



Creative Regional Ecosystem in Northern Israel Cultural Mapping Research Findings – Executive Summary

January 2026



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The study was conducted using a cultural mapping methodology and included the identification and collection of data on organizations and initiatives operating within the various mapping layers defined. The research data are accurate for the period in which the study was conducted and do not fully capture the entire scope of cultural activity in the northern region clusters, due to the dynamic nature of the field of arts and culture.





The study was conducted in broad partnership, as part of an effort to generate relevant, applied, and publicly valuable knowledge, with the aim of creating a shared regional asset that will serve all partners—as a platform for thinking, planning, policy formulation, and future-oriented, responsive, adjusted to the cultural needs of Northern Israel.

We extend our gratitude to all our partners in the North, who dedicated their valuable time and vast knowledge and experience to the success of this study. Thank you to all our interviewees. Special thanks to the three Northern clusters – Eastern Galilee Cluster, Western Galilee Cluster, and Beit HaKerem Cluster, and to Mifal HaPais, the Ministry of Culture and Sport, and the Israel Association of Community Centers (IACC).

We are grateful to all our partners in the local authorities, foundations, cultural organizations, and artist communities who took part in this work. Our heartfelt gratitude to the devoted, professional study team, who jointly created a substantial knowledge base which will hopefully be of service to us all.



Foreword

The study on creative regional ecosystem in Northern Israel is designed to establish a solid, updated database to help organizations, foundations, and governmental offices to optimally plan their support in the fields of creative culture and arts in the North. Our goal was not to produce a "sit on the shelf" document; rather, it was to develop a vital, dynamic research as a base for a long-term action program for the renewal of creative cultural life in the district.

The study approach is based on mapping the individuals, organizations, and institutions already active in the field, understanding the assets they produce and supporting their growth. We at Beracha Foundation believe that organic initiatives, stemming from local grounds and rooted in the community, are a crucial condition for sustainable success. Building a creative, vibrant regional ecosystem of arts and culture will empower the impact of artistic and cultural bodies in the region. It will help to expand accessibility and reconnect large audiences to high-quality cultural activities.

There are major gaps of access to culture between Israel's Center and its peripheral areas. Studies suggest that, for young adults in the North, culture is almost as important as employment when assessing their quality of life. It is our responsibility to listen to their voices and work to make culture and arts a main reason for them to choose settling in the North.

The current study follows a similar one that was launched in the Western Negev shortly after October 7, 2023. It involved mapping all the organizations and artists active in the various areas of the cultural field. In the South, we have already proceeded from the research stage to the stage of long-term supports, helping to strengthen and consolidate the local cultural fabric. Hopefully, we can soon progress to engaging partners and supporters in the North as well.

I wish to express my sincere gratitude to the Regional Knowledge Center at Tel-Hai – University of Kiryat Shmona in the Galilee, for working with us to produce this study. Thank you to the dedicated and professional study team, and to all our dear partners in the regional clusters, the local authorities, and the cultural institutions, as well as the artist communities, who joined hands to create an important knowledge base, which I believe will be of service to all of us.

Ariel Dloomy

General Director, Beracha Foundation



Preface

I am happy to present this comprehensive study of the cultural field in Northern Israel. This unique work is an important contribution to the understanding of culture as a strategic resource for social, economic, and community development. As head of the regional knowledge center, I believe this study clearly represents our concept of regionness: that is, seeing the region as a vital, dynamic space characterized by multiple communities, identities, and cultural practices, and provide responses adjusted to local contexts based on a database knowledge. Linking applicable research to this perception of regionness allows us not only to map the gaps and challenges in the field of culture, but to develop policies and action programs leaning on local cultural assets, reinforcing the regional cohesion, and promoting equality in access to culture. This is an inseparable part of the regional resilience and residents' quality of life.

Dr. Ayala Cohen

Head of the Eastern Galilee Regional Knowledge Center
Tel-Hai - University of Kiryat Shmona in the Galilee



Background

From July to December 2025, Beracha Foundation, in collaboration with the Regional Knowledge Center at Tel-Hai – University of Kiryat Shmona in the Galilee, led a comprehensive cultural study to promote and develop a creative regional ecosystem in Northern Israel. The study, conducted with extensive cooperations with local authorities, philanthropic foundations, and various cultural organizations and artistic communities, aimed to create a shared regional asset that would serve all partners – as a platform for thinking, planning, policy shaping, and future-oriented action adjusted to the field of culture in the district. Investigating the creative ecosystem intends to expand access to consumption and creation arts and culture in the region, to improve and enrich residents' quality of life.


October 7 and the Iron Swords war (2023–2025) tossed the residents of the North into a long period of uncertainty and endless challenges. The security-related events affected not only people's daily lives, but also their social and cultural spaces, which had been challenged in the first place; cultural institutions, artists, performers, and entire communities had to deal with evacuations closures and activity suspensions. The current study stemmed from the ongoing deficits in infrastructural knowledge of the cultural and arts sector in the North, and out of a commitment to support the region's recovery and long-term development. The aim of the study is to establish a knowledge and data base on the cultural and arts field in the region, and to support the development and growth of a regional creative ecosystem that will serve as a driver for social, economic, and cultural growth.

Mapping the creative regional ecosystem in Northern Israel seeks to lay the foundations for a full, stable, and prosperous life, positioning culture and creativity as central drivers of well-being and quality of life for all residents of Northern Israel.

The Importance of Arts and Culture to Society

Arts and culture are a strategic asset of Israeli society, as they create a foundation of identity, meaning, and a sense of belonging in a diverse, multifaceted population. They provide a space for expressing and processing a complex reality, and reinforce community resilience both in normal days and periods of crisis. Alongside their moral contribution, arts and culture motivate creativity and innovation, contribute to local and regional economics, and shape an energetic, dynamic public space.

The first recognition of the right to culture appears in the Universal Declaration of Human Rights (1948), adopted by the United Nations General Assembly. This right guarantees every individual and every community the opportunity to participate in cultural life, to create, to express cultural identity, to access culture and the arts, and to enjoy cultural assets and heritage on an equal basis. Accordingly, states and public institutions bear an active responsibility to promote this right—to remove barriers, encourage pluralism of voices, and create conditions that enable diverse, equitable, and sustainable cultural life for the entire population.



Domestic and international research suggest that artistic and cultural involvement contributes significantly to the physical and mental health, wellbeing, and community resilience of individuals and groups. Creative engagement serves as a preventive health resource; it improves life quality, reduces depression, alleviates stress and loneliness, and supports cognitive and physical functioning; thus, it helps to decrease the use of health services and lessen the load on the public system. Additional studies provide a clear picture of the economic contribution of culture and arts: on a national level, through methodical measuring of this sector's input; and on a regional level, through its influence in terms of employment, entrepreneurship, and contribution to GDP.


Arts and culture provide a supplementary infrastructure to health and welfare policies and economic development, as well as resilience and life quality; their spiritual, social, medical, and economic revenue is demonstrated as the improvement in life quality, reduction in public system costs, and increase in work productivity translate into comprehensive financial and social benefits.

Arts and culture are essential resources for social cohesion, renewal, and the capacity of Israeli society to grow and ensure a better future to every citizen across its wide range of religions, nationalities, and ethnicities. Linking social resilience to an actual economic value shows that arts and culture are a central instrument in the general renewal of the Northern district and can help to turn its renovation into ongoing growth, systemic development, and better reconstruction.

Effects of the Iron Swords War

The Iron Swords war has left a serious, continuous damage in the field of arts and culture in the North, on the organizational and financial as well as the personal and community levels. This vulnerability has not started on October 7, 2023; for years, the cultural arena in this district has faced multiple problems. However, the war has brought new difficulties as the local authorities, cultural institutions, community centers, and private initiatives had to work in a reality of activities being shut down, communities being evacuated, and lack of budget certainty. At the same time, during and after the war, culture and arts served as strategic assets, with the power to process complex experiences of the war in this region, and to strengthen individual and community resilience. Arts and culture have also been significant in the long renovation process since residents started to return after the evacuation period. This significance is visibly demonstrated in various surveys within different target audiences, particularly among the younger generations.

The war has heightened preexisting difficulties in the cultural field in the North, reflecting different barriers to creating and consuming arts and culture. The wide geographic distribution leads to minimal cultural supply (distance barrier); there is a lack of organized information (information barrier); and the high costs prevent individuals and families from attending various events (financial barrier). These aspects deny the access to regional cultural assets, which could improve residents' wellbeing and quality of life (Feder et al., 2025).




In November 2024, during the war, a survey was conducted among residents of the entire confrontation line area (Cohen et al., 2024). In the category of "satisfaction in the field of culture and leisure time", only 19% of those who stayed in their homes noted high level of satisfaction, as opposed to 46% of those who were evacuated. In the young adult population (ages 18 to 35), 44% of evacuees noted satisfaction of the cultural and leisure services in their new locations, while only 22% of those who stayed in the Eastern Galilee expressed the same feelings. In an additional survey from April 2025, conducted by the Regional Knowledge Center together with Brookdale Institute, findings showed that 53% of young adult responders felt their needs were not met in the leisure and cultural field. This need was rated 4th, after resilience reinforcement, financial management, and vocational guidance. These data are supported by a survey done by Tel-Hai Student Union in partnership with Maoz's Northern Accelerator, which indicated that among 57% of the students, the leisure and cultural component was critical to attracting young people to come to the North and settle here. Responders focused on high-scale cultural events, concerts, festivals, and celebrations.

Creative Regional Ecosystem in Northern Israel: Study Characteristics

This is a primary study which, as such, calls for further research and future developments. The current work is designed to help local and external organizations working in the North to act strategically and effectively to develop a creative regional ecosystem. Our study encircles the **three northern clusters** – Eastern Galilee Cluster, Western Galilee Cluster, and Beit HaKerem Cluster. It was conducted in partnership with many different players, including foundations, local and regional councils, and various organizations and creative artists. The research method included data gathering, interviews, mapping of existing and potential cultural institutions, locating and recording cultural or artistic activities, identifying active artists, characterizing cultural spaces, and documenting events and activities. Combined, the three clusters mentioned above consist of 46 local authorities, including towns or small cities, regional councils, kibbutzim, moshavim, and villages. Together they make up a colorful human mosaic, with a wide variety of national, cultural, and religious identities.

Creative regional ecosystem is defined as a multilayered, interdisciplinary, dynamic set of actors, resources, institutions, practices and processes, that operate together within a defined geographic area to create, disseminate, support, and sustain cultural and artistic activity. (Lapidot et al., 2024). Creative regional ecosystem is a living fabric in which individuals (creators and entrepreneurs), organizations, local authorities, educational institutions, communities, physical and symbolic infrastructures, and funding sources in- function in an interdependent relationship. This concept derives from ecologic and social models which underline adaptation, flexibility, and recuperative capabilities, positioning arts and culture as a driving force to develop community resilience, local identity, and regional renovation, particularly in contexts of collective traumas and extended crises.



This study examined, for the first time, the field of culture and arts in the North as a dynamic, evolving set of interactions. It was based on the theoretical foundation developed in a study titled Creative Regional Ecosystem in the Western Negev (Lapidot et al., 2024), in which **13 key principles** were formulated for creating a thriving regional creative ecosystem. These principles are: **1) Locality; 2) Local leadership; 3) Solidarity and mutual responsibility; 4) Multidimensional approach; 5) Long-term planning; 6) Collaboration and participation; 7) Scale; 8) Central mechanisms; 9) Network; 10) Professional quality; 11) Economic development; 12) Multiplicity and diversity; and 13) Local government.** These principles act as a set of exchanges rather than a list of isolated conditions. They underscore that a thriving regional culture is not the outcome of one specific intervention or single project, but of an ongoing, accumulating, multilayered process. These principles were used as a conceptual frame for designing the research tool, the data gathering procedures, and the stages of analysis.

Our study identified 17 professional layers assembling the creative cultural ecosystem of Northern Israel. Out of these, **only seven layers** were actually mapped. These layers are as follows: **1) Cultural institutions** (e.g., theatres, museums, galleries, or cultural centers – some of which, but not all, supported by the Ministry of Culture and Sport); **2) Festivals** (regional, municipal, or independent); **3) Cultural education** (e.g., music conservatories, dance studios, colleges/universities, schools of art, artistic majors in high schools, or informal education frameworks); **4) Local government** (i.e., activities directly related to the local authority, such as municipal culture departments, young adult centers, community centers, etc.); **5) Libraries** (municipal, regional, or local); **6) Art studios** (ones who offer activities to the public, such as enrichment classes, sales events, or open shows); and **7) Creative groups** (e.g., ensembles, troupes, Bands, local collectives). The mapping process include a thorough, systematic scanning of the entire region and data gathering from various sources.



Study Outcomes

Combining the data from all three clusters shows cultural life in the North as active and passionate, with social and artistic depths. High-quality cultural and artistic activities take place across the district, with cultural institutions possessing local, regional, national, and sometimes international values. There are interesting, promising relationships with tourism, agriculture, and nature; and above all, there is a professional human capital, acting out of connection and commitment to the local identity and community. That being said, this field constantly operates under complicated structural restrictions, highly dependent on local and national governmental budgets, as well as a national policy that does not take into consideration the existing conditions in the North, the lack of steady integrating infrastructures, and the small number of anchor institutions.

In the Western Galilee Cluster, there are a number of cultural institutions functioning as anchors for a relatively large population. A few of those exist in the Eastern Galilee, while Beit HaKerem Cluster lacks this sort of establishments as well as the physical infrastructures. And all three clusters lack an integrating regional infrastructure dedicated solely to cultural affairs. As can be seen in the study documents, alongside some similarities there are certain fundamental differences between the cultures – in population make-up, geographic and historical characteristics, and a cultural legacy which was developed in some areas while others have been neglected for many years, long before October 7. Along with common denominators, there are gaps: tensions around issues of identity, language, and exclusion during times of security and social strains; little artistic education; over-centralism; geographic distance and isolated areas; lack in training courses and passing on the professional knowledge; large gaps in the Druze and Arab populations; and lack of development in international aspects.

The mapping and cluster analysis point to the following unique challenges and main strategic recommendations toward a creative regional ecosystem.

Western Galilee Cluster

Unique challenges

- Geographic distance and limited public transportation constitute barriers to cultural consumption.
- Need to provide accessible information adjusted to varied audiences.
- Lack in professional networking among artists & entrepreneurs.
- Lack in physical centers for artists and the public.
- Lack of cultural spaces for young people.
- Lack of structures that enable the pooling of cultural resources.

Strategic recommendations

- Develop & strengthen collective regional mechanisms.
- Build & support networks for independent artists.
- Shape local/regional culture policy.
- Promote & develop local artists and entrepreneurs as small businesses.
- Construct & support shared spaces to promote encounters between communities of varied cultures through shared cultural activities.
- Focused investment in cultural activities for young adults audiences in the region.



Eastern Galilee Cluster

Unique challenges

- Lack of secured spaces in cultural venues.
- Bureaucratic overload and difficulties in receiving permits & budgets.
- Need to strengthen arts and culture in Arab and Druze communities.
- Need to reinforce acknowledging the strengths of arts and culture for individual & community resilience.
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Strategic recommendations

- Respond to marketing challenges & provide platform for culture-related information, accessible to varied audiences.
- Develop solutions for transportation accessibility.
- Develop & maintain local cultural institutions as regional anchors.
- Promote public exposure to local artistic activity.
- Expanding interfaces between fields such as tourism, education, heritage, and the environment and the cultural sector.

Unique challenges

- Geographic distance as a significant barrier, leading to a reduced capacity for cultural creation and consumption. Limited, problematic transportation accessibility.
- Lack in cultural institutes across diverse disciplines.
- Lack of professional networks in the cultural sector.
- Lack of local strategic leadership in the field of culture.
- Bureaucratic overload and difficulties in receiving permits and budgets.
- Insufficient institutional engagement with culture in Arab and Druze communities.

Strategic recommendations

- Strengthen various central mechanisms & construct a collective regional instrument.
- Develop human capital, including professional trainings, innovative tools, professional guidance, and exposure to relevant knowledge from Israel & other countries.
- Establish permanent cultural institutions as anchors for local residents and visitors.
- Develop a cultural interface combined with tourism and nature as leverage for economic development.
- Adjust the scope of activities to the size of communities; focus on regular widespread action alongside major anchor events.



**Beit
HaKerem
Cluster**

Unique challenges

- Lack of solid support & budgeting mechanisms.
- Lack in institutes & physical settings adjusted for cultural activities.
- Lack of secured spaces in cultural venues.
- Need to strengthen regional organizational infrastructure in the cultural sector.
- Challenges in information accessibility and essential language gaps in marketing, advertising, educational materials, and registration interfaces.
- Multiple, scattered community initiatives with no administrative guidance & support.
- Significant disparities in cultural activities across different municipalities.
- Lack of budget stability and official support for short- and long-term programs.

Strategic recommendations

- Respond to marketing challenges; provide platform for culture-related info, accessible to varied audiences.
- Focused investment in cultural activities for the region's young adults & college students.
- Rebuild regional & community resilience with experts in the field of community resilience.
- Promot and develop local artists and entrepreneurs as small businesses.

Strategic recommendations

- Formulating a shared cultural policy document with representatives of local authorities, cultural institutions, artists, and communities, aimed at establishing an equitable cultural infrastructure and fostering community and economic growth.
- Strengthening local, community, professional, and civic leadership through broad, cross-sector collaboration among public authorities, cultural institutions, communities, entrepreneurs, and artists.
- Local development of knowledge & capabilities.
- Build & foster independent artist community as an asset by encouraging exposure, develop platforms & prioritizing capabilities which promote local cultural activities.
- Promote encounters between communities from varied cultures through shared cultural activities.

Unique challenges

- Need of organizational infrastructure based on collaborations & coordinated regional culture policy.

Strategic recommendations

- Public exposure and improved access to knowledge through investment in developing infrastructure for cultural consumption.
- Developing professional capacity in the cultural sector within Arab and Druze communities.
- Building spaces suited for cultural creation and consumption.
- Develop strategies for economic growth involving natural tourism and creative industries.

Main Challenges

Below is a general review of the main challenges noted in the study.

1. Infrastructures and physical space

- Lack of cultural spaces: a shortage of anchor cultural institutions, a lack of performance venues, galleries, and dedicated workspaces for creative production.
- Abandoned assets ("white elephants"): public constructions which were built for cultural purposes but were left unused.
- Accessibility and financial barriers: limited cultural supply and high production costs driven by geographic distance, alongside an inadequate public transportation system, prevent audiences from attending events.

2. Government, administration, and institutions

- Lack of coherent policy: most local and regional authorities lack a long-term cultural strategy or a clear local policy.
- Budget dependency and decentralized management: over-reliance on external funding sources, coupled with poor coordination, lead to duplication of events and ineffective marketing.
- Professional training gaps: local culture managers often work with no professional tools or the proper training for their positions.



3. Economics and sustainability

- Lack of business models: difficulties in establishing sustainable economic models to ensure the stability of cultural institutions.
- Insufficient response to independent artists: lack of development and support mechanisms for independent artists, particularly in times of crisis.
- Perceiving culture as "luxury": seeing culture as redundant expense rather than a social-financial investment, which led to substantial budget reallocations during the war.

4. Human capital and professional reserve

- Constant immigration of talents from the North to Central Israel in search for opportunities alongside a shortage of qualified professionals for vocational training in the North.
- Human resource burnout: centralization of authority and high dependence on a few "key figures", leading to overload and exhaustion.
- Lack of professional continuity: graduates of arts majors have few or no training courses, knowledge delivery mechanisms, or employment options.

5. Druze and Arab societies

- Underrepresentation and structural disparities: insufficient institutional support for the cultural sector in Arab and Druze communities, alongside a lack of physical infrastructure.
- Unorganized activity: widespread cultural action exists "under the radar", with no official recognition or support.
- Personal safety barriers: the increase in crime and violence imposes a physical and mental barrier to attending cultural events, particularly at night, when most activities take place.

Study Outcomes

The study findings and analysis led to forming an indicator consisting of four conceptual axes – individual, social-communal, economics, and systemic infrastructure – representing the critical conditions for the development of the field of culture in the North. Each axis was attributed the relevant recommendations to strengthen the cultural arena and mobilize a meaningful, multilayered change for the residents.




The recommendations refer to these four axes:

1. Arts and culture as spaces for personal meaning, experience, and growth.
2. Culture as a multicultural social/civic space in the North.
3. Arts and culture as foundations for economic development and social-economic mobility in the North.
4. Culture as a systemic infrastructure in the North.

Main Recommendations

Below are the main recommendations which came up from the current study.

1. Strengthen locality (place-based approaches) and local leadership: reinforce cultural life in the North by developing local leadership, fostering locally rooted cultural initiatives, and embedding local values in policy.
2. Develop a cultural policy tailored to the North: shape a region-tailored policy for local cultural affairs, which will allow making continuous strategic decisions coordinated between all partners, representing the region nationwide and strengthening the local infrastructure, with transparency to residents.
3. Develop an audience for culture in the North – education, access, and community building: expand the audience of arts and culture makers and consumers through creating opportunities for young people in the varied communities, develop the formal and informal education, and improve access to cultural activities for all age groups.
4. Reinforce local independent artists: promote the local artists and the cultural foundations across the district, focusing on remote localities where there is a lack of organized institutions. Support the formation of strong, independent artistic communities with professional trainings, designated budgets, physical settings and financial tools, promoting professionalism and connection to the local ecosystem.
5. Expanding the cultural audience in the region – in professional, entrepreneurship, and networking terms: strengthen the human resources in the field of culture through encouraging competence, promoting entrepreneurship, and creating professional networks to establish a stable creative ecosystem in the region.
6. Culture as a means to reinforce community resilience: promote local officials' involvement in culture by developing local authorities' strategies and policies, expanding the circles, and providing tools and knowledge to ensure continuity, quality, and a wide impact of culture on the community. Special focus must be given to the Arab and Druze localities and weaker authorities.
7. Invest in physical infrastructures for culture: reinforce the physical infrastructures for culture in the region by building new institutions and renovating existing ones; establish new creative centers with improved accessibility and equality, supporting varied uses and flexibility to the needs of the community. Consideration must be given to appropriate venue sizes – small, medium or large according to each space in the various communities.

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8. Support culture through economic development, employment, and tourism: reinforce the field of culture as a regional leverage of growth by developing entrepreneurship and sustainable economic thinking; create links to the business sector, agriculture, tourism, and other fields; and make supportive resources accessible to artists, institutes, and communities. Be sensitive to the tensions between local and external forces and create an economic value for all players in the regional ecosystem.
 9. Develop collaborations and resource pooling: enhance cultural activity in the North through maintaining partnerships, using resource pooling and empowering professional communities.
 10. Strengthen arts and culture in the Arab and Druze localities: expand and develop the cultural infrastructures and increase access to consumption and creation of culture in the Arab and Druze communities in the North; link cultural activities to local legacy and strengthen the community through adjusted professional development.
 11. Present culture as a means to strengthening personal safety and community resilience: establish culture and arts as essential anchors for reinforcing community resilience in the North, as a tool for coping with trauma, crises, and emergency situations and as a space for fostering hope, recovery, and social cohesion.
 12. Promote diversity and shared spaces for culture: reinforce the cultural diversity in the North by building shared spaces, developing intercultural programs, and strengthening organizations who work with diverse audiences, to bridge over gaps and create a basis for social unity and solidarity.
 13. Connecting culture to the unique assets of the North – nature, agriculture, and tourism: developing a regional cultural ecosystem based on nature, agriculture, and local heritage as a lever for strengthening the regional economy, expanding local audiences, promoting inbound tourism, and fostering place-based culture rooted in the northern region.
 14. Develop regional mechanisms for managing and reinforcing culture: establish systemic infrastructures for the management, coordination, and promotion of culture in the North through creating permanent regional instruments to enable lateral thinking, resource pooling, expanded access to culture, and reinforcing the status of the field in the local and national arenas.

The findings show culture in the North as a rich, active, colorful field operating in conditions of poor resources and large geographic distribution, highly dependent on specific short-term solutions, with substantial differences between different areas and clusters. At the same time, the findings reveal a significant potential of culture as a community anchor, a space to shape belonging, identity and resilience, and an economic development engine through employment, entrepreneurship, and creative industries..

Culture in the region can function as a socio-economic infrastructure, yet it has not yet been fully recognized in policy, planning, and budgeting. This gap points to a strategic underutilization of a key regional resource.

The recommendations above offer a comprehensive move toward strengthening the field of culture in Northern Israel both in terms of policy and on the ground; a broad process that includes developing regional mechanisms, investing in infrastructures and human capital, and strengthening local institutions; improving access and deepening partnerships of sectors and communities. This is based on the perception that the future of the region depends not only on physical and financial infrastructures, but on the ability to foster imagination, creativity, meaning, and rich cultural lives for the benefit of all residents.

Looking ahead, this study emphasizes that positioning culture as a strategic foundation is not a narrow cultural agenda, but a necessary condition for building regional resilience and social cohesion, and for enabling a shared, creative, and sustainable future for Northern Israel and for Israel as a whole.

Cultural Map of the North

The mapping data collected for this study was assimilated into a GIS map, including cultural institutions, independent initiatives, physical infrastructures, centers of action, and existing projects in Northern Israel – specifically, in the Eastern Galilee, Western Galilee, and Beit HaKerem clusters which were mapped.

<https://experience.arcgis.com/experience/0411381e59c040348aef4d6617329b11>

Indicator

1 Locality and local leadership	2 Place based cultural policy	3 Audience development	4 Independent artists	5 Human capital	6 Local government	7 Physical infrastructures
8 Economic and employment development	9 Partnerships and resource pooling	10 Arab and Druze communities	11 Community resilience	12 Diversity and shared spaces	13 Nature, agriculture, and tourism	14 Regional mechanisms
Arts and culture as spaces for personal meaning, experience, and growth	Culture as a multicultural social/civic space in the North	Arts and culture as foundations for economic development and social-economic mobility in the North	Culture as a systemic infrastructure in the North			