bat-Dor Beersheba Municipal Dance Center, nurtures the next generation of local choreographers or independents who create from the Israeli experience, and through its dance performances, presents the city and the country both nationally and internationally.

Target Communities: Audiences who love and consume dance culture, dance students and schoolchildren who attend as part of the national school's culture program.

Background: The Kamea Dance Company was established in Beersheba in 2002. A home for the dance company was created in the heart of Beersheba's Shchuna Gimmel neighborhood, an extremely distressed neighborhood, in a deliberate attempt to draw local audiences and expose them to better quality art. All of the dancers and the staff live in or close to Beersheba as a reflection of the company's ideology.

Central Activities: The dance troupe is made up of 14 dancers who stage dozens of performances every year in Israel and abroad. It also holds performances for children, youth, and adults and provides educational programming in the field of dance.

Community Activities: Kamea in the Community in collaboration with the Beersheba Municipality is a professional dance - both classical and modern - training program for youth and repertoire training by the dance troupe, and workshops and performances for the benefit of the community, some of which are part of municipal events or local festivals in the Negev. The dance troupe also hosts special education classes from schools in Beersheba and its surroundings such as the mixed Jewish-Arab school and others. Free entrance is provided for dance students, students

in the special education stream, participants in the Perach program (a program for college students who provide support for weak populations), participants in pre-army preparatory programs, female prisoners, new immigrants and others.

Target Populations for the Community Activities: Local dance students, low-income populations and general audiences.

Partner Organizations/Supporters: Ministry of Culture and Sport, Beersheba Municipality, commercial companies, private funders and philanthropic foundations.

Future Plans: Developing new community programming and leveraging the reputation of the Kamea dance troupe in Israel and the world to deepen its community involvement and strengthen Beersheba through the production of high quality art that enriches Israeli society.

THE ISRAEL SINFONIETTA BEERSHEBA<http://isb7.co.il/>

Location	Beersheba	Founded in:	1973
Founder/ Director:	Claudia Czobel	Operating framework/ Organization type:	NPO

Vision and Purpose: The Israel Sinfonietta Beersheba aspires to be an internationally recognized orchestra that serves classical musical consumers in the Negev and the country as a whole, through high quality and varied concert programs and educational programming throughout the Negev.

Target Communities: Classical music consumers in general and in Beersheba and the Negev in particular, children and youth in Beersheba and the Negev including children at risk and in special frameworks, students at Ben-Gurion University and other academic colleges in the Negev.

Background: The Sinfonietta is the only symphony orchestra in Beersheba and the Negev.

Central Activities: The orchestra stages a variety of performances for a wide range of audiences in Beersheba's Center for the Performing Arts. It also performs around the Negev and throughout Israel.

Community Activities: The Sinfonietta believes that classical music evokes an emotional response from everybody and enriches their world, advances and empowers personal and social competency, and stimulates the imagination and the ability to concentrate and listen. The Sinfonietta thus sees it as their responsibility to ensure that the younger generation receives a musical education from pre-school through high school including even students at Ben-Gurion University and in academic colleges in the Negev. Every year thousands of children, youth and students fill the concert halls for performances by the Sinfonietta and are thus exposed to the beauty of classical music.

The Sinfonietta also runs a unique program to expose children at risk to classical music, to concerts and to musical education in general.

Target Populations for the Community Activities: Children and youth in Beersheba and the Negev, the majority of whom grow up with very limited or no exposure to classical music and its unique qualities; students at Ben-Gurion University and academic colleges in the Negev – those who choose to take part in the courses comprise Jews and Arabs, men and women from the south of Israel and the rest of the country between the ages of 20 and 30.

Partner Organizations/Supporters: Ministry of Cultural and Sport, Beersheba Municipality, Mifal Hapais (National Lottery), private funders and philanthropic foundations.

Future Plans: The Sinfonietta will continue its efforts to produce high quality classical music, to expand the audience that listens to classical music in Beersheba and the Negev, and to increase its community involvement and its work with children and youth in Beersheba and the surrounding area.

THE MUSEUM OF ISLAMIC AND NEAR EASTERN CULTURES<http://www.ine-museum.org.il/>

Location	Beersheba	Founded in:	2014
Founder/ Director:	Dr. Dalia Manor	Operating framework/ Organization type:	Commissioner: Kivunim – the municipal company for recreation culture in Beersheba

Vision and Purpose: The Museum of Islamic and Near Eastern Cultures is situated in an historical building (the Great Ottoman Mosque, 1906), which is a protected building and the museum's principal exhibit. The museum exhibits a variety of historical and contemporary works of material Islamic culture in order to increase public awareness of the value of artistic and cultural traditions of the Middle Eastern region in general and of Islam in particular.

Target Communities: Schoolchildren, youth and adults, residents of the city and its environs, residents of the Negev, domestic tourists and consumers of art in general.

Background: The museum is a unique historical landmark in Israel. It comprises a building and its contents, which are accessible in three languages (Hebrew, English, and Arabic); it includes permanent exhibits, temporary exhibits that change regularly, and a range of educational activities for different ages.

Central Activities: Temporary exhibitions that change every 8–10 months (on average) and cover a wide range of topics. Series of lectures, artist talks, and creative workshops in tandem with the exhibitions.

Community Activities: The museum invites all residents of Beersheba and the Negev to visit the museum and to learn about their historical and aesthetic origins and to thus open themselves up to additional narratives that differ from those with which they are familiar and accept as true. In addition, the museum hosts guest speakers in collaboration with municipal bodies and the university with the aim of exposing the audiences to narratives that could lead to greater tolerance and social openness. The museum also stages performances and holds workshops for children during the holidays.

Visitors to the venue are exposed to their city's past and its historical context, thus developing greater tolerance for the cultural environment that gave rise to the museum (which is, as previously mentioned, situated in a former mosque) and greater empathy for the history of the city and its different populations.

Target Populations for the Community Activities: Local adult audiences and young families.

Partner Organizations/Supporters: Beersheba Municipality, Kivunim – the municipal company for recreation culture in Beersheba, Ministry of Culture and Sport and Mifal Hapais (National Lottery).

Future Plans: Developing educational programming for the schools in the city and throughout the Negev and bringing schoolchildren for regular subsidized visits to the museum; consolidating the museum's position and status among the city's populace through targeted marketing and advertising campaigns; enhancing awareness of the museum throughout the country through specialized exhibitions and international loan exhibitions; expanding and improving the educational facilities.

THE FIFTH WAY: CROSSING OCEANS

BUILDING CONNECTIONS BETWEEN ISRAEL AND JEWISH COMMUNITIES THROUGH THE ARTS

The deep connection between Israelis and world Jewry is one of the cornerstones of the Zionist settlement in Israel and almost goes without saying. As shown in Part two of this guide, the arts can overcome all linguistic and cultural gaps and serve as a bridge between world Jewry and the Jewish/Israeli art that is produced in Israel.

The dialogue between this art and the international Jewish communities is what lies at the heart of the Fifth Way, which delineates the mutual contributions and the huge and untapped potential for meaningful cooperation and its contribution to local, national, and global social change.

The Fifth Way outlines examples of social actions that create and change reality relating to the relationship between Israel, the Jewish world and the world through art. The Fifth Way comprises four landmarks which serve as examples of the programs and activities that are carried out by the organizations and institutions that promote Israeli art and make it accessible in the Jewish world, strengthen the dialogue and connections between them, and boost the status of Israeli art and Israel around the world.

On the Way:

- ≥ Crossing Oceans focuses on the building and empowerment of connections between Israeli Jews and world Jewry through the arts. Such artistic collaborations have an important role to play in “Israeliness” and in the closeness of young Diaspora Jews to Israel and to the Jewish world.
- ≥ Crossing Oceans passes through four landmarks that are situated on the bridge between Israel and world Jewry. The bridge signifies the flexibility and openness that is required for a dialogue between Israel and the Jewish world, the same flexibility and openness that is required for creativity and for encounters and discourse about original, multidisciplinary, multifaceted, young and bold art.
- ≥ Landmark: Artis, the Schusterman Visiting Israeli Artists Program, Asylum Arts, and Kisufim Conference.

Mid-Way:

- ≥ Identity, belonging, cohesion, unity, assimilation, Jewish peoplehood, Jewish continuity, rifts, fissures, anti-Semitism, racism, hasbara (public diplomacy), promoting the legitimacy of the State of Israel, advancing Israeli and Jewish interests around the world.

Who’s on the Way:

- ≥ Israeli artists, Jewish artists from the Jewish world, international Jewish

communities, the Jewish community in Israel and the Jewish world as a whole, and consumers of art in Israel and all over the world.

Targets on the Way:

- ≥ Establishing and strengthening the ties between communities of Israeli artists and Jewish artists abroad and between young Jews in Israel and the Jewish world through artistic collaborations; consolidating the identity and sense of belonging of the members of the different communities; establishing artistic concerns as an expression of the shared existential concerns of Israel and the Jewish world; joint Israel-Jewish world activities to strengthen the Jewish people, the image of the Jewish people and the State of Israel in the world, and the fight against international anti-Semitism.

Landmarks:

The landmarks that were selected as examples for Crossing Oceans are embodied in the following artistic genres that are used for social change.

- ≥ Visual arts: Artis focuses on advancing contemporary Israeli artists whose work poses aesthetic, social, and political questions.
- ≥ Artists from all genres: the Schusterman Visiting Israeli Artists Program advances Israeli artists and publicizes them around the world; Asylum Arts supports Jewish culture by platforming artists and generating collaborative opportunities.
- ≥ Literature: Kisufim Conference that brings writers, poets, translators, and researchers of Jewish literature from all over the world to Jerusalem for a few days of discussion and study.

On the Wayside:

Following are additional examples of artistic initiatives that are focused on the connection between Jews in Israel and the Jewish world but are not part of Crossing Oceans.

- ≥ Artport Tel Aviv: An artistic arena promoting contemporary Israeli visual art and bringing it to a wider international audience. The program evolved from a passion for the arts and a desire to support new, talented artists and provide them with a home that would represent a turning point in their lives. It serves as a platform for an alternative artistic dialogue between the local contemporary art scene, international organizations and independent artists around the world. As part of the program, six artists are selected annually to take part in the year-long program and are then joined by eight to ten international artists for shared learning, a mutual work experience, and familiarization with the art world. The program promotes Israeli art, empowers Israeli artists, and provides them with an opportunity to integrate their work in the international art scene.¹
- ≥ AIR (Artists in Residency): This program was established by the Jewish Agency and is an annual artistic exchange program that generates ties between North American artists who travel to Israel to meet artists in the Western Galilee and Israeli artists who travel to central US communities.

¹<http://www.artportlv.org/>

The program encourages joint creativity and contemporary artistic collaborations with the hope of generating a new artistic dialogue between participants and local residents.²

≥ JAC (Jewish Art Collaborative): This project presents inspiring programs of the rich, diverse, and creative world of Jewish arts and culture in museums, music clubs, synagogues, theaters, and classrooms around Boston. The project is based on the belief that excellent Jewish art is dynamic and influential, and it takes place in collaboration within existing communal organizations. The programs that are part of the project present artworks with a distinctive Jewish voice that are produced by the best of local, national, and international talent while building professional collaborations.³

2. <http://www.jewishagency.org/western-galilee-and-central-region/program/12156>

3. <http://www.jartsboston.org/contact/>

ARTIS

<http://artis.art/>

Location	New York and Tel Aviv	Founded in:	2004
Founder/ Director:	Yael Reinharz	Operating framework/ Organization type:	NPO

Vision and Purpose: ARTIS works to increase international awareness of Israeli art by providing ongoing funding for contemporary Israeli artists, primarily visual artists. It also fosters valuable connections with the world’s finest professionals and audiences.

Target Communities: Israeli artists, leading professionals in the arts in Israel and abroad and international audiences.

Background: ARTIS fosters connections between Israeli art and artists who live and work anywhere in the world and high-quality professional frameworks in order to enrich Israeli art, to expose it to the world, and to connect it with the center of the international art world.

Central Activities: Creating opportunities for public engagement, sharing knowledge about art and artists in Israel, and cultivating opportunities for artistic exchanges with art professionals in Israel. ARTIS operates a number of programs:

Public programs that are free and open to the public, these programs address critical developments in the contemporary art world and in artistic practice. These public programs are committed to engaging in meaningful partnerships with respected institutions and platforms in order to present a wide range of art and ideas.

Grant Programs, highly competitive grant programs support artists and projects that emphasize innovation, experimentation, cultural exchange, and artistic excellence. They encourage global dialogue on contemporary visual art through two core grants: artist residency grants and exhibition grants.

Since 2007, Artis has hosted hundreds of curators, museum professionals and writers from around the world in group and individual Curatorial Seminars in Israel. This program facilitates the exploration of cultural developments in Israel and provides a platform for inquiry, projects, and initiatives. The week-long intensive itinerary includes visits to museums, to alternative spaces, to collections, and to studios and discussions with leading artists, curators, historians, and influential thinkers.

Since 2011 Artis has fostered career development opportunities for artists. With over 125 graduates to date, this intensive three-day program provides sustainability tools for emerging artists as well as an opportunity for

artists to deepen connections within their own community. In addition, every year, Artis produces video profiles on Israeli artists, highlighting their work in their own words. Both emerging and established artists are represented.

Community Activities: Introducing artists and Israeli creativity to the international art scene in order to ensure sustainability for Israeli artists and art while fostering meaningful interactions with the international art world; boosting Israel’s reputation and the understanding that, despite the complexities, artistic freedom of speech exists in Israel; building a bridge between the world’s artistic elite and the finest Israeli creativity, thus encouraging the local art scene and engendering impressive artistic achievements and new peaks.

Target Populations for the Community Activities: International art consumers who are generally well-educated and resourceful (and well connected to decision makers). The presence of Israeli artworks and artists in the world’s most prominent art arenas raises Israel’s artistic prestige and advances its interests in the world.

Partner Organizations/Supporters: Partnerships with the most renowned international artistic institutions on a project-to-project basis, private funders and philanthropic foundations.

Future Plans: The continued fostering of ties between Israeli art and artists and the international art world and strengthening it through a variety of activities, such as public programming, grant programs, artistic programs, curatorial seminars focused on Israeli art for leading international opinion shapers, and career development for artists.

**THE SCHUSTERMAN VISITING ISRAELI ARTISTS PROGRAM
UNDER THE AUSPICES OF THE ISRAEL INSTITUTE**
<https://www.israelinstitute.org/programs/visiting-israeli-artists>

Location	Washington	Founded in:	2012
Founder/ Director:	Marge Goldwater	Operating framework/ Organization type:	NPO

Vision and Purpose: The Schusterman Visiting Israeli Artists Program works to present Israeli art deriving from many artistic genres to students on American university and college campuses in order to foster relationships between Israeli artists and American youth through unmediated meetings which invite and enable an enriching dialogue that improves Israel’s standing in the world.

Target Communities: Israeli artists and creators from all artistic fields, students, lecturers, local and international art professionals, audiences of art consumers from all over the world.

Background: The Schusterman Visiting Israeli Artists Program connects Israeli artists and art to the academia and other leading international frameworks in order to enrich the artists and their work and help them gain access to the international art world.

Central Activities: The program brings Israeli artists from a variety of artistic disciplines – filmmakers, choreographers, writers, musicians, and visual artists – to the most prominent American campuses. The artists who are selected for the program spend a semester teaching and presenting their work to local audiences through classes, exhibitions, and performances, thus expanding the audience for their work and Israeli art in general.

Community Activities: The Israeli art scene is one of the most vibrant in the world. By presenting Israeli art, music, film, dance, and literature to an international audience, the program highlights an important element of contemporary Israel society of which few people are aware and fosters a deeper understanding of what is happening in the Israeli art scene.

Target Populations for the Community Activities: Students and lecturers, consumers of art, academics, and the general public, or in other words, the next generation of intellectuals who will hold prominent, influential positions in the public and economic sectors.

Partner Organizations/Supporters: Conceptual partnerships with the world’s leading academic institutions, private funders and philanthropic foundations.

Future Plans: Continuing to grow and develop the visiting program in order to increase the interaction between prominent Israeli artists and academics in the United States and elsewhere in the world and thus introduce Israeli artists and their work to both art consumers and the general student population on American campuses and other platforms.

ASYLUM ARTS
<http://asylum-arts.org/>

Location	Washington	Founded in:	2013
Founder/ Director:	Rebecca Guber	Operating framework/ Organization type:	NPO

Vision and Purpose: Asylum Arts is a global network of Jewish artists with currently 506 members in the United States, Israel, Europe, and Latin America, which empowers artists and cultural organizations to create experiences that broaden the impact of Jewish culture.

Target Communities: International Jewish artists from a variety of artistic fields, international Jewish communities, international art consumers and artistic and cultural leaders in Israel and the world.

Background: The relationships that the network fosters brings together Jewish art and artists across the globe, including Israel, in order to empower Jewish artists and cultural organizations.

Central Activities: Asylum Arts supports contemporary Jewish culture on an international scale, bringing greater exposure to artists and cultural initiatives and providing opportunities for new projects and collaborations through small seed grants. Performances by Israeli artists abroad strengthen the Israeli presence and act as a buffer to the actions of the BDS movement. The platforming and integration of Israeli artists in international Jewish arenas is an important step to ensuring that Israel and Israeli artists are recognized as part of the international community of developed democratic countries.

Community Activities: Asylum Arts engages audiences with Jewish ideas and community and works with both the artistic community and Jewish communities around the world by promoting mutual initiatives and art and cultural encounters. The network thus helps bring Israeli artists to a wider audience, encourages empathy with the artists and their work, and helps raise the prestige of both the artists and Israel.

Target Populations for the Community Activities: Jewish and non-Jewish consumers of art.

Partner Organizations/Supporters: Private funders and philanthropic foundations.

Future Plans: The continued empowerment of the artists and cultural organizations with the aim of expanding the influence of Jewish culture and growing the international network through meetings that foster a community and the provision of small grants for creative purposes.

THE JERUSALEM CONFERENCE FOR JEWISH WRITERS AND POETS – KISUFIM CONFERENCE
<http://mishkenot.org.il/kisufim/en>

Location	Jerusalem, Israel	Founded in:	2007
Founder/ Director:	Hava Pinhas-Cohen	Operating framework/ Organization type:	Van Leer Institute – NPO

Vision and Purpose: The Jerusalem Conference for Jewish Writers and Poets is an international conference that underlines the concept of “the people of the book,” and brings Jewish authors, poets, and intellectuals from Israel and around the world who write in different languages to attend a four-day journey into Jewish history and the Jewish spirit. The gathering attracts an audience of literary enthusiasts and Judaic consumers. In the lead-up to the conference, an anthology of short stories, essays, and poems written by conference participants is published annually. This publication includes pieces in their original languages, which are later translated and republished as a Hebrew collection.

Target Communities: Jewish writers, poets, and intellectuals from across the globe, audiences who consume literature and Judaism, and the general public.

Background: Jerusalem, as a place that transcends mere physicality, is the perfect and most inviting location for this kind of international meeting whose heart and center is in Jerusalem, Jerusalem as a bridge between Israel and the Jewish world.

Central Activities: Fostering relationships, discussion, conversations, study and deepening the connection between Jewish writers who write in different languages in different places around the world. Every year the conference focuses on one overarching theme aimed at nurturing meaningful ties between Jewish writers in Israel and elsewhere. The meetings and the dialogue with the audience is documented for posterity. During the conference the prestigious Matanel Award is presented to two promising writers or poets: one Israeli, writing in Hebrew, and the other writing in another language.

Community Activities: The meetings between the writers take place in front of a wide and diverse audience and thus open up this professional conversation to the community at large, inviting the general public to take part in this experience and the sharing of knowledge.

Target Populations for the Community Activities: An audience that consumes literature and Judaic studies in Jerusalem, Israel, and the rest of the world, an audience that respects the writing profession and is interested in listening to and reading what the writers have to say.

Partner Organizations/Supporters: Ministry of Culture and Sport, Van Leer Institute, Hebrew Writers Association in Israel, philanthropic foundations and private funders.

Future Plans: To convert the conference into an annual rather than a bi-annual, event, to lengthen it, and to award additional prizes to emerging Israeli writers and poets who write in Hebrew and to Jewish writers and poets who write in foreign languages.

Taken from village atmosphere by the Vertigo Dance Company. Photographer: Mayan Hotem



ADDITIONAL INFORMATION

The Center for Artistic Activism

<https://artisticactivism.org/>

The Social Impact of the Arts: An Intellectual History

<http://www.palgrave.com/gp/book/9780230572553>

Handbook of the ECONOMICS OF ART AND CULTURE

<http://www.econ.nyu.edu/user/bisina/BVHandbookArt.pdf>

How the Arts and Culture Sector Catalyzes Economic Vitality

<https://www.planning.org/research/arts/briefingpapers/vitality.htm>

Young People, Creative Action and Social Change: 7 A report on the value of participation in the arts for young people

http://www.youtharts.ie/sites/default/files/Youth_Arts_Research.pdf

A Philanthropy At Its Best® Report Fusing Arts, Culture And Social Change High Impact Strategies For Philanthropy By Holly Sidford

http://heliconcollab.net/wp-content/uploads/2013/04/Fusing-Arts_Culture_and_Social_Change1.pdf

Bringing the Arts to the Conversation on Social Change

<https://www.rockefellerfoundation.org/blog/bringing-the-arts-to-the-conversation-on-social-change/>

Community Arts Network

<http://apionline.org/community-arts-network/>

Art in the Public Interest

<http://apionline.org/>

The Citizen Artist

<http://apionline.org/the-citizen-artist/>

Artists as Activists: Pursuing Social Justice

https://www.huffingtonpost.com/amy-pleasant/artists-as-activists-purs_b_11783614.html

Fostering civic engagement through Arts and Culture

<http://animatingdemocracy.org>

The Art Of Life: How Arts And Culture Affect Our Values

<http://valuesandframes.org/the-art-of-life/>

Can art change the world?

<https://www.weforum.org/agenda/2014/03/can-art-change-world/>

Americans for the Arts Unveils National Findings of Fifth Economic Impact Study of Nonprofit Arts Industry

<https://secure.artsactionfund.org/page/-/Vol.%20III%20Final.pdf>

Can art really change the world?

<http://www.tate.org.uk/art/tate-exchange/can-art-change-society>

Impact of the Arts

<http://artsandculture.msu.edu/about/impact.aspx>

The value of arts and culture to people and society

http://www.artscouncil.org.uk/sites/default/files/download-file/Value_arts_culture_evidence_review.pdf

A new political economy for Arts and Culture

<https://www.thersa.org/globalassets/pdfs/reports/rsa-arts-towards-plan-a.pdf>

How Art Creates Social Change in 5 TED Talks

<http://cloudhead.org/2013/09/03/the-power-of-art-to-affect-social-change-shown-in-5-ted-talks/>

Selected Publications on the Inclusion/Integration of Refugees and Migrants in European Societies Through Culture and Arts

http://ec.europa.eu/libraries/doc/inclusion_refugees_and_immigrants_by_culture_arts.pdf

Art Can Be Good for Mental Health

https://www.huffingtonpost.com/michael-friedman-lmsw/art-mental-health_b_1562010.html

How Does Drama Activate Learning?

Michael Anderson and Julie Dunn: How Drama Activates Learning: Contemporary research and practice. Bloomsbury, NY and London, 2015

What is the Value of Art?

<https://www.youtube.com/watch?v=sn0bDD4gXrE>

Why Art?

<https://www.youtube.com/watch?v=sn0bDD4gXrE>

Why is Art Important?

<https://www.youtube.com/watch?v=7o6kbrBFLdI>

Art as a Weapon for Social Change

<https://www.youtube.com/watch?v=7o6kbrBFLdI>

Art as Activism

<https://www.youtube.com/watch?v=7o6kbrBFLdI>

Art and Activism

https://www.youtube.com/watch?v=_HjpZoYMw_E

The Role of Arts & Culture in an Open Society

<https://www.youtube.com/watch?v=cHJUhuiqmUo>

What Good is Art? The Value of Creative Thinking

<https://www.youtube.com/watch?v=w4oK5SbK2so>

Art Speaks

<https://www.youtube.com/watch?v=wByeUms2pU>

Why Art Matters

<https://www.youtube.com/watch?v=Kekb9uE6o4k>

Why is Art important?

<https://www.youtube.com/watch?v=6pN7A59KL-o>

A world without art

<https://www.youtube.com/watch?v=f7s86iLfYDY>

Importance of art

<https://www.youtube.com/watch?v=qks-GyXLCaO>

Why do we need creativity

<https://www.youtube.com/watch?v=RwGlaCTnNys>

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