



Jerusalem International Fellows Residency Program

Evaluation * Spring 2022

On Track Consulting

"The Jerusalem Fellows program was a shot of B12 for every person who participated- artist, host, guests, viewers. It was a doppler effect of creativity radiating out into the city."

– Ruth Cummings –



Executive Summary

The groundbreaking **Jerusalem International Fellows (JIF)** invited leading artists from around the world to participate in the unique Jerusalem landscape of art and culture in the form of a ten-week residency program. Four artists were each matched with a host organization. The ten-week residency allowed for meaningful collaboration with local artists, ensembles, and cultural institutions in East and West Jerusalem.

The international program grew out of the successful residency for American artists of different disciplines in 2011 and 2013. The decision to internationalize the program added much depth to the fellowship and opened the door to expanded possibilities for interaction with Jerusalem artists and communities. It was well received by the Jerusalem cultural scene as each artist brought with her much experience, weaving new international 'flavors' into the Jerusalem blend. The expansive opportunities brought with them some challenges as well.

The current iteration of the project involved three significant structural changes.

- 1) An expansion of the artist pool from the USA to an international one required global outreach.
- 2) Working in both East and West Jerusalem: The addition of East Jerusalem added a strong draw for the artists and the Jerusalem art community, while also inviting many challenges to JIF. The East Jerusalem "non-normalization" strategy on working with Israeli artists (and sometimes even Jewish artists) and institutions requires careful planning, diplomacy, and an ongoing process of bridge building to find the best way of working together. An opportunity to work with East Jerusalem and the Palestinian art community was an important draw for the international artists.



3) Selected applicants applied directly to work with host organizations which meant that from the first moment they had a human connection, base, support, and resources to start to develop their artistic ideas.

Fifty artists were nominated by an international nominations committee and approximately 25 were selected by a panel to apply. Twelve of these artists applied to the Jerusalem residency. Of these, four artists were chosen by a panel. The selection process began in February 2020. By the time artists were invited to apply, the pandemic was in full force. The program launched on March 8, 2022 and ended on May 16, 2022.

It should be noted that launching on March 8 essentially meant that all the arrangements- hiring staff, booking flights, arranging housing, orientation, and salons- had to be done at lightning speed and mostly by one person, within 6 weeks of receiving the green light. The Covid-induced short timeline negatively affected fundraising efforts and the time necessary for delving into the fine budget details.

Their first week in Israel was an intensive orientation aimed to provide a comprehensive view of the city of Jerusalem with its multiple narratives, geography, people, and issues. It was labeled 'disorientation' week as it was designed to challenge preconceptions of Jerusalem, so the artists could begin their residencies with a fresh and more nuanced outlook on the city. The week was designed to give the artists a good sense of all the history, divisions, and complex layers in Jerusalem before embarking upon their artistic projects. The week included tours of the market, diverse neighborhoods, and museums in East and West Jerusalem. They met as a group with each of the host organizations and had opportunities to explore local cultures, religions, politics, art and more. For example, the artists were introduced to the public and stakeholders at a launch event at FeelBeit, which is a mutually acceptable, neutral, and




comfortable meeting space for Israelis and Palestinians. From the second week, each artist began to interact independently with her host organization, setting her own schedule and milestones. Each artist planned an evening salon together with her host organization and invited members of the Jerusalem cultural community to attend. The artists were expected to engage in a collaborative process with their host organizations and other members of the Jerusalem cultural eco-system. There was no expectation for the artists to produce a final product within the time frame. Each did present the state of her work and the process that she embarked upon at the conclusion of the program.

There were also many informal opportunities for the artists to meet and mingle with members of Jerusalem's cultural milieu such as shabbat and Iftar dinners and holiday celebrations, tours of galleries and (nearby cities such as Bethlehem) where they forged new friendships and opportunities. During the residency period they met with a wide swath of representatives from various sectors of the Jerusalem cultural milieu. On their own they met many remarkable Jerusalemites who connected them with people and parts of the city that JIF staff could not have reached directly.

Overall, the program was a resounding success. It added a new dimension to the Jerusalem culture scene by bringing international artists of stature for a substantial stay. They forged inspiring working relationships and left with much potential for long-term creative ventures and a nuanced perspective of Jerusalem. The pilot program had an impressive impact on the JIF fellows and the Jerusalem culture community. This evaluation considers the fact that the Covid pandemic greatly affected the organization, implementation, and execution of the pilot. The organizers are to be commended for maintaining the interest of the fellows and the nominations committee over two years and for producing a top-tier Jerusalem residency worthy of first-rate

international artists that bring new concepts, perspectives, and international experiences to the city. Suggestions for improvement are designed to help JIF take a highly successful pilot and turn it into a highly attractive program that will enhance the arts and cultural communities in Jerusalem and spread Jerusalem's diverse and multicultural influences around the world.



**I WORRIED ABOUT HAVING STUDIO
SPACE AND THEN I DISCOVERED
THAT THE CITY OF JERUSALEM
IS MY STUDIO.”**

Vibha Galhotra

Areas for improvement include:

- Financial management during the residency.
- Clarification for nominators as to the type of artists who best fits this residency.
- Factor in the potential for cohesiveness among the group when choosing final candidates.
- Consideration of artist's age and experience and need for mentoring or expectation of resources when matching them with a host organization.
- Provide time for adjustment to Israeli culture, time zone and new group dynamics with previous strangers from different cultures, to lay effective groundwork for developing a new creative process.

- Accommodations that offer privacy (sound and space) for each artist.
- Rules for all common areas in the shared accommodations should be clearly delineated as part of the House Rules. Include specific house rules and information in a handbook, including details such as sharing, labeling, and cleaning rules. For example, it should state when the cleaner is regularly scheduled and how the house must be left before the cleaner's arrival.
- Increased visibility and connection with East Jerusalem artists and institutions.
- A more structured budget for artists and host organizations to help prevent financial misunderstandings.
- Increased funding for the host organizations based on project need.
- Increased per diem for the artists, to an amount commensurate with the cost of living in Jerusalem.
- Consideration of a larger financial stipend that compensates artists for their creative work. It should be noted that there are many residencies (including the American Academies in Rome and Berlin) that do not supply a stipend. The artists receive room, board, and transportation costs. Jerusalem, however, is a very expensive city and JIF is a highly selective program that aims to attract top-tier artists. JIF fellows forego regular income for ten weeks which is particularly difficult for fellows from developing countries.
- Timing. The 2022 fellowship was originally scheduled for Fall 2020, but repeatedly delayed due to Covid. Organizers had only six weeks from January 15 when the decision was taken, to hire staff, make flight arrangements, secure housing, organize orientation week, finalize with host organizations, etc., until fellows arrived in Israel on March 8, 2022. The timing may have seemed to add a cultural flair given that it coincided with Passover, Easter, and Ramadan.

In fact, the multiple holidays meant vacations for locals, lack of continuity and difficulty in scheduling. It is highly recommended that the next fellowship does not coincide with major holidays.

- Improved communication and management of expectations of the artists and the host organizations.

Recommendations for the future

- Produce a Jerusalem International Fellows handbook that is very clear on the expectations of the project, the responsibilities of each party (participants, staff members, host organizations et al), the processes, financial benefits and responsibilities, expectations, and regulations.
- Create an online forum of host organizations to increase their collaboration and potential for pooled resources. While the JIF encouraged all the host organizations to attend planning meetings, this was not the case. Online forum participation should become a minimum requirement for host organization participation, with the hope that in-person collaboration will develop as well.
- Create more clarity around the goals and the desired outcomes.
 - a. Host organizations should commit to two orientation sessions that brings them together, as a condition for participation in the program (online or in person). The dates are set well in advance when the fellowship dates are set. It is important that each learn how the other works and begin to collaborate on some level. The first session will take place with the hosts in advance of the nominations of the fellows. Most importantly, the first session is the host organization's opportunity to express the expectations of the fellowship in terms of financial management and boundaries, professional collaborations, and goals. It is an



opportunity to understand the advantages and limitations of each host (size of, number of staff, dedicated studio space and other work conditions). Each residency will involve different conditions. The second session should be scheduled online once the fellows have been assigned to establish a group dynamic that can begin to grow in advance of the residency start date. The orientation week (also set well in advance), should include an opening session with the business and acquaintance portion to be followed by an opening party to give artists and hosts a first chance to get to know each other in person.

- b. Discussions between artists and hosts can begin in advance of the residency over Zoom. They can become familiar with each other's work and discuss collaboration ideas. Together they can create a list of resources they think they will require (although at this point, the artists aren't yet locked into a specific project) and their attendant budget. The fellowship staff will remain involved in this process, and this can minimize financial surprises during the residency.
- c. Funds for materials should come with either an outline of acceptable uses (in writing) or perhaps a list of unacceptable uses such as travel expenses for the artists which is covered by their per diem. If you wish to give the hosts the material funds up front, then they should provide a budget for its use and a report at the end of the residency. Alternatively, you can give them 50% of the funds up front and the second half during the residency when they submit a report of the initial spending and a budget for the remainder. After the second installment is used, a spending report should be submitted to the fellowship. It would be highly useful for JIF to provide an expense and reimbursement forms that are very user friendly to encourage easy and timely financial submissions.

- d. The fellowship should consider raising a contingency fund for emergencies, and unexpected expenses so that if an artist get stuck, JIF has some resources to resolve the issue and keep the fellow's art collaboration on track.
- Staff will optimally include:
 - i a knowledgeable, even-handed facilitator (tour operator) for discussions re religion and politics.
 - ii a business manager or organization responsible for logistics and financial management – budgets, cash flow, expenses, disbursement of petty cash, material resources and human resources. This person must be familiar with Israeli taxation as it pertains to not-for-profit organizations
 - iii a facilitator to meet with them once every two weeks to help them process their experiences.
- Continue to use Zoom and add chat groups/ apps for advance planning, residency communications and ongoing, long-term collaboration.
- Add an international advisory committee.



Introduction

The Jerusalem International Fellows is a ten-week residency program for leading performing artists, choreographers, visual artists, architects, and urban planners from around the world, who wish to collaborate with independent artists, ensembles, and cultural institutions in East and West Jerusalem. The Pilot residency in Jerusalem launched on March 8, 2022 and ended on May 9, 2022.

The four artists who were selected to participate in the 2022 residency originated from Brazil, India, Mexico and the U.S. (via Germany) and were matched with the following host organizations:

- For C.a.t.a.m.o.n Dance Company - Claudia Lavista, Choreographer, Dancer, from Mexico, nominated by Laura Faure
- For Ibdaa School of the Arts in East Jerusalem - Sofia Borges, Visual Artist, from Brazil, nominated by Vivian Gandelsman
- For Bloomfield Science Museum - Anna Lublina, Interdisciplinary Performance Artist, from NYC (b. Russia and currently studying in Germany), nominated by Meredith Monk
- For Muslala in West and East Jerusalem (via Sinsila) - Vibha Galhotra, Conceptual Artist, from India, nominated by Tracey Riese

The stated goal of the residency is to create cross-border/cross disciplinary engagements through creative endeavors. These relationships stretch across East and West Jerusalem, among artists of different religions and different perspectives (i.e. highlighting cultural and spiritual diversity). These relationships will hopefully move beyond the artists and engage more participants from the Jerusalem art community in the creative process.



Overview of the Jerusalem International Fellows Program

It should be stated from the outset that **the Jerusalem International Fellows Program was an overwhelming success**. The brainchild of Elise Bernhardt and resulting from her uncompromising diligence, and her devoted advisory team including the past Fellows who continued to exhort her to continue the program. There is no debate regarding the positive outcomes of the program for all involved- the artists, their host organizations, all those who encountered the artists, and the cultural institutions of the city. **The overwhelming number of significant relationships that were created by the artists, beyond those they made within their host organizations, far surpassed expectations.**

Challenges

1. Disorientation Week:

The schedule was comprehensive, balanced and well organized. Nonetheless, the days were long, and the visitors tired easily, and it was the coldest Jerusalem in 100 years.

Walking through the city was an exhausting task for them. English is a second language for some, and they found it difficult to absorb the long tour guide explanations while walking through the city. The complexities and complications of life in Jerusalem became apparent early on but the disparity in discourse between west and east Jerusalem residents was frustrating for participants. They felt much confusion in west Jerusalem and clarity of purpose and cause in east Jerusalem.

2. Salons and Works-in-Process presentations:

Salons were designed to ‘introduce ’the artists and their work to the Jerusalem cultural community, and for Jerusalem’s creative population to meet and interact with each other in new configurations. Their Works-In-Process were presented toward the end of the residency. Therefore, it may be more useful to narrow the goals of the salon’s vis-a-vis presentations of interim work and the audience invited. The invitation list should be determined by the artist together with their host (and with input from the fellowship staff). Some artists will be very specific in who they want to meet, as was Vibha who wanted to meet people working in the environmental sector and Claudia who wanted to interact with dancers and choreographers. For others such as the museum, it might have been interesting to invite some of the museum patrons who would appreciate meeting Anna, learning about her experimental approach and how it may best fit in with the educational goals of the museum. In the case of the museum for example, the invitation list was not discussed at length and the museum staff assumed that the fellowship would issue the invitations and didn’t consider this aspect.

Matters for consideration – What would the visiting artist like to achieve at her salon? What kinds of people would she benefit from meeting and interacting with at the salon (keeping in mind that she still has time to follow up and build on the relationships for the duration of her residency)? Who would most benefit from an intimate meeting (salon) with the artist? If the desired audience is diverse, that particular salon needs to be planned accordingly. How central is the meal to the salon? Depending on the time of the event, snacks may be just as effective and less of an investment of time and funds.



Over the course of eight weeks, each artist developed an independent project with partners at their host organizations. The assignment was to begin a process that would be publicly presented toward the end of the residency. As part of the creative process, each artist hosted an evening salon in collaboration with the host organization. Select members of the public were invited to interact with the artist and her project.

A. Anna Lublina

Anna's salon was organized by Anna, together with museum staff and it was well attended. She engaged the audience in her work on synchronicity through weaving (how weaving as a practice unifies the weavers through synchronization) by connecting several people in a demonstration.

The event opened with a general explanation, followed by an artistic buffet dinner of created by Jerusalem Food Rescuers. After dinner on the patio, the museum hosted a panel of curators who discussed their unique and innovative projects at the museum.

The evening concluded with audience participation in the human weaving loom that Anna constructed to create a synchronized, living, musical weave. Anna's work with the staff at the Museum combined science and art.

Museum CEO Maya added the panel with Anna's agreement after attending one of the Salon's that she felt was lacking in content. However, there was a disconnect between the two parts of the program as the panel discussion was not 'woven 'into Anna's work with the museum. In the future, JIF staff should be more involved in the planning for each Salon in advance in order to avoid surprise programming such as this that takes away from the effectiveness of the Salons.

B. Claudia Lavista

Claudia was hosted by C.a.t.a.m.o.n Dance Group. She worked closely with the CEO. Claudia's studio in Mexico has in-house performers and resources. From the start of her residency, it was quickly apparent that she needed to source a producer and performers – something that had not been anticipated by JIF and the C.a.t.a.m.o.n administration. C.a.t.a.m.o.n is a small group yet was extremely supportive of Claudia and her work and helped her find the necessary resources, including financial ones.

Claudia's salon was small and intimate and concentrated on collaboration in the dance world. The audience was comprised of about 30 dancers and choreographers. Claudia presented the history and evolution of her Mexican dance company and school and her interest in building an international network. Every participant was included in the activity, which led directly to ongoing discussions at dinner and throughout the evening.

Claudia is very project oriented, and her residency included two dance projects. The first was a sold-out performance at the end of the residency held on May 12 at the Brown Hotel in Jerusalem. The festival/production, organized by C.a.t.a.m.o.n. made use of the small spaces in several boutique hotels. Elad invited Claudia to create a work for the program and she made a pas de deux on the hotel bar. Her second project was a dance video she is creating in collaboration with her partner Alex, a filmmaker who flew from Mexico for the project.

Claudia chose three sites –

The one outdoors was going to be at the beautiful nature preserve Ein Prat, but when permission was denied, she found another site at Lifta – and made friends with two Bedouins who became part of her production team. Permission for Ein Prat was denied because the team needed insurance. In the end, the JIF arranged funds for the insurance using its



contingency fund, and Claudia was able to film in Ein Prat as well. The other location is a tiny room inside the Tower of David. The footage is extraordinary. Some of the unedited videos were shown at her final presentation. The finished video will be screened as part of C.a.t.a.m.o.n's festival this fall.

Claudia, who is a natural collaborator, taught Master Classes at the Jerusalem Academy of Music and Dance and Mehol Shalem during her residency and was invited to return to teach at the Academy next year. She has already invited Israeli students to visit her studio/college in Mexico and arranged a visit for Elad and C.A.T.A.M.O.N to Mexico. She looks forward to deepening ties with her new friends in Israel and bringing the unique Israeli dance culture to Mexico and her global network of dance.

C. Vibha Galhotra

Vibha's SALON was held at her host organization Muslala's rooftop space in the Clal building as part of their rooftop festival. Vibha worked with Jerusalem Food Rescuers, a division of Muslala, using the food as a key element in her presentation. The food was literally set out on the table corresponding to Israel's waters and landscape. Her focus on water and agriculture in art brought a unique perspective to the Jerusalem community that already has a great appreciation for agriculture, nature, and food in art. Subsequent to Vibha's salon, the Food Rescuers became the 'house' caterer for the Fellowship.

For her final project, Vibha was focused on spirituality in her art, and a grid connection with the 3 Abrahamic religions. JIF staff and experts made recommendations and helped her meet musicians (including the amazing Victoria Hannah), spiritual leaders, scholars, and experts on the subject. With the help of local filmmaker Aaron Paz, Vibha documented



the experts and worked on an audiovisual installation of Jerusalem stone.

Before she left Jerusalem, Vibha was in discussion with the Executive staff of the tower of David about creating a larger scale version of the project - possibly including video - to be installed at the Tower of David in the near future.

During her residency, Vibha was invited to present at Bezalel in the class of Sarah Benninga. She presented one of her films and talked to students at Ibdaa at the school's Iftar meal. Vibha also did a presentation for a group organized by Diana Lipton at The Silo.

D. Sofia Borges

Sofia worked directly with a small group of hand-picked art students at Ibdaa School of the Arts in East Jerusalem. She worked three days a week (even during Ramadan). Sofia took students on field trips to different museums and introduced them to artists, artistic styles, and perceptions. They met local Israeli artists including Alon Kedem and Sarah Benninga and she paved the way for other Jerusalem artists to continue her work with students at Ibdaa. Sofia helped her students develop ways of re-interpreting and layering images they have photographed on their cellphones. Perhaps her greatest parting gift to Ibdaa and its students is the groundwork she laid for locals to continue and help students understand that art is about self-expression and giving them tools to do so.

During her residency, Sofia was invited to present at Bezalel in the class of Sarah Benninga.



Selection Process

The search committee sought people with **demonstrated expertise in their artistic field who were also interested in engaging with other people as part of their creative practice**. They were searching for artists who are eager to learn from others, teach others and develop networks.

Nominations from discipline specific experts from around the world were solicited and received. The host organizations were asked to make nominations as well, although no host organizations ended up hosting an artist on their list.

After a first round of vetting by a panel, selected nominees were invited to apply to work with one of the four host organizations. Their application process entailed conversations with the director(s) of the organizations before they applied to see if there was a "fit" and overlapping interests.

Applications were reviewed by an independent panel of experts (JIF advisors including past Fellows), and the panel then chose six finalists. The host organizations chose from among the six.

The final screening committee consisted of James Snyder, Executive Chair of the Jerusalem Foundation, Judith Ginsberg, Executive Director Nash Family Foundation, Ruth Cummings, Founder JCU, and Dean Moss, Fellow '13.

We recommend adding international representation to the selection panel. There was a sense of this being an American-oriented fellowship organized for international artists. European/Israeli/ South American representation will bring perspective that might be helpful in choosing the participants.



The Artists Speak

Each of the artists felt the experience was extremely valuable and would highly recommend it. All of them expressed a deep sense of gratitude for being given this opportunity. They all came away having made real and deep connections beyond those with their host organizations. All of them see themselves returning to Jerusalem in the future for artistic collaboration.

Anna

Anna's previous 2 residencies outside of the USA focused on community. She sought to experience the spiritual and ancestral land.

"Overall, I made real friendships and got to understand Jerusalem on a very, very deep level-- which I think was the point. And was definitely achieved."

This was an amazing life changing experience in many ways. I developed strong relations with people, and I will only begin to understand it once I've had time to digest it all."

It's been a true joy. I've never met this many types of Jews in my life – it is amazing. Especially among the younger people, so many are reaching back to special practices from where their families come from and integrating them into their artistic practice. I feel super connected to that. That's been a nice surprise and a new way of seeing this place."

Vibha

Vibha participated in numerous international residencies – including in Italy, USA, London and South Africa. Her interests are in nature (the elements and agriculture), kabbala and human relations from a spiritual perspective. She sought to explore the environment and its political implications in Israel through food and water and considered bridging differences using dance in her art form for the first time. She wanted to find a researcher of dance and politics in Israel who has a deep understanding of the layers and intricacies of the conflicting sides. Her Salon goal was to share her work and find possibilities for future collaborations.

Every residency has it's specificity. Here the orientation included engaging tours to understand some of the layers and complexities that make Jerusalem unique. I have never experienced such a strong religious culture experience. We delved into all the political, economic, and social layers in Israel, leaving room for us to pick and choose. Other residencies have the host organization explain the local scene from their own perspective. The Jerusalem Fellowship gives me more clarity. Here I think of politics as differences, which is a big change in my work."

Claudia

Claudia participated in residencies around the world and built a global network of colleagues and collaborators. She landed in Jerusalem and prepared to embark on a journey with no expectations.

I allowed the process to direct me. Now I have an entire community of friends here and will be returning next year."

I arrived in a new country with no language skills. My host Elad was very busy but tried his best to help me as well. We needed the program to provide a producer for all the artists – someone who is accessible and reliable and understands all the media, contexts and language that can help us put together the idea we want to work with."

"They prepared us well with a basis. Then we were free to explore the territory like the 7 gates of the Old City. It was up to us to decide which doors we wished to enter and when."

"Jerusalem is a labyrinth. You need to be strong and find your way. I suggest having someone to talk to every so often. These are very strong experiences, and we are not in our comfort zone with so many overwhelming details."

Why did I respond to the invitation to apply to the Jerusalem International Fellowships? You don't get gifts like this very often in life."

I hope to bring friendship to Jerusalem and to build bridges and long-lasting relationships through dance."

The perception out there is that Israeli dance is very European. But I discovered this not to be true. There is a desert-based wildness here. A beautiful simplicity that I didn't know existed!"



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Even the fancy people here are down to earth and indigenous, like I am. I find them smart, intelligent, and educated with a simple sense of humanity that I love."

I opened a window and found a garden. Now it will grow."

Sofia

Sofia, who was the only artist working in East Jerusalem, felt very strongly that *"there was a shared sense of something important taking place."* Many curators, artists, philosophers from West Jerusalem journeyed to Sheik Jarrah for Sofia's Salon at IbdAA. Most were unfamiliar with the school and its art program. Thanks to the fellowship, the burgeoning art school is now on the map of the Jerusalem art scene.

In the work she did with her students, she felt that she was able to give them a space to feel things, to express those feelings and most importantly, to be heard. She is in discussion with the school to try and find a budget to continue the project.

It was noted that Sofia was the only artist who put a plan in place for the future for how to continue the process with the students, thereby directly helping to grow the art program in the school.

"What we started at IbdAA needs to continue for the sake of humanity. It was really something special that has great potential to change perspectives and enrich the children's lives through art."

Residency rated by participants

	Often repeated comments	Rating 0-5
Advance preparation	Elise is less organized than Elana. She was well grounded. Elise was less approachable when she disagreed with feedback We needed more time to digest information.	4.4
Arrival into Israel	Staff welcome was very important and helpful	5
Organization of disorientation week*	Great program. Comprehensive but it was cold and much of it was outdoors. The subject matter was heavy, and guides spoke at length without a place to sit, take notes, absorb.	4.75
Approachability of staff		4
Do you have sufficient resources		3.5



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Accommodations – space	Location and the house were a 5 but no privacy. It would be great for 2 people. Also, we needed a cleaner on a set day and time.	2
Food	Fridge was full. Very important to have healthy foods accessible from the start.	4.75
Socializing, local welcome		4.5
A clear understanding of Israel society, culture		4
Honorarium		3
Per diem		2
Does your host have enough time for you		4
Host org tours		5

- Most loved the week but felt it was too hectic and lacked built-in rest time. Too much information in a short time span caused confusion and fatigue.
- Most did not have clarity on what the Salons are about and their importance. Although the goals for the salon were stated at the outset of the residency and repeated throughout, for some reason, this did not resonate with the artists. There should be a separate session held on the salons and a written document distributed to the artists that they can refer to, as well as being in the handbook.

- As envoys of the program, the artists would like better preparation and planning in how to present to VIPs, press and the like. Two of the artists mentioned that they were introduced to people, and they felt they should be able to represent the program and speak on its behalf in addition to just ‘being’ themselves. They did not feel prepared for representation.
- The one Jewish fellow felt, for the first time in her life, that she was in the majority in her environment, and not an outsider, which she did not expect. She felt the others were in better positions, since as non-Jews they are more interesting and exotic to a Jerusalem audience.
- The YMCA gym membership was very helpful and important to provide a place for participants to have some breathing room.
- The room assignments should not be left to the residents. It creates divisions and stress in the group.
- Multitude of narratives. They enjoyed the diversity of tours and perspectives
- Participants feel they deserve more realistic compensation as it is a working visit, and they are representing the fellowship. They see it as a 10-week job.

Suggestions for the Future

As salons were designed to ‘introduce’ the artists and their work to the Jerusalem cultural community, and for Jerusalem’s creative population to meet and interact with each other in new configurations, it is important that they all be scheduled early in the program. Their Works-In-Process were presented toward the end of the residency. Therefore, it may be more useful to narrow the goals of the salon’s vis-a-vis presentations of interim work and the audience invited. The invitation list should be determined by the artist together with their host (and with input from the fellowship staff). Some artists will be very specific in who they want to meet, as was Vibha who wanted to meet people working in the environmental sector and Claudia who wanted to interact with dancers and choreographers. For others such as the museum, it might have been interesting to invite some of the museum patrons who would appreciate meeting Anna, learning about her experimental approach and how it may best fit in with the educational goals of the museum. In the case of the museum for example, the invitation list was not discussed at length and

the museum staff assumed that the fellowship would issue the invitations and didn't consider this aspect.

Matters for consideration – What would the visiting artist like to achieve at her salon? What kinds of people would she benefit from meeting and interacting with at the salon (keeping in mind that she still has time to follow up and build on the relationships for the duration of her residency)? Who would most benefit from an intimate meeting (salon) with the artist? If the desired audience is diverse, that particular salon needs to be planned accordingly. How central is the meal to the salon? Depending on the time of the event, snacks may be just as effective and less of an investment of time and funds.

The artists may benefit from 2-3 options for salon frameworks. We suggest the opening focus on the artist and her/ his mission and accomplishment and that they pronounce their interests while in Jerusalem. Several options include:

- A) Invite people directly involved in the profession to conduct an in-depth discussion, similar to Claudia's successful salon. She had a specific goal to increase her reach among dancers and choreographers and explore how each participant can help one another.
- B) Invite a multi-disciplinary audience and people with a broad reach to spread a message/ or vision for cooperation by the artist.
- C) Offer an interactive salon that actively involves the participants.
- D) Arrange for artists to have access to a proper workspace (whether at the host organization or elsewhere). While the host organizations were supposed to provide a workspace, for some this wasn't a reality they could comply with appropriately with privacy and unlimited time.

Feedback from participants

- The artist should present themselves and their work at the salon. Some disappointment was expressed that there wasn't enough opportunity to 'get to know 'the artist at some of the salons.
- Overscheduling: The artists felt that while they wanted to be supportive of their fellow artists, this created an overload of salons and events to attend, as they attended them to be supportive of one another although this was not required. They felt that this created further pressures on their time. They all felt they needed more time to absorb, and just 'be' in the city, with their fellow artists and on their own. The color-coded calendar should be expanded to make it very clear as to what their obligations are and what is optional or at their own initiative. They should be told up front how intense Jerusalem and highly recommended that they do not commit to too adventurous a schedule.
- Upon arrival, the participants would appreciate the first day remaining unscheduled to allow them to 'decompress 'and get their bearings. The artists who did arrive in advance were grateful for this. Perhaps it needs to be required that the artist arrive before the residency officially begins because they likely only realize the necessity after the fact.
- The timings of the salons were problematic. Some artists only had a couple of days between their salon and work in progress, while others were very early in the residency. Perhaps all the salons should be scheduled for week 3 of the residency (week 1 is disorientation, week 2 is starting to work with their hosts, week 3 is when they can state their goals).



The View from the Host Organizations

Feedback from host organizations was overwhelmingly positive and encouraging. Each organization was recruited by Elise and her ongoing diligence throughout Covid kept them involved, interested and on board. Both the hosts and the artist expressed gratitude to Elise for this. Many would have given up on the program along the way if not for her ongoing communication and encouragement.

Elise was the driving force throughout the residency, ensuring that the overall program and the artists' projects remain on track and that the artists experienced Jerusalem in all her facets – in a manner that allowed for exploration, adventure, and an opportunity to peel away at the layers of complex ideas and ideologies to the extent they had time for and interest. Elise was key in helping the artists as they pivoted in their project ideas and faced timing and funding obstacles.

As resources are never plentiful for arts organizations, the human and financial resources for the program were naturally problematic given the fact that several of the artists were well established, with high expectations. All the host organizations (barring the museum) felt they fell short of important resources to best support the artists. Solutions were found for most of the problems and the hosts felt enriched by the residency and look forward to another opportunity.

To create a more organic environment, the hosts might become more involved in the planning phase in advance of the Fellows' arrival. The hosts and the residents would benefit from participation in a preparatory forum. A meeting of the minds in advance of arrival would help the residents integrate into the environment more readily.

It seems the residency at Ibdaa school was most problematic though the principal was not reachable for an exit interview. We recommend an in-

depth discussion with them in advance of the next residency if they are to remain part of JIF. However, it is quite clear that the program greatly benefitted the school, the students, and the Principal's aim to become a Palestinian school for the arts. Most of the hosts felt that they were enriched and challenged by the artists. They were stretched beyond their comfort zone by the fresh outlooks of the artists. Each party enriched the other and created new forms and expressions of art. Many meaningful relationships were formed that have potential for a 'piece of Jerusalem' to become part of the resident's art outlook and practice and for the host organizations and event participants to feel enriched by the experiences.

Melham Bader, Principal of IBDA, working with Sofia Borges

At the outset, Melham was excited that Ibdad's students had the opportunity to work with an international artist of Sofia's caliber and be exposed to her process. This is the first time that the school hosted a residency. Despite many difficulties along the way, the experience for the students was significant and valuable. *We are not a typical gallery or studio, and Sofia understands our limitations as a school with its rigid schedule and is willing to work within the framework. "Sofia is the best choice for us."*

Process: Sofia conducted several workshops in the art studio at the school before embarking upon several field trips to museums and galleries, where she and the students discussed different styles, influences, and methods. She taught them to be experimental and enjoy the process. In school, they learned new techniques for turning the photos on their mobile phones into unique art. Unlike other places, Melham was (initially?) interested in seeing a finished product that the students could show in a gallery or permanent school exhibition.

Challenges: According to Melhem, the funding for materials did not cover the transportation costs to museums and materials that Sofia required and that the school did not have. The funding should be reviewed by both the hosts and JIF to better understand the spending in a transparent manner.

Funding was diverted from other school budget lines. Another challenge was language – The student’s English was poor and finding available translators presented a difficulty. This was not anticipated and should be part of the program structure if working with a non-English speaking partner. He found it difficult to make Sofia ‘happy’, as she perhaps did not fully realize that the high school was not an art school per se but rather a regular high school with an art program. For the Palestinians this is groundbreaking, but it was somewhat of a shock to Sofia. She was not prepared for or comfortable with the conditions, which led to conflict and discomfort on both sides. Sofia also had difficulty understanding the cultural norms and attitudes of the environment, which led to increased conflict.

Despite the difficulties, Sofia laid the groundwork for maintaining her work with Ibdaa. She connected many of the artists she met during her residency with the school so they many continue to work with the children and staff at the school and help increase the culture of art in the first Palestinian school for the arts.

Important note: Because Ibdaa is a school, they are funded by the municipality which cannot function as a conduit for outside funds. This caused a problem in receiving the Materials funds from JIF. Eventually, a non-profit was found through which the funding was passed.



Benefits: In addition to the benefit that the students receive by being exposed to a world class artist, the school, which is a pioneer in its field, greatly benefits from hosting a Fellow. It offers them exposure vis a vis their funders, other artists, curators and academics in the field. Despite the difficulties, Sofia laid the groundwork for maintaining her work with Ibdaa. She connected many of the artists she met during her residency with the school so they many continue to work with the children and staff at the school and help increase the culture of art in the first Palestinian school for the arts.

"This is a great opportunity for our students to have an international artist in the school. We are all involved in the process."

"This Fellowship is giving our school visibility and legitimacy as an Arab model for a school of the arts. This is an opportunity to be collaborative, bring people together to come up with new ideas and network."

Elad Schechter C.A.T.A.M.O.N., working with Claudia Lavista

Process: Elad and Claudia had an excellent working relationship, probably the best from all the Fellows, even though Claudia was not one of the artists that CATAMON nominated. Elad was quite positive about the preparation process. In the beginning of the process, Elad felt that the funding was sufficient, but by the culmination of the residency he was adamant that the funding was insufficient, and he had to divert funding from his festival to support Claudia's work.



Challenges: Elad didn't realize how time consuming the fellowship would be. *"It is fantastic and challenging at the same time."* His main difficulty was the disparity in resources Claudia was used to having at her disposal and the reality at CATAMON. Claudia runs a school and a dance group and has people at her fingertips that are ready to implement the artistic vision. *"She is used to having a studio with full time dancers on staff. CATAMON is a project-based company. The artists are chosen by project and when not working with CATAMON, they are busy with other projects. There is no pool for Claudia to readily choose from. There is a clear difference in working culture and how time is respected."* It was difficult for Claudia to find people to work with at the outset.

Benefits: The relationship with Claudia was clearly hugely rewarding for Elad. *"She's a real experimental soul. She is very open to working differently."* The time period was enough to do something meaningful. Most of the previous CATAMON residencies were for periods of 10 days to 2 weeks and project related or hosting international artists who arrive for performances or very short visits. It was refreshing for him to be able to participate in something that is process oriented and not outcome oriented (i.e., producing a finished product), despite Claudia wanting very much to produce a piece or two.

For Claudia, and indeed all the artists, except perhaps Anna, despite Elise being very clear about stressing the process and engagement over the outcome, there was a very clear desire to produce a work. As one artist put it, "we are artists, that is what we do." Alignment of goals is again a crucial element to this piece.

Long term outcomes: Elad anticipates that post residency he will go to Mexico on a reciprocal exchange. Elad would like very much to continue the creative relationship and present this project at other opportunities. Claudia invited Elad and is company to Mexico and she was invited to teach a course at the Jerusalem Academy for Music and Dance in 2023.

"I hoped I'd get an artist to learn from who would enrich my work. Claudia is this person."

I am fed up with product-based projects and happy/excited to get someone who is involved in a process-based project. We can just learn from each other and enjoy."

The demands on my time are more extreme than I anticipated. The flip side of that is that it is a fantastic and challenging project. I congratulate that kind of experience."

It's hard to form relationships in our daily routine. Ten weeks is a good period of time to form a deep, meaningful relationship and a working process."

Matan Israeli, Director of Muslala working with Vibha Galhotra

Process: Although there were only a few artists that were relevant to the organization in the selection process, Matan was pleased with Vibha's assignment to work with Muslala. Again, for Matan, the process is more important than the outcome. *"I want to learn from Vibha's art practice."* Although Matan was less involved than he would have preferred, he felt the residency program was impressive with lots of exposure to information and people.

Challenges: As CEO of Muslala, he just didn't have the bandwidth to work intensively with Vibha. Vibha needed a producer from the start (Elana was able to find one for her during the residency). Matan feels that there should be a producer funded by the program to support the artists. The funding was insufficient for what Vibha wanted to do. She was able to complete her project (in record time), with a producer that Elana recruited and contingency funds from the fellowship.

Success Measurement: In Matan's eyes, there is no objective measurement of success. Success is in the interaction between the people, and in that it was very successful.

We have to limit the aspirations of the artist for the project."



Maya Halevy, Director of the Bloomfield Science Museum, working with Anna Lublina

Process: Because the process started in the Spring of 2020, there were many phone and zoom calls as the process developed (indeed this is true for all the fellows and their hosts). The museum received a list of resumes

and chose a few names as most compatible. The final match was assigned by the New York team. We knew that Anna was young, working on her MA, very interdisciplinary and open. That is what attracted us to her. Maya described it like a developing love affair. The organization enjoyed Anna's openness and willingness to be flexible and work with what was available. Fairly early in the process, the Museum started to get involved with new fields: fabric, performance, electronics.

Challenges: Anna challenged them to see things from a different perspective, or as Maya put it: *"Anna challenged us to reach beyond our comfort zone,"* which is valuable for any institution. As an outsider with fresh ideas, helping her was a challenge. More significantly, they thought that Anna would be able to fit into the ongoing work of the staff, and to work more with museum visitors which was not the case. Students had recently returned to school following Covid restrictions and the residency also coincided with Passover vacation. Anna arrived with two concepts in mind, which she developed with a creative group she met on site. At the end of the day, the host felt that Anna wasn't really embedded in the Museum, but it was more like she was doing her own thing alongside the rest of the goings on. There is an inherent tension in a Fellowship that needs to be managed in balancing the benefits to the artist and the host organization.

Success Measurement: Maya felt that overall, the residency was a success. The fellowship introduced them to new fields that are interactive with all forms of the arts. The residency also offered some interaction with the other artists in the fellowship. There was some disappointment expressed as the host felt that they were the only project of the Fellowship where nothing tangible of value was left behind. Due to Anna's age and relative inexperience, it was felt that she probably needed more mentoring and handholding than they were able to give at that time. They feel that a successful outcome would be if there will be some sort of continuation of Anna's work that she started at the Museum. *"If it's a work in progress, what is the continuation of that progress when the residency ends?"* is a question they feel needs to be considered. Summing up, the host organization feels that as a first-time host of a residency, it benefitted by learning what works and what doesn't. They are looking forward to hosting another residency.





The View from the Outside: Input and Comments from Funders, Guests and Jerusalem Cultural Stakeholders

The comment that perhaps best reflects the overall impression from this group is encapsulated in this remark by Ruth Cummings: ***"The Jerusalem Fellows program was a shot of B12 for every person who participated-artist, host, guests, viewers. It was a doppler effect of creativity radiating out into the city."***

Besides being an enlightening and animating experience for the artists themselves, the program was also extremely beneficial to the host organizations. They have all hosted residencies in the past, but this residency is unique and attracted a whole new circle of participants and opened their eyes to new energy.

The stated goals of the Fellowship were perhaps over-reaching and perhaps need to be refined. Is it about exposing international artists to Jerusalem and its possibilities, and that having a ripple effect as they return to their homes? Is it about leaving something behind that the hosts can use and expand upon? Is it more about establishing a human infrastructure for the future? Is the program itself experiential and is that in and of itself a goal? Many of those interviewed expressed a desire for more clarity.

One cultural stakeholder, Diana Lipton, who was "adopted" by the fellows and vice versa, invited the Fellows to her home multiple times and developed relationships with the artists and attended most events. She felt that Jerusalem was enriched by the artists and that many of them extended their interactions far beyond their host organizations. She

noted that Vibha is a master at finding what she wants and collected interesting characters across the city. When examining the outcomes, it was noted that of all the artists, Sofia, despite the challenges she expressed with the Fellowship, had a large impact on the lives of the students. It was felt that she left behind something that can grow roots and expand into a direct benefit for the school. Claudia too, planted roots for multiple collaborations, and Claudia's work will be included in a Jerusalem festival in September. There are plans for Vibha's installation to go to the Tower of David. Should one of the major goals be an attempt to leave behind not just an experience but something that can remain as a benefit to the city or one of the sectors? That's a discussion that should be held before planning the next fellowship. And once decided upon, **these expectations should already be addressed in the application process.**

There were several comments that came up from different participants regarding the salons. The evenings needed to be more tightly scheduled; there was too much waiting around for things to start. The artists should be given more specific guidelines regarding how long they should speak. The organizers need to take a firmer hand and exercise more control over the program and the timing.

Overall, those participating as viewers and guests were overwhelmingly positive about the artists' engagement and eager to see the Fellowship return. Naomi Schachter of the National Library of Israel put it best: *"There was a real sense of the artists penetrating and engaging with large swaths of the Jerusalem community."*

Programming, Observations and Areas for Future Consideration

There were several key issues that arose repeatedly.

1. **Timing of the residency:** Almost all participants, Fellows and Hosts alike, felt that having the Fellowship over the Passover/Ramadan/Easter period was too intense and overwhelming. Also, as most employees took vacation during those periods, it held up the work process of the artists. It diverted attention away from the artists and their needs, interrupted the flow of work, and particularly for a museum, created added pressure around periods that are inherently stressful. It was suggested that the residency should take place in the fall, after the Jewish high holiday period, when there is an uninterrupted stretch of workdays.
2. **Expectations:** It is crucial that in a project like this each participant is fully aware of what is expected of them, what is their area of responsibility and who is expected to do each task. It was suggested that coordinating these expectations be done in three ways: a. Continue to state expectations over zoom meetings during the application process. b. followed up by receipt of a Fellowship handbook where each area of responsibility is clearly designated so that each participant (artist, host, staff) is held accountable and finally, c. with an in-person meeting at the start of the Fellowship with the Fellows, hosts and staff gathered in the same place and the handbook is reviewed in detail, in person. This will avoid a lot of unpleasantness and unnecessary clashes. This is particularly (but not only) necessary in regard to the finances.

3. **Financials:** The budget was presented to the participants at some point during the application process and during multiple zooms in advance of the launch. However, most either did not have clarity of the terms on arrival, and one had not received her per diem because of international transfer issue (and could not access it from Israel). They also did not realize how far the per diem would stretch. The artists, **although told in advance multiple times**, were confused over how much funding they were receiving for the work itself, how much funding the host organization was receiving, what kind of expenses were legitimate to request from the host organization and which expenses were meant to be covered by the per diem despite the fact that they were informed of the amounts at the outset. Suggestions for the future: **make the budget extremely clear to all parties, including guidelines for petty cash and reimbursements**, find a different channel for funding food/drink (under Israeli tax law, these are not deductible), have one person designated to manage the budget and set reasonable funds aside for each line item. (Some of the hosts felt that the budget for the food was too large and wasteful, and the funding could have been better spent on providing the artist with more help. It is important to stress that the budget was based on previous residencies, and in fact the staff spent less than budgeted on the salon so that the surplus could go towards the materials budget.) Costs in Israel has increased substantially over the past few years and the reimbursement process was very difficult. One possible solution is to hire a professional company or bookkeeper to run the Fellowship, give them the budget and let them administer all of it.

4. **Per diem:** The per diem itself was felt to be too low, not taking into account the high cost of living in Israel, and it was unclear to the artists that they could not cross budget lines for expenses. In the future, it should be very, very clear what it covers and what it does not. There was a lot of 'sticker shock' on the part of the Fellows when they realized what things cost here. All this created a lot of unnecessary tension. A related issue is one of stipends. Prior to the next Fellowship, JIF **needs to look at other residencies** around the world and see **if there is a trend towards providing stipends for the period of the residency**. Most of the artists felt very strongly about this, despite knowing the terms prior to arrival. This topic created a lot of negativity and needs further investigation.
5. **Audience:** There were two clear comments regarding the audience: 1. Who is the target audience? There should be a clearer delineation of who the target audience is for the events. Do we want to target students? Decision makers in the Jerusalem arts and culture world? 2. The audiences time and again were composed of 'the usual suspects'. In the future, host organizations must be active participants in inviting the audience. A corollary of this comment was that the invitations to the events were not clear. Hosts received feedback from people who saw the invitations but didn't understand what the event was or why they would want to attend. It needs to be stated that having a fairly stable audience engaged in the process from start to finish also has value. Several interviewees felt that because of the amazing interactions that the artists initiated, they developed a following of people who then attended most of the events. Some thinking should be done here regarding **who is the audience and how best to reach out to engage them**, or perhaps having several audiences depending on the event itself.

6. **East Jerusalem Participation:** There was a paucity of participants from the Arab sector, whether they be connections for the artists from the cultural sector or members of the audience coming to see the salons or the works in progress. This issue is one rooted in politics as well as culture. It was suggested that involving more of the key players at an earlier stage and having the concept be suggested by the American side of the Fellowship, as opposed to it coming from Israeli sources, would be helpful in increasing East Jerusalem participation. If Elise continues to develop her contacts in East Jerusalem and recruits one or two members of the Palestinian art community to the advisory board, the Palestinian community may perceive the project as an American initiative that can benefit their own community.

Vibha made a presentation at the Ibdaa school in addition to their fellow, Sofia. Some 50% of the Bloomfield Museum staff is Arab and Anna took full advantage of that exposure, yet they all felt that the interaction with Palestinians was lacking and a solution to that issue would further enhance the program's objectives.

Melham was not responsive to evaluators' requests for a final interview. The fellowship gave his school a higher profile in the arts world and helped advance their goal to become the first Palestinian school for arts. Fellows should be vetted very carefully as to their willingness to work in the host environment whether it be a high school like Ibdaa School for the Arts or otherwise. In a school such as Ibdaa, JIF should clearly define the work that will be done with the students and what their take-aways should be. They must also plan for a translator/facilitator for the duration of the residency, and the fellow should meet with the translator/facilitator prior to the residency.

7. In order to increase engagement with the Palestinian population while organizations may be more receptive to partnering with JIF. **Outreach has to start well in advance of the next residency in order to foster relationships.** While the residency did have Aline Khoury on the Advisory board, she unfortunately was not able to attend any of the events. Her participation was limited to taking the Fellows on a visit to Bethlehem. Our other Palestinian advisor - Senan Abdelquadr (architect) did not participate in zooms with Advisors before the residency began and said at a meeting at the beginning of the program that he was not especially interested in working with programs that were generated from outside the Palestinian community and was not willing to participate in any panels/salons because of Ramadan. Our other connected Palestinian - Tariq Nasser of Sinsila – the partner organization of Muslala - gave an excellent tour of his facilities as part of the Orientation program and had offered to host a Salon. However, the salon planned at Sinsila was cancelled because of Ramadan and the Fellows feeling especially over scheduled in the middle of the residency. It was clearly not from lack of effort that JIF did not achieve the participation it hoped for by the Palestinian community. Clearly, JIF needs to find the key/more Palestinian leaders who are dedicated to bringing together the cultural communities and will work with JIF to design a strategy to do so.
8. **Accommodations:** The apartment was well located and beautiful. However, the four artists did not have enough personal space. It is felt that even a larger home would not be optimal. Rather two people sharing separate apartments is more appropriate and the personalities should be matched to the fullest extent possible (through surveys of domestic interests and online meetings).

9. **Resonance:** How does this Fellowship have lasting resonance? There should be some mechanism in place for long term follow up, including using an existent networking app. JIF should consider creating a structure for periodic communication and updates as a way to capture the aftereffects, partnerships and collaborations that ensued as a result of the project. As a local Jerusalem body working with local artists and arts organizations, Jerusalem Culture Unlimited (Directed by JIF Advisory Committee member Ruth Cummings) might play a role in picking up some of those strands, giving the program more impact than it currently has. Discussions on this opportunity should be explored at length.
10. **Final presentations:** Two Fellows had a night to themselves, and two shared an evening, leaving less time for each presentation. That was a decision based in part by the venue available (at no cost) and the time constraints of the Fellows. The advantage to presenting in this way is that both the artists garner a larger audience. In the future, thought should be given to whether this gives the best impact.

By way of example, Vibha made herself a grid of the branches of the 3 Abrahamic religions for her final project. She then worked with experts, scholars, prayer leaders and musicians (including the amazing Victoria Hannah) to sing from texts that talk about the relationship between humans and nature. With the help of local filmmaker Aaron Paz, Vibha documented each of the experts and the produced a sound installation made of Jerusalem stone that was on Muslala's rooftop as part of their Rooftop festival GAG EDEN. Before leaving Jerusalem, Vibha met with the Executive staff of the tower of David about creating a larger scale installation for the Tower of David in the near future.

11. Staff: Program Manager, Elana Ben-Haim was generous with her time and really cared. She was a diligent and resourceful manager and very effective at trouble shooting and enabling productions. Social Media Manager Nermeen Shweiki, who was responsible for social media as well as invitations and translations, was valued greatly by the artists for her positive attitude and willingness to help. Nevertheless, the artists felt that media, on the whole, could have been handled better. Publicist Laura Kam was put off the country for the first few weeks of the residency which impacted the press coverage. The artists noted that they sought more expansive, international coverage out of Israel. International events such as the Russia/ Ukraine war. It is hoped that future fellowships will benefit from better coverage.
12. **Staffing recommendations:** We recommend hiring a discussion facilitator that will be present on tours and available for weekly sessions with the group. In addition, it was felt that adding a producer for all performance related matters would provide crucial help to the artists and allow for a better division of responsibilities. As mentioned earlier, putting all the financial responsibilities under one roof would serve the program more efficiently. A tour guide that has relevant experience might be the most cost-efficient all-in-one solution to these problems.
13. **Remuneration:** Compensation for their time and time away from regular sources of income is important to today's artists, reflecting the current change in thinking across the art world.

Conclusion

The groundbreaking **Jerusalem International Fellows** (JIF) enriched the landscape of Jerusalem art and culture at a time when Jerusalemites were thirsty to break out of the culture of isolation generated by Covid and to conspire with leading artists from around the world. The ten-weeks were filled with meaningful introductions, experiences, and creative collaborations. The nucleus was just four artists, each matched with a host organization. Together, they inspired many people in various disciplines across west and east Jerusalem. As a pilot program launched in less than optimal time constraints, the program had a resounding impact already, and with a few tweaks and improvements, can easily become a permanent fixture in the Jerusalem community, with host organizations lined up to take part.



Appendixes

- 1. Biographies of the Jerusalem International Fellows**
- 2. Host Organizations**
- 3. Jerusalem International Fellows 2022 Funders**
- 4. Press Coverage**
- 5. Tally of guests attending the salons/works in progress**

Appendix 1

Claudia Lavista began her studies of music and theater at the age of eight. She subsequently studied dance at the National System for Professional Teaching of Dance in Mexico City. Claudia has a Bachelor's degree in Dance Pedagogy from the UAEH. In 1987 she joined in Mexico City the emblematic dance company U,X. Onodanza and later joined Danzahoy Dance Company from Venezuela, one of the most prestigious dance companies in the 90's in Latin America. In 1992 she founded in Mexico Delfos Contemporary Dance Company along with Victor Manuel.

Claudia has received several awards for her artistic activity including the National Dance Award in 1992, Best Female Dancer at the International Dance Festival of San Luis Potosi in 2005, and Best Female Dancer at the National Dance Award in 1998 and the 2002. In 2001 the specialized critics selected her as "One of the 10 Mexican Best Dancers of the XX Century."

The National Endowment for the Arts has also honored her with several fellowships as dancer and choreographer. In 2007 she was invited as International Visiting Artist at the 25th Bates Dance Festival, she has since returned as a Faculty Member and Choreographer in 2010, 2012, 2014, 2015 and 2017. In 2008, 2011 and 2015 she was distinguished by the prestigious National System of Arts Creators, awarded by CONACULTA-FONCA.

In 2008 her piece "Stone Garden" received the "Austin Critics Table Award" as "Outstanding Dance Concert", in 2012 her video work "Between water walls" received the "Dona et Cinema International Festival Award as Best Video-creation" in Valencia-Spain. The same year she received the Performing Americas Program Creative Exchange Award by the National Performance Network (NPN) and the National University of Mexico. In 2011 her piece (created along with Víctor Manuel Ruiz) "When the disguises are hung up" was nominated as Best Touring Show by the Austin Critics Choice. In 2016, alongside with the composer Tomás Gueglio receives the National Association of Latino Arts and Cultures Award (NALAC), for a collaborative project entitled "Proa" alongside the Dal Niente ensemble in Chicago. In 2019 Claudia received the John Holloway Artist Fund by the University of South Florida.



She has been a featured performer in over 85 works of dance, theater, video, and opera, working with an international roster of choreographers and performing artists in some of the world's most prestigious theaters. Claudia has created more than 50 choreographic works presented by different dance companies, including the prestigious Mexican National Dance Company, the Winnipeg's Contemporary Dance and Dantzaz Company from Spain. Her work has been praised by critics and presented for the last 25 years in the United States, Latin America, Asia, Middle East, and Europe.

In 2011 she received a Mellon Residential Fellowship for Arts Practice and Scholarship at the Richard and Mary L. Gray Center for Arts and Inquiry at the University of Chicago, to create a collaborative site-specific project along with six composers at the Logan Center.

As a teacher she has conducted workshops and master classes in several cities throughout Mexico and abroad. She has been invited by prestigious Conservatories and Universities in the U.S. to teach and create new works, including: the Smith College, UT Texas, SMU in Dallas, Boston Conservatory, Bates College, UC Boulder, USF, and UNC Charlotte among others. Since 2010 she has been a faculty member of the prestigious Bates Dance Festival in Maine U.S. In 1998 she created, along with Delfos danza contemporánea the Escuela Profesional de Danza de Mazatlán/EPDM, one of the leading Dance Conservatories in Mexico and Latin America offering a BFA in Dance.

Currently she is Co-Artistic Director, dancer and choreographer of Delfos Contemporary Dance and Co-Director and teacher of the Mazatlan Professional School of Contemporary Dance. Since 2012 she directs the Creators Special Program at the Centro de las Artes de San Agustín- CaSa in Oaxaca, specialized in the development of new ways of thinking about dance creation and interdisciplinary projects.

In 2017 she was invited to be the Dance Representative Member of the Artistic Council Advisor of the Secretary of Culture of Mexico, as well as a member and advisor of the Artistic Council of the National Dance Direction of the National Institute of Literature and Fine Arts in México.

Sofia Borges is a conceptual artist that for over a decade uses the photographic medium to study philosophical notions on the relation between matter and meaning. More than seeking an answer for the unsolvable of what an image is, her always-self-curated exhibitions aim to present the very impenetrable of this question. Throughout the complexity of the relations found amongst the works, the mere act of representation arises, as a staging-abysm, coming from what the artist defines as abstract-figurativism in photography.

Borges received her BA in Visual Arts from the Universidade de São Paulo in 2008, receiving five art awards for her artistic research and production. From 2009 to 2011 Borges was selected by Rumos Itaú Cultural, highlighted by the Bolsa Iberê Camargo, won the Premio Porto Seguro de Fotografa, was nominated to the Foam Paul Huf Award 2010 and in 2011 her work was featured in the Modern Art Museum of São Paulo. In 2012 Sofia was the youngest artist invited to the 30th São Paulo Biennial. In 2013, she was nominated to the BES Photo Award, once again to the Foam Paul Huf Award, was granted with the acquisition prize of Centro Cultural São Paulo, and also presented solo shows in Mexico City, Madrid, Paris, Lisbon and São Paulo, and featured works in Rio de Janeiro, Denver and Oslo. In 2014 the artist was for the third time the Brazilian nomination to the Dutch Foam Award and presented her works in London, Los Angeles, Lyon, São Paulo, Doha and Beijing. In 2015, besides solo show in Paris and group shows in Brazil, France and Canada, Sofia developed the No Sound, her first experimental project as curator and since then she has been engaged in developing her research about image in collaboration with writers, philosophers, musicians and other artists, transforming her exhibitions even more in spaces of investigation. In 2016 Borges won the British First Book Award with her project The Swamp, inspired by her exploration of the prehistoric caves in the South of France. The book was launched together with a solo show at Photo London 2016. In 2017 she presented a solo show in Athens and was granted the Bolsa ZUM from Instituto Moreira Salles. In 2018 Borges presented her work at Being: The New Photography exhibition at MoMA and was engaged as curator at the 33rd São Paulo Biennial.



In 2019 the artist was awarded the Foam Talent 2020 Dutch Award. Currently engaged with research mixing theatre, alchemy, mythology, and performance, besides the solo show January 2020 in Vienna, the artist is developing a new series of Performances.

Borges extensive field of research started inside prehistorical caves, zoo and study centers about paleontology, archaeology, and natural history, as well as numerous sorts of museums. After an extensive research span of seven years photographing and researching the boundaries between mimesis and matter within the context of cultural representation, in the last years her practice reached new frontiers by mixing photography with performance and collage under concepts coming from mythology, metaphysics and alchemical fire.

Anna Lublina (she,they) is an interdisciplinary performance maker and educator focused on building mutually beneficial relationships between humans, objects, and environments in their work and life. As the child of a Soviet Jewish immigrant, they are drawn to diaspora as a creative format. They reject disciplinary borders to instead explore the mutability of structure, linking social practice, object theater, dance, music, and text to create installations and performances that imagine more caring, equitable futures.

Anna's work has been presented at various venues throughout New York City and recently, Frankfurt, Germany; including Mousonturm, St. Ann's Warehouse, Judson Church, the 14th St Y, Center for Performance Research, and The Old American Can Factory, Dixon Place, The Brick, The Tank, The Pit, Vital Joint, Bread and Puppet Theater, and at the Communal Spaces Festival. Anna has been supported by grants, fellowships, and residencies such as the Annenberg Helix Fellowship at Yiddishkayt (2020-2022), Headwaters Theater (2022), Dis-Tanzen (2022), Plyspace Resident Fellow (2021), LABA Fellowship at the 14th St Y (2019-2020), the St. Ann's Warehouse Puppet Lab (2018-2019), SDCF Observership (2019-2020), Undiscovered Countries Blast Off! Lab (2019), the Sokoloff Arts Fellowship at Townstages (2019), the Blueprint



Fellowship by COJECO, an organization that supports the Russian-speaking Jewish (RSJ) community (2019), the Centre Droiteval in France (2019), the Barn Arts Collective in Maine (2018), and Azule in North Carolina (2018).

Anna recently started a Master's degree in Choreography and Performance at the University of Giessen in Germany. In 2022, they are excited to research Yiddish cultural history through the Yiddishkayt Helix fellowship in Eastern Europe and embark on a site-specific residency at the Bloomfield Science Museum as an International Jerusalem Fellow!

Vibha Galhotra is a New Delhi-based Indian contemporary visual artist who works with numerous artistic mediums, ranging from sculpture, photography, printmaking, video, installation to drawing and text. The artist often utilizes found and performative objects to create multi-sensory pieces and installations. Her work dwells between belief and reality, public and personal, science and spirituality, and the construction or deconstruction of our socially constructed systems. The tradition-based beliefs about our environment stimulate her to compare the former with the present state of the environment in the age of Anthropocene.

Galhotra was an Asian Cultural Council fellow 2017 in the US, pursuing continual research on belief and reality to intervene on the subject of Anthropocene. She studied art at Kala Bhavan Santiniketan, where she completed her Masters in 2001. A recent awardee of the Rockefeller Foundation Bellagio residency in 2016, Galhotra has been honored with numerous awards over the course of her artistic career including YFLO Woman Achiever of the Year Award in 2015; Inlaks Foundation Fine Arts Award in 2005-06; the National Scholarship from the Human Resource Department, Government of India in 2001-02; and the Artist Under 30 Award, Chandigarh State Lalit Kala Academy Award in 1998.

Her work is inspired by the constant negotiation between humans and the ecosystem, stimulating her to develop her practice through research and



intuitive imagination. Through her massive aesthetic works, both in philosophical and structural terms, she tries to redefine her own existence in a commerce driven world. Consequently, her artistic practice crosses the dimensions of art, ecology, economy, science, spirituality, and activism.

Galhotra's practice is process oriented and research based with an underlying belief that which is in microcosm is in the macrocosm – or as the Upanishads mention — One is in all, all is in one. What exists in the universe, exists in you and they are inseparable. The five fundamental elements which form the building blocks of the atmosphere exist in each of us; subsequently, the degradation of nature will inevitably imply the degradation of all living beings. As an observer of time, through her practice, she is trying to find a point of mitigation in this fast pace of utopias or imminent dystopias.

Observing through a wider lens, at present, Galhotra is exploring the absurdity of diverse utopias from the capitalist and superpower standpoint. She realizes that, as an artist, she has a bigger responsibility as a witness and participant in the haunting landscape of these times. Galhotra explores and re-envisions spaces of coexistence in the built and unexplored worlds.

Galhotra's upcoming project *Who Owns the Water?* is a participative dinner performance commissioned and hosted by the Asia Society in New York. The project will culminate in a film, which will be an instrumental piece for activating conversations in times that urgently call for climatic redressal and will premiere at the Asia Society's inaugural Triennial of Asia in March 2021. Galhotra's work is prized in many public collections worldwide including the KNMA (Kiran Nadar Museum of Art), India; Casa Masaccio Arte Contemporanea, Italy; Gates Foundation, USA; Singapore Art Museum, Singapore; Essl Museum, Austria; Devi Art Foundation, India; Casoria Contemporary Art Museum, Italy; Galerie Gut Gasteil (an open-air art museum), Austria; Saga Art College, Japan; Europas Parkas, Lithuania; 21c Museum, USA; ABC Gallery, India; Margulies Collection, USA; Pizzuti Collection, USA; Seattle Art Museum, USA; Haryana Cultural Affairs Department, India; and the Consulate General of the United States, India.



Appendix 2: Host Organizations

The Fellows were engaged with the following organizations:

c.a.t.a.m.o.n Dance Group is a performance organization founded in 2012 by Elad Schechter. Its main mission is to present the human body in Jerusalem's public spaces and to create and maintain an ongoing dialogue with the Jerusalem audience in all its diversity. c.a.t.a.m.o.n aims to present this dialogue to all audiences, in Israel and around the world, thus contributing to the dialogue and communication among the different cultures of Jerusalem, as dance is an international language that can bridge cultural differences.

Ibdaa School of the Arts is the first Palestinian visual and performing arts school in the Arab sector (Sheikh Jarrah, East Jerusalem). Its students, presently aged 14- 17, come from the Jerusalem area and surrounding cities as well as from different socio-economic and cultural backgrounds. The audience is made up of art teachers, educational artists, theatrical teams, and professionals in different fields from all over the country. Ibdaa's goal is to make a difference in how people conceptualize art in society.

The Bloomfield Science Museum is a cultural and educational institution that presents interactive exhibits on subjects of science and technology and contextualizes these exhibits through a wide range of educational activities. The goals of the museum are to increase public interest in science and technology in the world around us, to promote excellence in science among youth, and to present science and technology as an integral part of human culture.

Muslala is a nonprofit organization established in 2009 by artists, residents, and community activists of the Muslala neighborhood in Jerusalem. The organization, which is based in the Clal Building, runs art exhibitions, urban "art-tracks", guided tours, and art workshops. It has additionally opened an active meeting and study center, as well as an exhibition space and an

amazing garden on its roof. Muslala wishes to produce a new model that combines artistic activity with a social orientation and an ecological focus. Most of the activities take place outdoors in the public realm and have a widespread impact that extends beyond East and West Jerusalem.





On Track Consulting





Appendix 3: JIF Funders

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Lisa Smith
James Snyder
Carol Spinner
Ron and Marion Stein
Roselyn Chroman Swig
Terry Dudnick Taffer
Malcolm Thomson
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Appendix 4: JIF Press Coverage

<https://www.ynetnews.com/magazine/article/sybcnpye9>

<https://www.sundayguardianlive.com/culture/indian-artist-vibha-galhotra-makes-waves-jerusalem>

<https://www.sundayguardianlive.com/culture/indian-artist-vibha-galhotra-makes-waves-jerusalem>

<https://www.sdjewishworld.com/2022/03/15/jerusalem-international-fellows-inaugurates-cultural-residency-program-in-eastern-and-western-jerusalem/>

<https://www.wazcam.net/article/86803>

<https://www.facebook.com/265381087276035/posts/1316717702142363/?sfnsn=mo>

<https://www.enlacejudio.com/2022/03/13/becarios-internacionales-de-jerusalen-inaugura-un-programa-de-residencia-cultural-en-jerusalen-oriental-y-occidental/>

Appendix 5: Guest Attendance Report

(Prepared by Elana Ben Haim)

1. Attendance at JIF events grew over the 10 weeks:

- a. There were about 96 people that attended the launch event. By design this was kept smaller and more limited to players in the Jerusalem art world, as well as art lovers/donors.
- b. There were approximately 225 attendances at the closing events. The Bloomfield Science Museum officially counted about 125, and approximately 50 people each attended Sofia's closing at the Ibdaa School as well as Vibha's closing event at Muslala.
- c. About 300 different people attended at least one JIF event.

2. Social media successfully attracted a younger audience over time, especially to the final events

- a. The crowd at the Science Museum visibly included some younger, 20-something students and artists. In speaking with some at the event, they had been following Nermeen's posts, heard from others at school (e.g., Academia where Claudia taught, etc.)

3. The salons were successful in having attendance that was diverse in terms of artist community focus. Attendees included:

- a. Art Cube - Focus on artists at their studios, more urban and cutting-edge.
- b. Studio of her own – Comprised of women only; diverse in terms of age, experience, political spectrum and religious orientation, including some East Jerusalem representation.
- c. Vibha – attracted a mix of curators, environmentalists, and people interested in ecology and food.
- d. Sofia – attracted academics, 5 members of top press, more east Jerusalem art and influencers in education.
- e. Anna – attracted weavers, designers, performance artists, and science museum members.
- f. Claudia – attracted strong dancers and choreographers with a focus with filmmakers as well.

4. Attracting attendance from East Jerusalem remained a challenge.

- a. The vast majority of attendance from East Jerusalem artists and art lovers came from the Ibdaa school for the arts.
- b. Attendance at Sofia's closing event came predominantly from parents and students and was an exceptional experience.
- c. Meaningful exchanges and exposure to East Jerusalem artists occurred primarily on organized tours (Riman's East Jerusalem tour, Bethlehem with Aline and Ramallah with Nermeen) The tour experience highlighted the importance of these trips.