SPEA-A482/AADM-Y582: Overseas Study Program
Arts Management in Israel (Tel Aviv)
Summer 2018
Dr. Ursula Kuhar
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Course Description
This intensive, undergraduate-graduate immersion course will explore the arts world through study and travel to the arts and culture metropolitan area of Tel Aviv, Israel through an interdisciplinary approach. It will provide students with critical appreciation for a broad spectrum of major cultural institutions focused on visual arts, dance, theater, music, historic preservation, material culture, and international arts and cultural policy.

It places an emphasis on the role of the government in arts regulation, funding, and policy; the management and preservation practices of arts organizations of varying size and scope; and the similarities and differences between Israel and American cultural institutions.

The course also addresses the fundamental issues related to the arts in times of strife, arts as a catalyst for social change in the Middle East, Israeli cultural capital and exchanges, and the role of the arts in Palestinian territories. Students will conduct site visits at cultural institutions; attend performances and exhibitions; engage in discussions with arts managers, artists, civic leaders, and government officials; and explore historic and cultural sites of interest around the country.

Course Learning Objective and Outcomes
Student arts managers will:
• Relate the foundations of contemporary arts management and preservation to course discussion and observations.
• Assess both the United States and the Israel arts management systems.
• Understand the role of government and diplomacy in arts management and cultural preservation in Israel.
• Appraise the role of Israel in international cultural policy.

Assessment and Evaluation
Participation (50%): It is expected that you will be prepared for each day and show up at the right time and place having read the required materials. You will also be assigned to conduct one of the informational interviews/panels with arts professionals while we are in Israel, requiring you to research and prepare questions for a robust conversation. You must be an engaged participant. In essence, a good participation grade will be earned through being an all-round good citizen, supporting your classmates’ work, and demonstrating that you are taking advantage of the opportunities and experiences made possible on this trip.

Journal (20%): You will document in detail your thoughts and responses to each day’s activities while we are in Israel. These can take the form of critiques of performances, observations on various visits, reflections on the content of our speakers’ talks, or anything else that stimulated or challenged your thinking. The main emphasis, however, should be on a sustained and critical appreciation of what you experience during your time in Israel. Aim for 1-2
pages per day, although you are certainly welcome to write more.

**Independent Research Assignment (20%):** You will work on an independent, synthesis based, research project while we are in Israel. Detailed information and assessment guidelines will be provided during one of the pre-departure sessions. Graduate students will receive separate information and assessment guidelines.

**Classwork (10%):** We will meet as a class three times prior to our departure. Additionally, we will meet as a class several times (usually in the mornings) while we are in Tel Aviv. Be prepared to read/discuss articles, participate in mini-group and/or solo assignments, and learn and apply key principles and theories of arts management and cultural policy.

**Required Texts/Resources:**
All readings and resources are posted on Canvas, and noted with a (C) on the course outline of topics and schedule. Please familiarize yourself with the class Canvas site early in the semester. Additionally, be sure to check the Canvas site regularly, as I will post additional resources related to the course before and during the course.

Canvas and e-mail will be principal means of communication (e.g., assignments, updates, etc.). It is your responsibility to ensure that your @indiana.edu e-mail address functions properly and that you have access to both. Contact UITS for additional assistance.

**Suggested Texts/Resources:**
Dewey, John. *Art As Experience*.
Gordis, Daniel. *Israel: A Concise History of a Nation Reborn*.

**Outline of Topics (subject to change)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topics/Itinerary</th>
<th>Readings/Assignments (Subject to change)</th>
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<tbody>
<tr>
<td>Pre-Departure</td>
<td>Three sessions, March-April 2018</td>
<td>Session 1: Ben-Ami: “Government Involvement in the Arts in Israel” (C)</td>
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<td>Session 1: Art and Arts Management in Israel</td>
<td>Session 2: Amit: “The Emerging Philanthropic Sector in Israel (C)</td>
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<td>Session 2: Research and Inquiry</td>
<td>Appel, et. al.: <em>Cultural Diplomacy: An Important but</em></td>
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<td>Session 3: Orientation/Best Practices</td>
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<tr>
<td>Date</td>
<td>Activity</td>
<td>Additional Information</td>
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<tr>
<td>Sun, May 6</td>
<td><strong>Overnight Flight to Tel Aviv</strong></td>
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<tr>
<td>Mon, May 7</td>
<td><strong>Arrive in Tel Aviv</strong></td>
<td>Check-in to hotel by 6pm Leave for group dinner at 7pm</td>
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| Tues, May 8| Morning class (Focus on history of Tel Aviv, Cultural Diplomacy, and philanthropy in Israel) *(1 hr)* | **Walking tour of Tel Aviv (3 hrs)**  
|            |                                                                          | Appel et. al.: *Cultural Diplomacy*, pp. 31-50 *(C)*  
|            |                                                                          | Mandel: “Israel’s Shifting Culture of Philanthropy” *(C)*  
|            |                                                                          | Mischman, pp. 17-42  
|            |                                                                          | Shapiro: “Tel Aviv, a White City on the Sands” *(C)*  |
| Wed, May 9 | Morning class (Focus on Batsheva, social change, Israeli/Palestinian relations and the arts) *(1 hr)* | **Batsheva Dance Company**  
|            |                                                                          |  
|            |                                                                          | Gaga class  
|            |                                                                          | Panel with staff and dancers  
|            |                                                                          | Open rehearsal  
|            |                                                                          | Performance *(5 hrs)*  
|            |                                                                          | Batsheva Dance Company website  
|            |                                                                          | Bergner: “Palestinian and Israeli Youth Create Art for Social Change” *(C)*  
|            |                                                                          | Eichelberger: “Batsheva Dance Company’s Aggressive Art” *(C)*  
|            |                                                                          | Francesco: “Dancing in Jaffa” *(C)*  
|            |                                                                          | *Haaretz*: “A Day in the Life of a Batsheva Dancer” *(C)*  
|            |                                                                          | Mischman, pp. 43-54, 64-66  |
| Thur, May 10| Morning class (Focus on TAMA, Yad Vashem, Israeli government structure/function, occupation and turmoil) *(1 hr)* | **Tel Aviv Museum of Art**  
|            |                                                                          |  
|            |                                                                          | Tour  
|            |                                                                          | Briefing/field observation of  
|            |                                                                          | Tel Aviv Museum of Art website *(C)*  
|            |                                                                          | Knesset website *(C)*  
|            |                                                                          | Yad Vashem website *(C)*  
<p>|            |                                                                          | Aderet: “Why are countless Palestinian photos and films  |</p>
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<tr>
<th>Date</th>
<th>Event Description</th>
<th>References</th>
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<tbody>
<tr>
<td>Fri, May 11</td>
<td><strong>Day trip to Jerusalem (Knesset, Old City, and Yad Vashem) (10 hrs – lectures included throughout)</strong></td>
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<tr>
<td>Sat, May 12</td>
<td><strong>SHABBAT</strong></td>
<td>(C)</td>
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<td>Sun, May 13</td>
<td>Morning class (Focus on Israeli Opera, community engagement in Israel) (1 hr) <strong>Israeli Opera</strong> Panel with staff Tour Open rehearsal Performance (6 hours)</td>
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<tr>
<td>Mon, May 14</td>
<td>Morning class (Focus on Jewish and Arab diaspora, arts education in Israel) (1 hr) <strong>Beit Hatfutsot</strong> Panel with staff Tour Curation/experiential learning activity Archives (5 hrs)</td>
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education programming (pending) *(3 hrs 2:1)*

buried in Israeli archives?" (C)

Applebaum: “Talking to survivors” (C)

Asser: “Obstacles to Arab-Israeli peace: Jerusalem (C)

Feldinger: “Artists and museums sue Israel’s ministry of culture” (C)

Hassan: “Capturing and Preserving the Memories of Holocaust Survivors” (C)

Israel Ministry of Foreign Affairs: *The Knesset (C)*

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Fri, May 11

Day trip to Jerusalem (Knesset, Old City, and Yad Vashem) *(10 hrs – lectures included throughout)*

(C)

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Sun, May 13

Morning class (Focus on Israeli Opera, community engagement in Israel) *(1 hr)* **Israeli Opera** Panel with staff Tour Open rehearsal Performance *(6 hours)*

(C)

Beit Hatfutsot *(1 hr)* **Beit Hatfutsot** Panel with staff Tour Curation/experiential learning activity Archives *(5 hrs)*

(C)

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Mon, May 14

Morning class (Focus on Jewish and Arab diaspora, arts education in Israel) *(1 hr)* **Beit Hatfutsot** Panel with staff Tour Curation/experiential learning activity Archives *(5 hrs)*

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Beit Hatfutsot *(1 hr)* **Beit Hatfutsot** Panel with staff Tour Curation/experiential learning activity Archives *(5 hrs)*

(C)

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References:

1. Israel Ministry of Foreign Affairs: *The Knesset (C)*
2. applebaum: “Talking to survivors” (C)
3. Asser: “Obstacles to Arab-Israeli peace: Jerusalem (C)
4. Feldinger: “Artists and museums sue Israel’s ministry of culture” (C)
5. Hassan: “Capturing and Preserving the Memories of Holocaust Survivors” (C)
6. Borwick: “Privilege/Encumbrance” (C)
7. Mischman, pp. 43-52 (C)
8. Willis: “Backstage at the Israeli Opera (C)
9. Zabel: “Six creative ways artists can improve communities” (C)
10. Gordon: “What Diaspora Jews Could Learn from Israeli Arabs” (C)
11. Mischman, pp. 55-70 (C)
12. Mitveh: “Let’s meet through art” (C)
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<th>Related Content</th>
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| Tues, May 15 | Morning class (Focus on compare/contrast of management models in Europe vs. Israel vs. US, Masada/understanding UNESCO sites) (1 hr)  
**Israel Philharmonic Orchestra**  
Panel with staff (pending)  
Tour (pending)  
Open rehearsal (pending)  
Performance (3 hrs 2:1) | Wants Israel’s School More Artsy, Not Fartsy” (C)  
Project Interchange: “Israel: The Education System” (C)  
Cameri Theatre website  
Israel Philharmonic website (C)  
UNESCO: Masada (C)  
Bond: “Dear Mr. President, You Reall Should Have Gone to Visit Masada” (C)  
Deb: “Artists protest play backed by Israel” (C)  
Fonesca-Wollheim: “Political Views Test the Harmony” (C)  
Telegraph: “Israel’s history of musical controversy” (C)  
Williams: “What is Masada?” (C) |
| Wed, May 16 | **Day trip to Masada (4 hrs)**  
**Performance at Cameri Theatre (3 hrs 2:1)** | |
| Thur, May 17 | Morning class (Focus on historic preservation, material culture ownership, creative placemaking) (1 hr)  
**Day tour of Old Jaffa and art galleries (3 hrs)**  
IUAA Tel Aviv networking event and dinner (3 hrs) | Bernard: “Volatile and Dangerous: The Nexus and Politics and Art in Israel” (C)  
Borwick: “Creating the 21st Century Commons” (C)  
Jansen: “White City: the remarkable history of Bauhaus in Tel Aviv” (C)  
Monk: “The Intractability Lobby: Material Culture and the Interpretation of the Israel/Palestine Conflict” (C) |
| Fri, May 18 | Morning class (Focus on management in Israel, collaborations with private sector, tech boom in the Middle East, creativity in action) *(1 hr)*  
**Powtoon**  
Panel with staff  
Tour  
Animation/creativity workshop *(3 hrs 2:1)* | Powtoon website  
Biederman: “High tech makes Israel dream of other industries” (C)  
Donshik: “The New Immigrant and the Israeli Nonprofit Organization” (C)  
McKenna: “Tiny Israel is a tech titan. These 5 charts explain its startup success” (C)  
Mischman, pp. 25-42 (C) |
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| Sun, May 20 | **SHAVUOT**  
Morning class (Wrap-up) *(1 hr)*  
**Walking tour of HaCarmel Market, Neve Tsedek cultural district, and Bialik Square** *(3 hrs)*  
*(63 hours in total: including 2:1 where necessary for experiential/cultural activities)* | Bizawe: “At long last, Israelis may be reading Arabic literature” (C)  
Brawarsky: “Israel’s Complexities Move to Center Stage Here” (C)  
The Economist: “Israel’s artists are celebrated abroad; less so at home” (C)  
Rosner: “Israel’s Too-Controversial Culture Warrior” (C) |
| Mon, May 21 | **Flight back to US** | |