



CULTURE & COMMUNITY CENTERS

YAAKOV MALKIN

- HAIFA CENTERS:
- ROTHSCHILD CENTER
- ARAB JEWISH CENTER
- NAGLER CENTER
- COMMUNITY THEATERS



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by YAAKOV MALKIN

DIRECTOR OF CULTURE AND COMMUNITY CENTERS HAIFA

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INTRODUCTION

PURPOSE

The purpose of the three cultural and community centers in Haifa — the Rothschild Center, the Hagefen Arab-Jewish Center, and the Nagler Center in Kiryat Haim, is to create a framework for activating individuals of all age groups, all ethnic and income groups on all educational levels; to offer and encourage leisure time activities that are enriching in knowledge and experience in a manner which will help to bridge social gaps existing among the different groups; and to develop cultural activity which will advance social integration within the Jewish community and between it and its Arab neighbors.

MANAGEMENT

Each of the centers is directed by an elected board of volunteers which is responsible for the program and maintenance of the centers and by a professional director with his administrative aides who work under the director-general of the three centers.

FOUNDATION AND INVESTMENT

The three centers were founded and are maintained by the Municipality of Haifa. Its mayor, Mr. Aba Khoushi, initiated the enterprise in 1958, when Haifa received the late James A. De Rothschild's estate, his house and the garden, which were reconstructed with the help of a generous contribution from the Government of the United States in 1962.

The Arab-Jewish Center was founded in a Municipality school building which was reconstructed with the help of a contribution from Mr. and Mrs. Palinsky of New York City.

In 1963 a third center was added, in the suburban area of the Bay of Haifa, built by the Municipality with the help of the International Ladies Garment Workers' Union which contributed the money in memory of Mr.

Isadore Nagler, one of the Union's leaders. The first community theatre in Israel was built by the Municipality in 1964 as an extension of the Nagler Center. The Municipality leases the property on which the centers stand and the buildings to the associations which manage them, and supports their activities with an annual subsidy amounting, in 1965, to IL. 180,000 (\$ 60,000).

TURNOVER AND MAINTENANCE

The turnover of the present budgetary year in the three centers will amount to IL. 650,000 (IL. 410,000 in the Rothschild Center, IL. 100,000 in the Arab-Jewish Center, and IL. 140,000 in the Nagler Center). Coverage of the expenditure, besides the Municipality's subsidy, derives from membership fees, fees for courses and other activities, a subsidy of IL. 20,000 from the Education Department of the Haifa Municipality, and a subsidy of IL. 10,000 from the Ministry of Education and Culture. There are one hundred and ten employees (forty of whom have full-time jobs) including administrators, instructors, technical workers, etc. Only ten of these are employed by the Municipality (their salaries are part of the above-mentioned subsidy), and the rest, including all teachers, artists, and lecturers, are employed directly by the volunteer associations which run the centers.

AIMS OF CULTURAL ACTIVITY IN SOCIAL CENTERS

PROBLEMS OF INTEGRATION IN A HETEROGENEOUS SOCIETY

Most communities in developing countries like Israel are heterogeneous and include many separate groups. The mobility engendered by immigration, and the gulf between the various cultural and ethnic backgrounds crossed with differences of age groups and their specific mentalities produce a society with few common denominators.

The first purpose of a social and cultural center is to find ways to make possible a *rapprochement* of these various groups in a social framework, without lowering the standards of the individual or giving up cultural values and traditions.

Entertainment and cultural forms in modern society do not help this process, although an impression of a superficial integrity of the community is sometimes created by mass entertainment (cinema, TV, popular press).

THE LACK OF CULTURAL LEADERSHIP

Modern education, because it has become more and more specialized and as a result encourages a narrowing of each educated individual's field, his interests or capability, makes for a disintegration of the culture elite and for the disappearance of the intelligentsia, in the classical sense of the word. The group that had the opportunity to get the most education (high school and university) is not always prepared to assume cultural and social leadership in the community, because of the lack of interest of most of its members in the humanities and social sciences.

A specialist is a man who knows more and more about less and less. His excellence in a specified area depends on this process of narrowing his field of knowledge. He therefore becomes the first object of adult education in our modern age.

To make him more interested and more active in society, to make his life richer in a cultural sense we have to offer him the opportunities and the framework with which he can widen his horizons and become re-integrated in the social and cultural life of his community.

This change in the object of adult education compels us to think about such education in terms that are different from the traditional ones. Adult education should no longer be aimed at raising the standards of ignorant people, but must be directed at the educated as well.

GROWING LEISURE AND PASSIVITY

In our modern age, all of us, even in developing countries, face the problem of growing leisure. Our civilization trains us to become more productive and therefore to create even more leisure, but does not prepare us to use this leisure in a creative and active way. Most of the new means of spending our free time encourage *passivity* on the part of the majority of the population.

Commercialized art and light entertainment become the main outlet for people who have time on their hands. This state is an outcome of a historical development which paradoxically encouraged passivity in the course of the development of culture. While in so-called primitive societies the individual participates actively in most of the social-culture events (festivals, rituals, social gathering), his functions in a more developed society are reduced to his becoming merely a spectator. In our age, television encourages him to stay at home and enjoy the packaged culture, usually on a low level, without affording him any expression or development of his personality.

Although most people conform to this state, they are not happy in it. Passivity engenders boredom, and the isolation which comes from being a member of that kind of audience weighs heavily on the individual, even though he does not always realize it. This becomes a social problem in the heterogeneous and multigroup society of an immigration country. The isolation and the anonymity of the individual make it difficult for social bridges to be spanned between those groups, for in the end, such bridges are created through personal contacts.

The aim of our cultural activity is : 1. to counteract these trends towards passivity and isolation; 2. to encourage the individual to become active again, — to find a personal way of expressing himself; 3. to create contacts with people of other groups in society who have similar interests.

Adult education will therefore have to cater to the uneducated as well as to the educated, always bearing in mind the purpose of inter-group social contacts, and the activity of the individual.

THE NEW OPPORTUNITIES

With all its shortcomings, modern civilization offers us new opportunities to help solve these problems by freeing great numbers of the population from the immediate pressure of material needs, and by enabling us, with modern means, to achieve a standard of education and technical ability even when our formal education had failed to prepare us for creativity in the field of our choosing.

The breaking down of inter-class barriers (from a social point of view) enables us to integrate our adult education activity in community centers that are open to all sections of the community. The aim of the programs and the intent of the leadership must be to bring to these centers people from all circles and income brackets.

CRITERIA FOR A PROGRAM EVALUATION :

Complex Enjoyment.

The looming danger in open popular centers is the yielding to "popular taste" or "common denominators" which are regarded as the criteria for program evaluation in mass entertainment. These criteria are based on the assumption that we offer programs which will cater to the taste of the "majority" of the people and that therefore we should be interested, from a democratic point of view, mainly in doing that. People who hold this view say we should try to *make most of the people enjoy most of our programs, choosing what appeals to the masses.*

The fallacy of this criterion is not in underlining enjoyment as a key word in our evaluation, but in the belief that there exists a majority with a conscious will and interest in certain cultural products. In reality, every community is an agglomeration of many minorities of taste and interest, determined by individual inclinations and character. Once opportunity is given to these diverse minorities to develop their own activities, more people can attain a more complex enjoyment in their cultural life. Where opportunity and encouragement are not given to these minorities, the individuals will settle for a less complex enjoyment and will accept entertainment on a lower level, so that they can pass their leisure time without being frightened or bored by its emptiness and length. It is therefore democratic and human to *aim our programs at as many minorities as possible rather than at a "majority" which is an artificial creation of commercial art, and not a justification for it.*

Our criterion for program evaluation is enjoyment. Enjoyment is an end in itself. We believe that every person can enjoy a richer and more active life and is subconsciously groping for it. There are mild and *strong* enjoyments. The pleasure we get from a farce can be quite strong and we enjoy it to the verge of tears, like enjoying good horror stories or suspense books and films. But this kind of enjoyment is *simple* in the sense that it activates only a small part of our personality; it does not create a chain effect of memories and associations which make for enrichment and experience.

Complex pleasure and enjoyment are created when the greater part of our personality is activated. An artistic or cultural experience is an outcome not only of the effect that a work of art, or any cultural stimulant has on us, but also of the reaction that we have towards it.

In order to enlarge the scope and possibilities for complex enjoyment of our leisure activities, it is necessary to offer a maximum of activities (creative and otherwise) within the framework of a cultural center, so that the individual will be exposed constantly to the unlimited possibilities of his choice and initiative.

SOCIAL GATHERING AS CULTURAL ACTIVITY

It is likewise essential to create within the cultural and community center the possibilities and inducements to informal social meetings and gatherings, in which an exchange of opinions, reactions and ideas will flow spontaneously and will be an outcome of the mere meeting of individuals from the various interest minorities.

We therefore consider *a coffee house or any similar meeting-place (as a pub, bistro, etc.) an essential part of a cultural and community center.* Such meeting places which fell into disrepute in many circles because in certain areas they become inducements to alcoholism and underworld activities, ought to be restored to their proper function by being made the focal point of a cultural center. Conversation, one of our most enjoyable and enriching activities, provided that the participants have something to offer from their various background and occupations, will then become one of the main features of our program.

Social dancing is another traditional form of enjoyable social gathering. Commercialized "dancing" has become limited to certain circles or age groups and in many cases

no longer fulfills the integrating community function that by its nature it should have. Therefore, besides the coffee house, and parallel to it, we consider the *dance club* and the informal dance evenings as essential elements in each center.



Being a main attraction for young people between the ages of sixteen and twenty-five, dancing brings to our centers youngsters who otherwise would not come to adult education institutions. Even if a long time should pass between their first visits to the dance evening and their joining other activities of the centers, it is still a positive method for continually enlarging the potential membership of our creative and interest groups.

Social dancing in itself can become an enriching activity if it is guided and programmed in certain ways. For instance, our international folk dancing club with a repertory of some 300 dances from all over the world which attracts about 120 people to each of its weekly meetings, is both an enjoyable and educational activity because it makes the dancers aware of and acquainted with the music and cultures of many nations and the universality of human behavior and courtship customs.

ENCOURAGEMENT OF CREATIVITY



Besides the elements of social gathering described above, the programs of our centers include a variety of studios and courses which encourage the participants to acquire techniques for creativity in various art forms. Since we do not believe that talent or, creativity in art, is the domain of the professional, we try to bring home to as many people as we can the great possibilities of enriching their lives through expressing themselves in painting, sculpture, dancing, theatre and so on.

The method of teaching in this section of our centers is to encourage each individual to work in his own way, and not to succumb to fashion or to a school or a style of the teacher. At the same time a variety of activities and courses permit the participants to acquire standards for self-criticism and acquaintance with masterpieces in literature and the arts which, in our opinion, are of more value in the evaluation and the setting of targets for the creative individual than any theory or school of thought.

These activities provide an excellent opportunity for personal contacts between people from diverse groups, ethnic, cultural or social, and the personal contacts then become the best way of bridging the various separated groups in society. The self-respect gained by an individual

from a lower income group or a poorer neighbourhood through his creative work, the esteem for his own cultural values expressed in his work, make for a more hopeful attitude towards the groups he may have considered closed to him.

In many developing countries certain ethnic groups tend to consider their culture (art, literature, fashion in costumes, food), inferior to the Western culture. One of the main purposes of our centers is to encourage a greater self-appreciation by members of minority cultures, and to arouse a reciprocal esteem between them and members of other minorities.

Many social workers and adult educators tend to give preference as a matter of order, to literacy campaigns and elementary education for adults. Postponement of activities of cultural and social centers to a later stage, when the public will have acquired basic standards of Western civilization has become the policy of many community centers in impoverished areas or in underdeveloped regions. We do not believe that these matters can be considered according to a preference schedule. Even the illiterate and the most underdeveloped, from a Western point of view, should enjoy their leisure through a full scale of cultural and social activities encouraged by the center, parallel to their participation in study and literacy groups, basic hygiene, home economics, etc. This can become possible if cultural activity and adult education are not limited to learning to read and write. Traditional tribal literature flourishes without the aid of books through the arts of story-telling and the theatre. Even the study of foreign languages does not have to be dependent upon the knowledge of reading and writing. Once we admit that propagating culture does not mean Westernizing, we can use the treasures of indigenous cultures and center our programs around them, even in the most backward areas. We are convinced that success in community work and literacy campaigns depends upon a rich and varied cultural activity which will be maintained along parallel lines. The integrated community center should therefore include all the features of an artistic, entertainment, social, and settlement house.

THE ELIMINATION OF YOUTH CENTERS

We do not believe that there is good reason for maintaining separate youth centers for extra-curricular activities for school children and especially for teenagers already out

of school. From all points of view, economic as well as commercial, the purpose of education and activity among the youth will be better served if children and youngsters will be encouraged to take part in the activities of a center directed towards all age groups. The integrating of the community, the continuity of cultural development, and the understanding between parents and children can be encouraged through this unity. Teenagers consider themselves adults quite early in life, especially when they are out of the framework of the school. They do not like to go to youth centers because they do not want to be considered children. The cultural patterns of teenage life do not justify coordinating their activities with those of the younger children of elementary school. On the other hand, their integration into an adult center can give them the awareness of a standard toward which they can aspire.

In Israel the youth centers are an outcome of the Zionist revolutionary movement which was part of the disintegration of the Eastern European Diaspora community. There was a logic in maintaining these separate social structures in order to educate the youngsters to rebel against the patterns of their parents' life and create a new society in a new land. At present, all these justifications are obsolete. Our purpose today is to create a continuity, to work for integration within society, rather than for the rebellion of one age group against the other.

Many adults are intimidated by the presence of youth groups in their own clubs and centers; their usual claim that youth wants to keep to itself as the underlying cause for their support of separate youth centers derives from the uneasiness they feel when exposed to the criticism and temperament of the youth. From our experience, we have learned that the integration of youth and adult activities in one center is profitable for both, the youngsters enjoying the status of "adult" they aspire to, the adults being exposed to new ideas and the constantly changing patterns of life within their own community. Some of the activities within the cultural and community center admittedly can and should be maintained separately for the different age groups. This is true mainly for children up to the age of thirteen or fourteen, because of their special interests and their capacity for absorption and creativity, and also because of the special timetable which must be suited to their school life. Even these children, when they come to their own special activities at the center in which their parents are also active, feel that they become part of the

community, and begin to look for interests and activities offered to the adults. Some of the teenage members of our centers are also active in special social clubs and interest groups organized by themselves and guided by the management of the center. Many of them also participate in lectures, performances, and special events open to all the members of the center. In many cases certain youth activities attract adults, such as the youth science and theatre clubs at the Rothschild Center which are open to interested adults also and which enjoy a popularity among all age groups.

Economically, there is no question that the integrated center is much better off by using its public facilities in a more productive and intensive way, through more hours of the day. The reciprocal influence of the activities of all age groups makes people feel that they belong not only to their age group but to the community as a whole. This is of course true for grandparents and older age groups which sometimes do maintain separate social activities. But because these are held within the framework of the center, the members become participants, and sometimes influential ones, in the other activities and programs as well.

SELF-GOVERNMENT

All our centers are governed by boards, elected through the associations of volunteer participants, which are responsible for the maintenance and programming of the centers. This is quite a well-known pattern in many countries, but is relatively new in Israel.



Most of the culture centers and youth centers in our country are administered by government, municipal, or Jewish Agency staffs, and function as branches of centralized services which are responsible for the budgeting, personnel, and program. The participants come to these centers as "clients" and not as members, and have no incentive to become active as leaders or to exercise their initiative and responsibility. This pattern does not help the development of the individual centers, and does not make people conscious of their democratic rights and duties within the communities.

Our centers were built by the Municipality of Haifa, but are leased to the volunteer associations, which receive a fixed annual subsidy from the Municipality amounting from fifteen per cent of the annual budget in the Rothschild Center to fifty per cent in the Arab-Jewish and Nagler Centers. The balance of the budget is covered not by contributions, but by membership and participation fees. Personnel, program, and maintenance policies are decided upon by the elected board of directors of the respective associations. Each member of any group in our centers can become a member of the managing association, and volunteers are encouraged to exercise their power and initiative through assuming responsibilities. We regard this in itself as an educational program for democracy and citizenship. We believe that each center should be encouraged to develop its own special features, and therefore our centers are members of a federation. The general management discourages centralization and tries to make each center initiate its own programs and development projects.

SPECIAL PROBLEMS OF CENTERS IN ISRAEL

Israel, being a country in which only about half of the population is native born or educated, while the rest is an agglomeration of immigrant groups from all over the world, faces special and urgent problems of cultural integration. Most of the efforts of the government and national organizations are aimed at the material welfare and the formal educational needs of the country. These efforts, however, cannot answer the basic need for social and cultural integration that can be achieved only through adult education and community centers. In many towns and rural regions of the country people continue to live in quite closed ethnic or cultural groupings; as members of kibbutzim and inhabitants of neighboring new townships; or old timers in established neighbourhoods near new

housing projects for new immigrants; or Arab villages near Jewish Towns; or Arab inhabitants of the cities. To bring about the daily meeting and the social and cultural exchange of people of these various neighbourhoods, a chain of many regional cultural and community centers should be established. These will attract people and make them come out of their closed traditional social frames. Only through active centers of this kind and constant and varied activity in these frameworks can we shatter the national barriers and superstitions which exist between members of the various groups. Our work in the Haifa Centers is, in a way, directed towards this broader purpose. We believe that through creating the experimental models and through maintaining an educational program to propagate our ideas and to disseminate the experience gained by us, we can initiate the establishment of many centers throughout the country.

To make this possible, trained manpower is needed. Many existing buildings and building projects are available as basic facilities for the development of such centers, but most of them were not built with professional advice or according to an ideological program which would ensure their proper operation. So, although the buildings are there, it is still impossible to operate them without a trained director who would be able to activate the members of the community and manage the budget and the programs of such a center. Unfortunately, we do not have trained people in this line in Israel. We also do not have schools or departments in our universities to train them. We feel, therefore, that it is essential to establish a school for directors of centers, and directors of their various departments. The candidates in this school, which will be established at the Rothschild Center, will be graduate students of the Social Sciences and the Humanities and will study for a period of ten months the theoretical and administrative problems of management of this kind of cultural and community centers. During that period they will be working in a rotation system in all the sections of the centers, so that upon graduation they will be familiar with the practical and technical problems as well as the theoretical ones.

RELATIONS BETWEEN ISRAELIS AND DIASPORA JEWS

Despite the fact that we have in Israel people from all Jewish communities of the world, the Israeli is cut off from the Jewish world community. In many instances he is not familiar with the patterns of culture, consciousness, or so-

cial life of Jews living in the West or the East. He often feels that he does not actually belong to those communities. Recently many Israeli educators and intellectuals began to be aware of the interdependence of Jews throughout the world and of the need for better understanding between the various groups within the Jewish nation.

Likewise, many of us feel that there is a need for more personal contacts to bridge this distance between Israeli youth and the youth of Jewish communities in other parts. Though formal education could contribute greatly towards this end, we feel that cultural and community centers should fulfill a major function in this realization. We are working on special educational programs whose purpose will be to make Israelis familiar with the ways of life and thought and the mainstreams of ideology of Jews the world over. We are also preparing an educational tourism program for the continuous exchange of visits between members of Israel community centers and Jewish community centers in the Diaspora. We feel that many of the Jewish tourists coming to Israel have no chance to become acquainted with Israelis or familiar with their problems because they spend most of their time with other tourists in hotels, and because their trips are organized in a way in which they see the sights, but do not converse with the people. A project of high-grade hostels to be built within the planned community centers in which young Jewish tourists will spend most of their time on their visits to Israel could help to solve this problem. The tourist would then go out on daily excursions, but would spend his evenings within the community and cultural centers, getting acquainted with the people active in it, and themselves participating in some of the activities. We also hope that educational tours by Israelis abroad could be organized in a similar way and produce similar results.

Popular and educational tourism is becoming one of the main patterns of leisure and cultural activity all over the world. With the prolongation of vacations and the opportunity given to many people to go abroad many times in their lives, a need has been created to give a certain culture content to tourism. People are no longer satisfied with just seeing the sights. They would like to profit from the trip and enrich their experience through study and activities which will bring them in contact with the life of the countries they are visiting. Again, cultural and community centers should become a tool for the encouragement of this trend and the fulfillment of its demands.



PROGRAM 1964-1965

ART STUDIOS

ROTHSCHILD CENTER

(All courses are conducted by trained and professional artists).

1. Sculpture
(Two courses per week given by Aharon Ashkenazi)
2. Painting
(Three courses per week given by Felice Pozner)
3. Oil Painting
(One course per week given by Zvi Katriel)
4. Ceramics
(Two courses per week given by Agi Yoeli)
5. Metal Jewelry
(One course per week given by Joseph Felixbrodt)
6. Basketry
(Three courses per week given by Noa Leibovitch)

ARAB-JEWISH CENTER

1. Painting
(Two courses per week given by Haim Nahor)
2. Ceramics
(Three courses per week given by Claire Phriau-cort)
3. Mosaics
(One course per week given by Miriam Gumpel)

4. Basketball
(One course per week given by Fanya Lisarovich)
5. Photography
(Three courses per week given by Mordechai Feuerstein)
6. Painters Club
(Two courses per week given by Raphael Vattenstein)
The Club holds group exhibits, lectures, social meetings, etc.

NAGLER CENTER

1. Painting
(One course per week given by Eddie Kendel)
2. Sculpture
(One course per week given by Kuba Lebel)
3. Mosaics
(One course per week given by Miriam Gumpel)
4. Woodworking
(One course per week given by Menahem Allon)
5. Paper and Cardboard Cutting
(One course per week given by Shulamit Ballon)
6. Photography
(One course per week given by Arie Dayan)
7. Metal Jewelry
(One course per week given by Joseph Felixbrodt)

INSTITUTE FOR THEATRE ARTS

(Community theatre, theatre schools ; directed by
Yaacov Malkin)

1. The Hebrew Theatre School at the Rothschild Center



Coordinator : Moshe Yasur

Teachers and directing : Acting — M. Yasur,
Joseph Graber of the Haifa Municipal Theatre.

Literature of the theatre and reading — Michael
Kashtan, Yaacov Malkin, D. B. Malkin.

2. The Arab Theatre School at the Arab-Jewish
Center

Manager : Misha Nukhi, Theatre Director

Teachers : Acting - Antoine Salah, Misha Nukhi,
Literature of the theatre - D. B. Malkin.

Introduction to music - Frank Pelleg.

Stage movement - Ronnie Segal.

Stage production and sets - Yehuda Fuchs.

The twenty-two students come from ten towns
and villages in the north of Israel, three school
days a week. Their rehearsals are in Arabic,
though some of the teachers speak only Hebrew.
The students and the teachers hope to establish
the nucleus of an Arab Israel professional theatre.

3. Community Theatre at Beit Nagler

Amateur productions of Jewish and international
repertory.

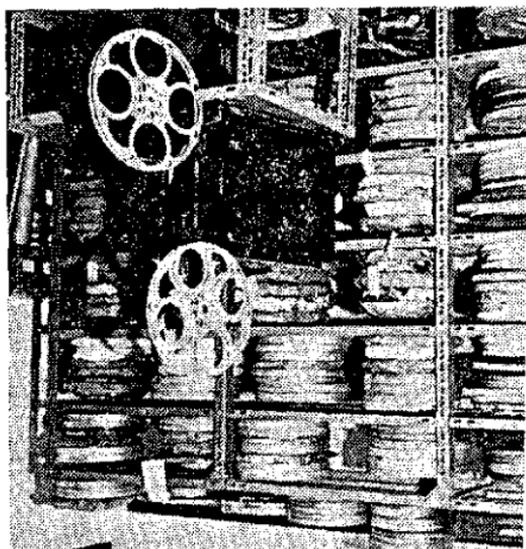
Now preparing the Abraham Goldfaden play
(an early Yiddish play in translation) directed
by Khanokh Paz in cooperation with actors from
kibbutzim and moshavim. The youth section
works on special plays for youth, as a dramatiza-
tion of a book.

FILM ARCHIVE AND CINEMA CLUBS

1. Israel Film Archive

Director : Mrs. Leah Van Leer

A collection of three-hundred films of historical



and artistic value (starting with the Lumière films of 1896) is the basis of the Israel Archive at the Rothschild Center. It is affiliated with the international organization of film archives, FIAF, and participates in its annual conventions. It is supported by the Van Leer Foundation in Amsterdam and is recognized by the Government of Israel. Its purpose is to collect, preserve and distribute films and film literature of artistic and historical value for the use of researchers, teachers and artists, and to collect films of Israel and Jewish interest and subject matter.

2. Cinema Club

The Film Archive established and is managing a Film Club at the Rothschild Center. There are twenty-four performances a year, each made up of a selection of short and feature films. Some of the performances include a lecture on the background of the films presented, and printed material is distributed to the public. Sample program for this year: *Citizen Kane*, by Orson Welles; *Midsummer's Night Dream*, by Reinhardt; *Metropolis*, by Fritz Lang; *Wild Strawberries*, by Ingmar Bergman; *Idl mitn Fidl*, by Przyzyskly; *Foolish Wives*, by Erich von Stroheim; *Beggar's Opera*, by Pabst; *Scarface*, by Howard Hawks; *The Jazz Singer*, by Warner Brothers; *Modern Times*, by Chaplin; *Forty-second Street*, by Lloyd Bacon; and twelve short Israel, American and European films of special interest.

3. The Film Club for Youth at the Rothschild Center.

Accompanied by explanatory lectures by Michael Kashtan: *Four Hundred Blows*, by Truffeau; *Ivan the Terrible*, by Eisenstein; *Rashomon*, by Adira Kurasava; *Forbidden Games*, by René Clement; *Good Morning, Elephant*, by Vittorio de Sica; *Seventh Seal*, by Ingmar Bergman; *Midsummer Night's Dream*, by Max Reinhardt; *Description of a Struggle*, by Chris Marker; *Ashes and Diamonds*, by Vida; *Modern Times*, by Chaplin.

The Film Archive maintains and helps films clubs in various parts of the country: at the Hebrew University in Jerusalem, kibbutzim in the North, Tel Aviv culture centres, etc.

HUMANITIES AND SOCIAL SCIENCE

ROTHSCHILD CENTER

1. World and Jewish literature
(Two hours weekly. From seventy to ninety participants. Lecturer D. B. Malkin).
Subjects :
 - A. A series of ten lectures on the plays of Shakespeare (concluding the course of the previous year).
 - B. Thirty lectures on trends in twentieth century literature : Sartre, Dostoevsky, Anatole France, Strindberg, Nietzsche, Romain Rolland, Ibsen, George Bernard Shaw, Roger Martin de Garre.
2. Ancient History of Israel and Archaeology
(A series of monthly lectures in cooperation with the Israel Association of Archaeology). Lecturer Dr. Yonathan Aharoni.
Subjects :
 - A. Ancient Arad (Dr. Yohanan Aharoni)
 - B. Tel Asdar in the Negev (Moshe Kohavi)
 - C. Commerce and Colonization of the Phoenicians on the shores of the Mediterranean (Prof. Benyamin Mazar)
 - D. Akhziv Excavations, 1964 (Moshe Prownitz)
 - E. The Port of Caesarea (Gideon Foster)
 - F. Recent Excavations (Dr. Dotan)
 - G. Research in the Ancient Kingdom of Israel (Prof. Milamet)
 - H. Excavations in Tel Tsipor (Dr. Ora Negbi)
3. Art in the Twentieth Century
(A series of monthly lectures)
Subjects :
 - A. Music and Electronic Music To-Day (Frank Pelleg and Joseph Tal)
 - B. History of the Cinema from the Beginning of the Century to the Present Time, illustrated lecture (Yaacov Malkin)
 - C. Trends in Painting and Sculpture of the Twentieth Century (Bezalel Narkiss)
 - D. Post-War Theatre in Europe and in Israel (D. B. Malkin)
 - E. A Symposium on the Present and Future of Urban Architecture (D. Khavkin, A. Yasky).

4. Israel and Judaism
(A series of monthly lectures)
Subjects :
 - A. Jewishness and the Israeli (Y. Malkin)
 - B. The Concept of *Jew* in the light of the Establishment of the State of Israel (Rabbi Yaacov Cohen)
 - C. What Do I Believe in as a Jew and a Man of the Twentieth Century? (Rabbi Bernard Och)
 - D. Can Israel Youth Be Brought Nearer to Judaism? (Shimon Bar-Khama)
 - E. Problems in Teaching Modern Jewish History (Gabriel Kroller).

5. Man in Modern Society
(A series of monthly lectures directed by Dr. Ze'ev Segal, sociologist.
Subjects :
 - A. Affluence and the Society of Affluence
 - B. Dangers and Advantages of Publicity as a Power
 - C. Entertainment as Business and Culture
 - D. Personal and Social Security
 - E. Planned or Spontaneous Social Changes.

6. Centers of Art in Europe
(A series of monthly lectures by Dov Medzini.
Subjects :
 - A. Pompeii and Herculaneum
 - B. The Art of Malta
 - C. Olympia — the Motherland of the Olympia Games
 - D. Mycenae and Corinth
 - E. Syracuse and Sicily
 - F. Athens
 - G. Delphi
 - H. Maximo Lefastum
 - I. Meteora — Art in Convents.

7. Basic Hebrew Club
(Weekly lectures for graduates of *ulpanim*.
Subjects :
 - A. Afforestation in Israel
 - B. Ethnological Congress in Moscow
 - C. Daily Press for New Immigrants
 - D. Jewish Autonomy in Israel Before the State
 - E. History of Haifa

- F. Meetings with Hebrew writers
- G. Meetings with Hebrew men of the Theatre.
- 8. Course in Bible
(Weekly lectures by Moshe Nativ)
- 9. Bi-Weekly panels on cultural and social problems, Saturday mornings. Planned and led by D.B. Malkin with the participation of writers, university professors, architects, artists, etc.

ARAB-JEWISH CENTER

- 1. Holy Scripts
(A series of lectures on the historical and literary value of the Holy Scripts : the Old and New Testament and the Koran)
- 2. The Culture of the Orient.
(A series of bi-weekly lectures in cooperation with the Israel Oriental Association)
Subjects :
 - A. Changes in the Folklore and Literature of the Arab (Haim Na'aman)
 - B. Social Development in Egypt (Prof. Behr)
 - C. The Officer Class in Arab Armies (Eliezer Be'eri)
 - D. Arab Education in Israel (Salmon)
 - E. Classes and Ethnic Groups in Neighboring Arab Countries (Zvi Shoham)
- 3. Arab Writers Circle, directed by Irfan Abu-Khamed.
(A series of monthly meetings and lectures in
Subjects :
Arabic
 - A. Umayyan Poetry (Samikh El-Kassem)
 - B. The Development of Arab Thought (Irfan Abu-Khamed)
 - C. The Humanism of Al-Ma'adi (Fuza Abdullah)
 - D. Takha Hussein (Taha Mohamed Ali)
 - E. The Development of the Arab Family (Irfan Abu-Khamed)
- 4. History of Art
(A series of lecture by Dov Medzini and Sammy Colin, in cooperation with the painters' club, Hayotsrim).
Subjects: El Greco, Poussin, Walter Bysche, Fragonard, Tivoli ; Art in the Orient (Iraq, Persia, India, Cambodia, China and Japan ; Art Films.

5. Man and Society
A series of monthly lectures in Hebrew and Arabic)
Subjects :
 - A. Radio as an Educational Tool (Arie Lias)
 - B. Reports from the Courtroom (Judge Elias Ktayli)
 - C. Folk Music (Moshe Gorali)
 - D. Problems of Youth (Akhmed Safadi)
 - E. The Arab Woman (Suad Karaman)
 - F. The Akhmedia Movement in Islam (Abdullah Ouda)
 - G. Oriental Music (Hikhmet Shahin)
 - H. The Association of the Ivory Tower (Nadiv Bethesh)
 - I. The Film Industry in Persia (George Ovardia).
6. Travel lectures (monthly)
Subjects :
 - A. Japan (Shulamit Alpert)
 - B. Hong Kong (Edith Varga)
 - C. Denmark (Aviva Barnea)
 - D. Andalusia (Mahmoud Abasi)
 - E. A Trip Around the World (Rafael Reich).
7. Social Clubs
8. Eight social clubs attended by Arab and Jewish members of the Center and convened bi-weekly. Programs are planned by their elected committees.

NAGLER CENTER

1. Bible lectures
(A series of monthly lectures by Safrira Ben-Barak)
Subjects :
 - A. Relations between Israel and its Neighboring Countries in the Time of the Bible
 - B. Genesis Stories in Comparison with Ancient Legends of Other Nations
 - C. Genesis Stories according to Archaeological Findings
 - D. Philosophy in the Bible
 - E. David's Empire
 - E. Joseph and His Brothers.

2. Art lectures, directed by Dov Medzini
Subjects :
 - A. The Arabs and the Jews in Spain in the Middle Ages and the Renaissance
 - B. Spanish Art, Barcelona Center
 - C. Indian Art
 - D. The Temples of Ankor in the Jungles of Cambodia.

3. Psychology
(Monthly lectures by Shlomo Ben-Amnun)
Subjects :
 - A. Drugs
 - B. Youth Delinquency
 - D. Psychopathic Criminals
 - E. Influence of Films on Children.

4. Literature and Culture
(In cooperation with the Association for Arab-Jewish Understanding)
Subjects :
 - A. What is Jewish Folklore? (Dr. Neu)
 - B. Arab Folklore (Rustum Bastouni)
 - C. Safed, the City of the Cabala (Ashani)
 - D. Changes in Arab Society in Israel (Bahij Khlef)
 - E. Symposium on Integration of Arabs in Israel, directed by Attorney Haim Na'aman with the participation of Ibrahim Shbat, Kamal Mansour and Shlomo Khanan.

5. Art and Criticism
(A series of lectures and meetings with artists.
Subjects :
 - A. Reality and the Writer (Igal Mossonson)
 - B. The New Wave in Israel Literature (Michael Kashtan)
 - C. The Theater in Israel (Theatre Director Moshe Halavy)
 - D. Folklore Dancing in the Orient and the Far East (Gurit Kadman)
 - E. Deborah Bertonov discussing her book, *Dance on Earth*
 - F. Man in Landscape, Landscape in Man (Ron Segal)
 - G. Photography as Art (Shlomo Ben-David)

6. The Land and the Nation

Subjects :

- A. The Jews in the Diaspora and the State of Israel (Simkha Ginossar)
- B. Illegal Immigration to Israel (Simkha Ginossar)
- C. The Political Significance of the Water Projects in Israel (Moshe Fuchs)
- D. The Water Carrier (Amikam Allon)
- E. Landscape and Nature Preserves in Israel (Azaria Allon)
- F. Western Galilee and the Mount of Miron (Mordechai Levav)
- G. The Shore of Shomron and Caesarea (Mordechai Levav)
- H. The Crusader Citadel in the North (Montfort)
- I. The Desert of Judah (Montfort).

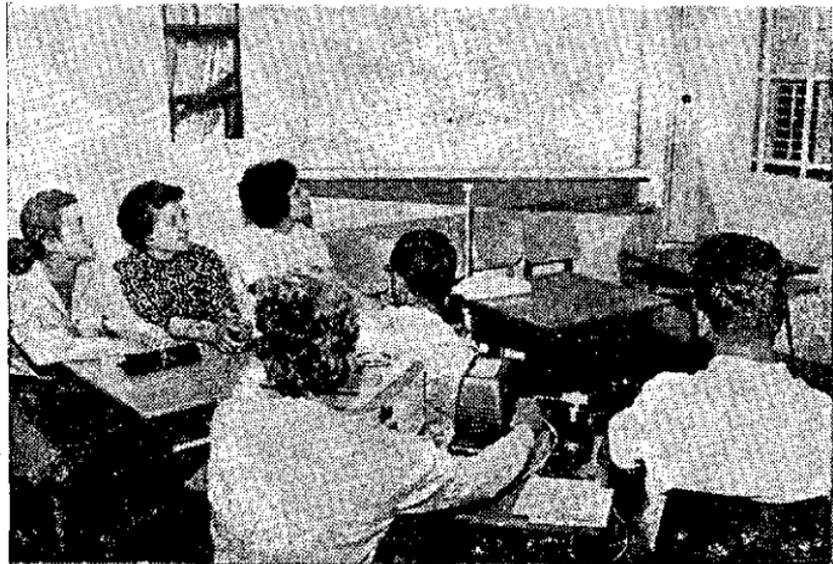
Some of the lectures were preceded by organized excursions.

LANGUAGE STUDY

(Hebrew, Arabic, Spoken Arabic, English, French, Italian, Spanish, Lessons by conventional and audio-visual methods and special evenings devoted to the culture of the languages spoken).

ROTHSCHILD CENTER

1. Hebrew
(Sixteen five-hour courses a week in cooperation with the *Ulpanim* of the Municipality).
2. French (in cooperation with the French Cultural Center of the French Embassy).
(Eight two-hour courses per week).
3. French audio-visual (in cooperation with the French Cultural Center of the French Embassy).
(Three six-hour courses per week).
4. English
(Eight Two-hour courses per week).
5. English audio-visual
(Two six-hour courses per week).
6. Italian (in cooperation with the Italian Cultural Center)
(Two two-hour courses per week).
7. Spanish
(One two-hour course per week).



ARAB-JEWISH CENTER

1. Hebrew
(One two-hour course per week).
2. Arabic
(Three two-hour courses per week in spoken Arabic. A unique course created and taught by headmistress Abla Sabakh).
3. English
(Two two-hour courses per week).
4. English audio-visual
(One six-hour course per week).

NAGLER CENTER

1. English
(Four two-hour courses per week).
2. English audio-visual
(Two six-hour courses per week).
3. French audio-visual
(One six-hour course per week).

FOLKLORE

Part A: Folkdancing (Israel and international folkdancing; The program also includes folkdance groups who give public performances)

ROTHSCHILD CENTER

1. Israel folkdancing
(Two courses per week for beginners and advanced students given by Ruth Ashkenazi, one-hundred and sixty participants and guests).

2. International folkdancing
(Two courses per week given by Nahum Shakhar for beginners and advanced students in which a repertoire of three-hundred folk dances is taught at the weekly meetings attended by one hundred and forty participants and guests).
3. Ballroom dancing
(One course per week given by Shula Reif, including dances like the shake, the twist, the rumba).
4. Performing group of the Israel folk dance directed by Ruth Ashkenazi. Twenty-five dances performed during a yearly season of five months at Beit Rothschild and other places in the country and participation in international festivals in Europe.
5. Youth performers studying and training to become the second performing group at the Rothschild Center. Special evenings for guests and tourists are organized by the Rothschild Center in its wine-cellar and garden.
6. Wine and Dance cellar
Open every night for ballroom dancing and social meetings of members of the Center and guests. Music supplied by a band.



7. Performing group for Israel folk singing conducted by Effi Netzer. Weekly broadcasts are given on the Kol Israel broadcasting station, Galei Zahal and the Israel Army broadcasting station.
8. Folk song evenings in the open-air theatre and in the hall at the Rothschild Center conducted by Effi Netzer with the participation of the public. New songs are taught during these evenings with the help of audio-visual aids.
9. Records are made of Israel folk songs performed at the Rothschild Center or by its performing group.
10. There are three-hundred and fifty instruments of folk music from Asia, Africa, and America in the collection of the Rothschild Center musical library, part of them exhibited permanently for the members and guests.

ARAB-JEWISH CENTER

1. Debka lessons
This Middle Eastern Arab folk dance is taught to members of the Center in a weekly lesson by Mohassan Adan.
2. Israel folk dancing
Weekly lessons given by Irena and David Halper.
3. Ballroom dancing
Weekly lessons given by Shula Reif.
4. Weekend dance evenings for youth
Special dance meetings on holidays of the three religions are held for members of all communities.
5. The Arab folk song choir conducted by Akhikmet Shakhin, studying and performing a repertory of Israel and Eastern folk songs in Arabic.
6. Zimrat. A choir for Jewish folk songs of Oriental Communities conducted by Eliahu Gamliel.
7. An institute for Oriental instrumental music, directed by Akhmed Shakhin. Lessons for groups and individuals in playing the *oud* (Arab guitar) with the support of the American-Israel Culture Fund and the Prime Minister's Office.

NAGLER CENTER

1. Israel folk dancing
Weekly lessons by Jonathan Gabai. Free weekly dance evenings for members and guests.
2. Ballroom dancing
Weekly lessons given by Edith Rosenthal-Cohen.
3. Folklore music
Israel Hebrew and Arabic folk singing and music.

LIBRARIES AND COLLECTIONS

(Hebrew, Arabic, English, French books ; lending, musical, social science, and American libraries)

ROTHSCHILD CENTER

1. Reference library
Director : Michael Kashtan
Librarian : Agi Waldman
Open five days a week from 4 p.m. to 9 p.m. and twice a week before noon. The reference library includes reference and text books and classics in art, science, Judaism, world literature, Hebrew literature, periodicals, etc. The library includes a section on psychology in cooperation with the Haifa Association for Psychoanalysis and Bollingen Publishing House in the United States. It also includes the Americana library donated to the Center by the American Embassy (American history, ethnography, art, geography, and folk lore). Also housed at the Center is the Library of Social Sciences, in cooperation with the Ministry of Welfare and the Department of Supplementary Studies for social workers in the northern region (meetings take place at the Rothschild Center three times a week). An average of ninety readers per day uses this library.
2. The lending library in English in cooperation with the British Council.
Ballet, criticism, science, art. Fifteen hundred subscribers are able to get books from the libraries of the British Council in Tel Aviv and Jerusalem through this library.
3. Haifa music museum and library. Director Moshe Goral.
A. Books on music in Hebrew, English, German, Russian, French and other languages.



- B. A library of scores for vocal, instrumental, chamber and orchestral music.
- C. Musical periodicals issued in Israel, U.S.A., England, Germany, Russia, Italy and many other countries.
- D. Record lending library of vocal, instrumental, Chamber, folk and Jewish music.
- E. Musical Museum :
 - 1. Collections : folk and rare instruments, pictures, documents, data on music in the Bible, manuscripts, and autographs ; coins, medals and stamps on the subject of music.
 - 2. The ethno-musical collection and recordings of tunes and songs of all communities in Israel and arrangements for research and lectures on these subjects. Published : "The Jewish Wedding" ; in preparation: "The Prophet Elija in Jewish Folk Song" ; and "The Folk-Poet and Jester-H.L. Gottlieb of Hungary."
- F. Tatzlil — A Forum for music research and bibliography is published by the library. The last issue included research on Jewish music, first publication of Hebrew opera of the eighteenth century, bibliographies, autobiographies of Jewish composers, Oriental Jewish folklore in Israel, reviews on new recordings and books, scores published in Israel in 1964, and a tribute to the writer and composer Max Brod.

ARAB-JEWISH CENTER

Reference library

Director : Irfan Abu-Khamed

Books in Hebrew, Arabic, English and French. Open five days a week from 6 p.m. to 10 p.m. The library will

be enlarged next year when, with a contribution of IL. 400,000 from the Rothschild family, a special building will be constructed for it opposite the center. It will then become the regional Arab library for the North.

NAGLER CENTER

Reference and art library.

Librarian : Arella Ben-David.

Open five days a week from 4 p.m. to 9 p.m. Reference and text books and classics in science, philosophy, Judaica, art, ethnology, geography, etc.

MUSIC AND BALLE

(Children's ballet, choir for classical music, jazz ballet, chamber music, orchestra)

ROTHSCHILD CENTER

1. Concerts
A monthly series of recitals in the Rothschild Center hall.
2. The choir for classical music conducted by Dalia Atlas (preparing chorales by Bach and the *Magnificat*, by Pergolesi).
3. Chamber music orchestra
Twelve instrumentalists conducted by Dalia Atlas. Special concerts for Arab and Jewish audiences not familiar with Western music are now being prepared.
4. Ballet classes for children and youth given by Dina Shakhar.



ARAB-JEWISH CENTER

1. Ballet and modern dance school directed by Adam Darius.
2. Movement lessons by Ronnie Segal.

NAGLER CENTER

1. Ballet and modern dance lessons by Ronnie Segal.
2. Stereophonic music club.

PHYSICAL CULTURE

Because of the lack of facilities (gym, pool, courts, etc.), the centers have not developed an intensive program in physical culture and maintain only the following activities at present :

ROTHSCHILD CENTER

1. Gymnastics lessons given by Ruth Turgamon.
2. Yoga and relaxation lessons given by Lisa Benjamin.

NAGLER CENTER

Volleyball.

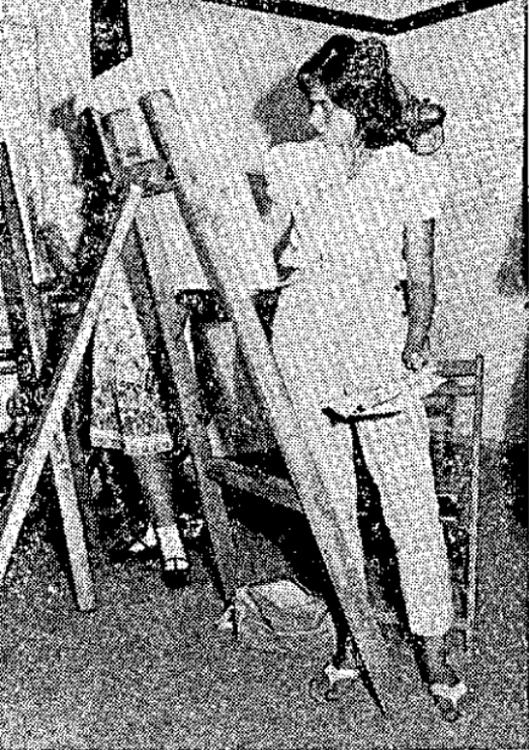
With the building of the new facilities in the three centers, we hope to enlarge physical culture activities to include swimming, light and heavy athletics, gymnastics, and ball games.

YOUTH SECTIONS

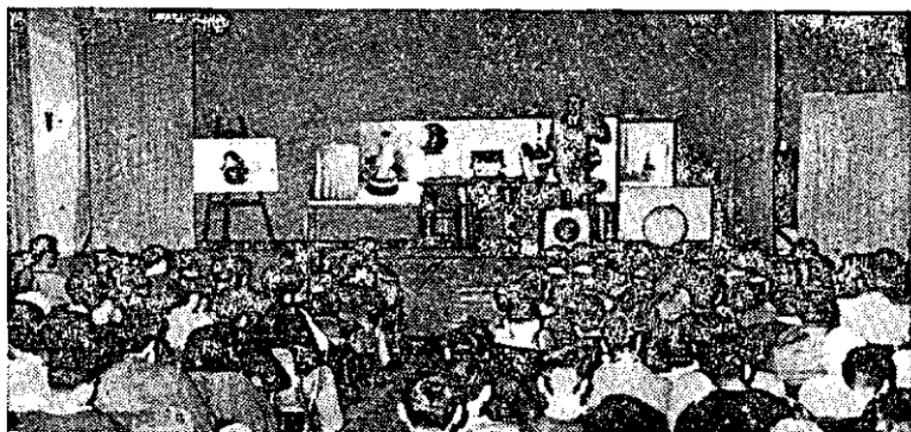
(Social clubs, courses, interest clubs — theatre, science, art, films)

ROTHSCHILD CENTER

1. Social clubs
Twice a week each of the social clubs for young adults (aged sixteen to twenty-five) meets for activities according to programs fixed by elected committees and supervisors assigned by the Center. Midweek meetings : lectures, documentary film evenings, and group visits to museums and culture institutes.
Week-end meetings : dance and social parties.
Special events : excursions and Jewish holiday parties.



2. Art classes
 - A. Painting, taught by Zvi Katriel.
 - B. Crafts, taught by Raya Argan.
 - C. Creative dramatics, taught by Art Feder.
 - D. Dancing, taught by Uri Manber.
3. Language classes
 - A. French
(Three two-hour courses a week).
 - B. French audio-visual
(Two six-hour courses a week)
 - C. English audio-visual
(Three two-hour courses a week).
4. Art and Science Clubs
 - A. Theatre
Monthly meeting with theatre people and writers; youth symposia on performances of the Israel theatres in Haifa.
 - B. Cinema Club
(See section on "Israel Film Archive" — Part 3).
 - C. Comparative culture
Weekly meetings with Aviva Barnea. Lectures with audio-visual aids describing cultural activities of all nations.



- D. Literature
Weekly meetings with Azriel Kaufman. Discussions on books read by the group, and meetings with writers.
- E. Science
Biweekly meetings with scientists from the Weizmann Institute at Rehovot and the Technion in Haifa. Showing of science films.
- 5. Art
Weekly meetings with Hagit Meron and Dov Medzini devoted to artists and art centers.

ARAB-JEWISH CENTER

Four social clubs meet for discussions and social parties for Jewish and Arab youth.

- 1. Languages
 - A. Spoken Arabic for Jewish high-school students. Teacher, Abla Sabakh.
 - B. English once a week taught by Bashra Auad.
- 2. Arts and crafts
 - A. Ceramics twice a week taught by Claire Phreaucort.
 - B. Crafts once a week taught by René Mardini.
 - C. Sewing six times a week taught by Esther Romano.
- 3. Comparative culture
Biweekly meetings with Aviva Barnea. Showing of films.
- 4. Ballroom dancing once a week with Shula Reif.
- 5. Debka dancing once a week.
- 6. Israel folk dancing once a week.

NAGLER CENTER

1. Pen-pal club corresponding with Jewish community centers in the Diaspora.
2. Social clubs meeting twice a week for discussion and social and dance parties.
3. Creative literature club meeting once a week for discussion of creative writing and guidance in criticism, short stories, poems, etc.
4. Photography
Weekly meetings. Teacher, Arie Dayan.
5. Youth theatre group meets twice a week for rehearsals of plays for youth.
6. Chess club meeting once a week.
7. Folklore dancing once a week.

GALLERIES

1. Rothschild Gallery
Director : Michael Kashtan
Documentary, photographic, and reproduction exhibitions, among others.
Subjects :
 - A. Shakespeare and the Israel Theatre.
 - B. Drawings by Picasso
 - C. Photography as an Art
 - D. Thirty Years of Mandatory Rule in Palestine
 - E. Achievements of the U.S. and the USSR in Space.
 - F. International Children's Paintings.
 - G. Children's Painting on Musical Subjects.
 - H. Chinese Shadow Theatre
 - I. Haifa, My Town (photography)
2. Nagler Gallery
Monthly exhibition by individuals and groups of artists, and documentary and reproduction exhibitions.
Among others, the following exhibitions have been shown :
 - A. Japanese Prints
 - B. The Haifa Bay Group
 - C. Van Gogh Reproductions
 - D. Persian Miniatures
 - E. Mordechai Feuerstein
 - F. Avraham Yaskill
 - G. Yehuda Peled



3. Hagefen Gallery in the Arab-Jewish Center.
Director : Mordechai Feuerstein.
Art Advisor : Gavriel Tadmor, Director of the Haifa Modern Art Museum.
Monthly exhibitions by individuals and groups of artists. The following, among others, have exhibited their paintings : Avniel, Ibrahim Ibrahim, Bergner, Hannah Levy, Torkovsky, Galini Josuria, Haim Nahor, Castel, Calev Bolonezi, Eva Vincent, Abdullah Elkara. The Gallery has a yearly exhibition of artists working in the Arab-Jewish Center.

OPEN-AIR THEATRE

Rothschild Center

The 1300-seat open-air theatre at the Rothschild Center is active five months a year, presents about sixty performances, and has an attendance of over 60,000 visitors per year. There is a varied programs of theatre performances, summer concerts, entertainment and folklore programs, and recitals by international and Israeli stars.
Arab-Jewish Center.

Theatre performances and Oriental culture evenings are held in the summer in the courtyard of the Arab-Jewish Center, this year with the participation of students from the Arab Drama School.

Because of the short season, the two centers must build auditoriums to make possible the continuation of this important activity, which attracts new people to the Centers.

INDEPENDENT SOCIAL CLUBS AND VOLUNTEERS ASSOCIATIONS

Volunteer association and independent social clubs meet in, and cooperate with, the Rothschild Center in various community activities :

1. The Golden Age Club for immigrants from Central and Western Europe meets once a week for a social gathering which includes either a lecture, a concert, or a film.
2. The Golden Age Club for immigrants from English speaking countries meets once a week for lectures and discussions.
3. The retired Men's Club meets once a week for lectures and discussions.
4. The Egged Club for employees of the bus company meets twice a month for social gatherings, lectures, and discussions.
5. Forum
Veteran settlers from Western Europe meet twice a week for social gatherings and lectures. The Association of Canadians and Americans in Israel maintains its office at the Rothschild Center and organizes special activities. The above-mentioned clubs arrange their own programs through elected committees.

VOLUNTEER ORGANIZATIONS

1. The Social Council in Haifa incorporating various volunteer welfare organizations has its headquarters at the Rothschild Center and holds most of its meetings on its premises. Among the organizations cooperating with the Rothschild Center are the Organization for the Help of Retarded Children, the Anti-Cancer League, the Volunteer Hospital Aids Association, five volunteer associations for special schools.

ACTIVITIES OUTSIDE OUR PREMISES

1. Performance tours of our folklore groups.
2. Organization of fifty lectures and educational film showings a month in kibbutzim, moshavim, and townships in the north of Israel. Among others we serve Ayelet Hashakhar, Beit Sha'an, Tiberias, Nahalal, Degania, Gvat.

3. Adult education evenings in the North.
During the winter lecturers travel each week to Kibbutz Amir in Upper Galilee where adults from fourteen kibbutzim come to participate in the adult education evening organized in cooperation with us.

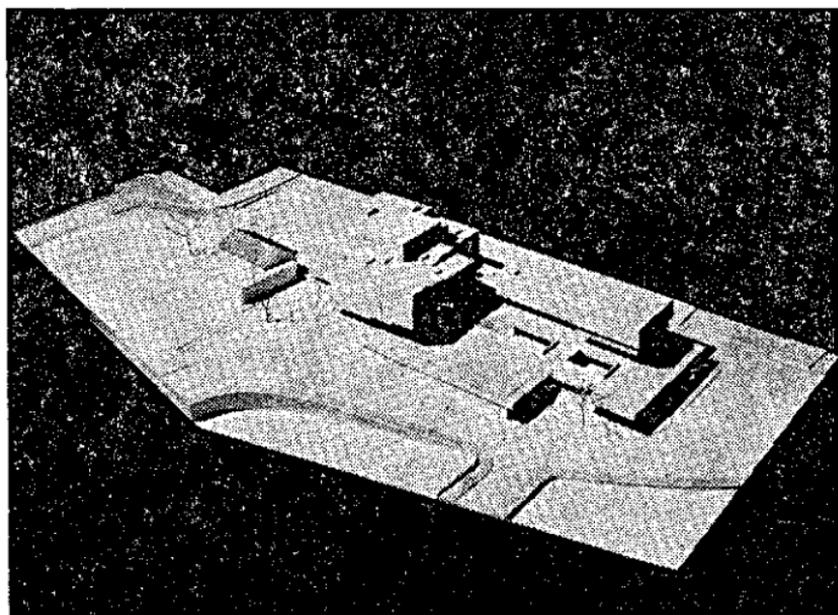
INTERNATIONAL EDUCATIONAL EXCHANGE OF RECORDS AND TAPES

The Israel representative of the International Tape Pals Organization (headquarters in New York), Mr. Robert Cohen, is one of the leading members of the Rothschild Center. There are branches of the organization in various parts of the world. The tapes are prepared at the Rothschild Center with the help of amateurs. In 1964 the Israel Branch won the prize for the special recorded program "Christmas in Israel".

DEVELOPMENT PROJECTS

A. THE ROTHSCHILD CENTER

Since the establishment of the Rothschild Center in 1958 in the seventy-year-old house and gardens donated to us by the Rothschild family, we have added only a few small buildings (a 250-seat lecture and dance hall and



tour studio). The old building houses the offices, a small reference and lending library, a musical library, four classrooms, a coffee house, a dance and a wine cellar. The corridors are used as an exhibition gallery. Part of the garden, in which we have an open-air coffee house, is arranged as a 1300-seat open-air theatre which is usable only about five months a year.

More than 1200 activities are held at the Rothschild Center each week and an average of more than 600 people a day visit the Center or participate in its activities. Our main problem is lack of space and appropriate facilities. With the end of our summer season, when the open-air theatre is closed, there is a feeling of let-down among many members and visitors who became used to coming to our Center for its performances.

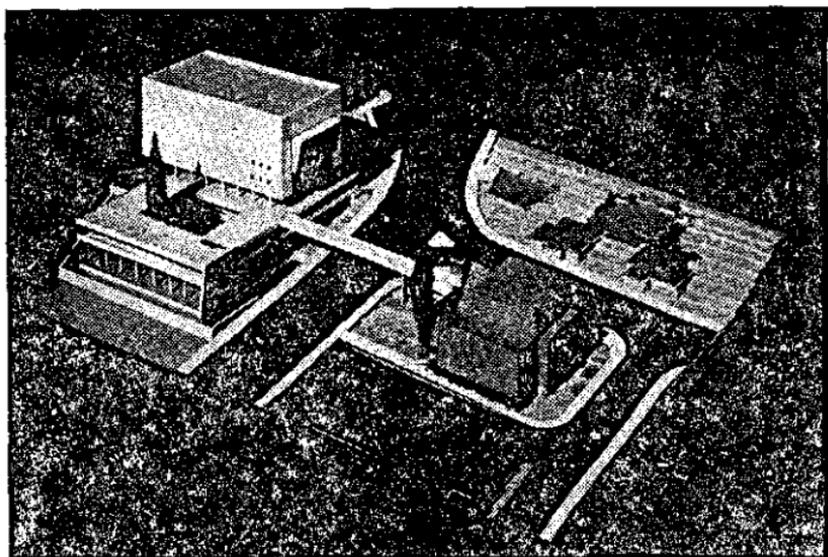
A master plan for a new center was designed by Prof. Albert Mansfeld (architect of the Israel Museum) which includes an auditorium of 1300 seats that may be expanded to 1800 seats for symphony concerts (by the use of side-stages) an indoor stadium, art schools and studios, club-rooms and galleries, archives and libraries. A place has been reserved for a high grade community hostel for purposes of educational tourism, mentioned above. The complex was designed in a highly compact way so that it will be built in the area now occupied by our open-air theatre without taking away from the garden which has become one of the main features of our center.

This projected development is vital for the continuance of our center and for its functioning as a model for other centers in the country, mainly because it includes physical culture facilities, without which we do not regard the center as complete. Most physical culture activities in Israel are organized along the political organizational lines of the leading sport clubs throughout the country connected with the leading political organizations. It is essential to enable sports and physical culture in Israel to break out of these traditional frames, and it seems that only the Culture and Community Center Movement will be able to do that, by creating "neutral" facilities which will not belong to any particular organization but will be used by all persons who are interested. It is also essential to so conduct our sports (with the communal and educational purpose in mind) that they will not become a vehicle for international representation or competitive games only, but will be re-integrated into the social and cultural life, where they belong.

There is no better instrument for social cohesion in a community with so many cultural and educational levels than the promotion of physical culture in which people do not necessarily excel according to their intellectual abilities. There is no better way toward the readjustment of youth on the verge of delinquency than physical culture activity within the structure of a cultural and community center. It is deplorable that in Israel, except for the Y.M.C.A. in Jerusalem, there is no connection between sports centers and cultural centers. And because of the little influence that the Y.M.C.A. in Jerusalem has on the cultural life of the country at large, it is essential to create a model, integrated, sports and community center, to demonstrate to and to convince all local municipal administrations in the country that it is necessary to experiment in this direction. Therefore, though the building and the extension of the Rothschild Center on Mount Carmel will, first of all, serve the locality, we do feel that its impact can be much greater than the ordinary impact of a local center.

B. THE ARAB-JEWISH CENTER

When the Arab-Jewish Center was established in 1962 in a 100-year-old schoolhouse in the lower part of the town of Haifa, the limitations of its facilities were obvious. The house includes an art gallery, a small library, a tiny lecture and dance hall (eighty seats), a painting and arts and crafts studio, three classrooms, and a paved yard for outdoor performances during the summer.



Today, forty-five activities a week are maintained in this Center. Mixed Jewish and Arab groups participate in about half of these meetings, while the other activities attract members of either nationality. For instance, courses in spoken and literary Arabic are attended mainly by Jews; courses in playing Arab musical instruments and in the Arab drama school mainly by Arabs. Others courses, such as Oriental folk song choirs, lectures in Arabic and Hebrew, dance parties, art courses, etc., attract Arabs and Jews alike, of course, and help to fulfill the main purpose of the center which is, to create a meeting place for members of the two communities.

Because of the limited facilities we cannot as yet carry out any physical culture programs (swimming pool, stadium, ball games, etc.) which might become the main integrating factor of this center. Once we have mixed sports teams of Arabs and Jews, we could create a new feeling of solidarity along other than national lines. If we had a year round swimming pool open to Arabs and Jews, we could contend with many of the superstitions which derive from mere physical distance. Once we have an auditorium which will attract great numbers of people to theatre and other performances, we shall be able to increase the scope of influence of this center on the community.

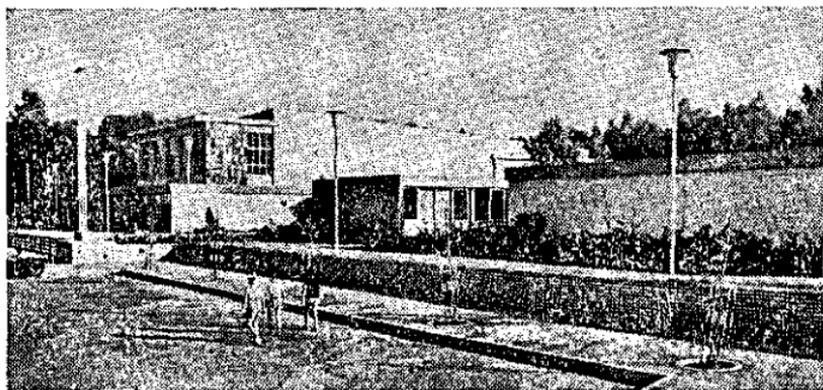
The Municipality granted us an acre of land across the road from the existing center, and the town engineer has completed plans for a new building which will include a theatre, an indoor swimming pool, a multi-purpose stadium, studios and clubrooms, and a reference and lending library (Arabic, Hebrew, French and English) which will serve not only Haifa, but also the northern region where many educated Arabs feel the need for it. It is estimated that about IL. 2,700,000 will be needed for the completion of this building, of which IL. 400,000 have already been contributed by the Rothschild Memorial Fund for the building of the library, which will commence in a few months.

We plan to found an International Association of Friends of the Arab-Jewish Center to help finance this vital building. The need for it is demonstrated by the success of the existing center and is underlined by our inability to accommodate all those who would like to be active in it. It is important to construct a building that will lend prestige, will become an Arab art center, and will encourage the cultural creativity of the Arab community in Israel.

C. THE NAGLER CENTER IN KIRIAT HAIM

The first stage of the building of this new center in the suburban area of Haifa Bay was completed this year with the opening of the 450-seat community theatre attached to the main building. This center was programmed in accordance with the purposes of cultural centers as we see them.

The main entrance leads to the coffee house area from which we reach the dance hall with its patio, the seven spacious classrooms, the art gallery, and the reference library. There are about 60,000 people living in the area, mainly from the working class, and partly new immigrants. In its first stages of programming the center



maintains forty-five activities a week, and is only now expanding its youth section.

The community theatre, which is the special feature of this center, is trying to establish an amateur actors studio and a permanent amateur company, which will perform Israel and foreign translated plays with guest directors, until it can acquire directors of its own. This theatre is also host to many guest performances of little theatres from Tel Aviv and Haifa, children's theatres, puppet theatres, dance groups, folk singing groups, etc. The cinema club and the art cinema theatre to be established in this hall will perform three nights a week with a special program of selected films, educational films, and films for youth and children.

A wooded area in back of the main building was given by the Municipality for development purposes. In it we hope to construct a recreation and sports center, in-

cluding an outdoor swimming pool and courts for basketball and volleyball. An attempt will be made to activate the community (which is unfortunately divided into four municipalities) to make this development possible. But since such contributions are not tax-exempt in Israel and the income level is quite low in this area of mainly working people, we have to look for special contributions from the outside.

This center could become an experimental model for social and cultural integration of new immigrants since it is located on the borderline between the old-time suburb of Kiryat Haim (over forty years old) and the new immigrants' housing project around the industrial parts of the areas. Recreation and sports being the chief possible common denominator between these two sectors of the population, the development of the Nagler Center could also have value from a national point of view and not only from a local one.

D. THE NEVE SHA'ANAN UNIVERSITY AREA CENTER

On the eastern hills of Haifa, in an area called Neve Sha'anani which includes the Technion complex (The Israel Technological Institute) and where the new Haifa University will be built according to the plans of the world-famous architect Niemeyer, a hill was given by the Municipality for erecting a new all-purpose community and cultural center. Prof. Mansfeld is planning this center, coordinated to a new program created by us, according to which all its buildings will surround a spacious plaza to which the center's main entrance will lead. From this plaza, part of which will be used as an outdoor coffee house, visitors will descend to the open-air theatre and the swimming pool, or will enter the studios, the gymnasium, the multi-purpose hall, the libraries, dance club, etc. We believe that in modern town planning, the element of a central plaza surrounded by buildings with a cultural function is badly needed. People should be attracted to spend part of their leisure time in this kind of plaza where a choice of activities, entertainment, recreation, and social gatherings is offered to them. Like centers in ancient towns, the plaza of a community and cultural center should become a focal meeting place to which people of the community come, even if their coming there was not motivated by the intent to participate in a certain activity.

