

"חֲנֹךְ לְנֶעֱר עַל-פִּי דַרְכּוֹ גַם כִּי-יִזְקֵן לֹא-יִסּוֹר מִמֶּנָּה"

משלי כ"ב ו'

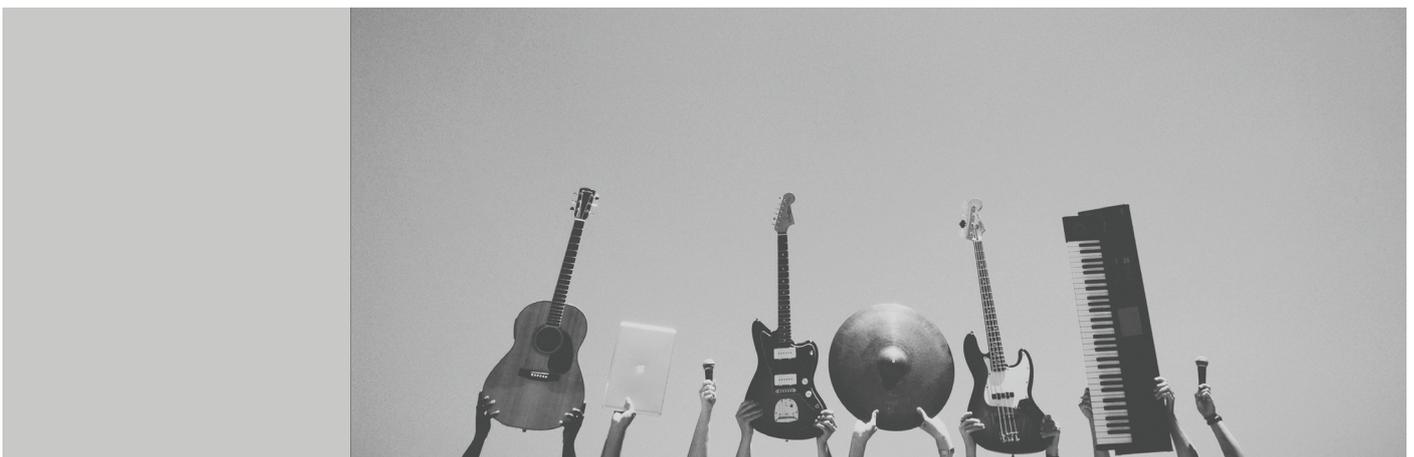
"Train a lad in the way he ought to go
He will not swerve from it even in old age."

Background: The Musical Reality of Youth in Israel

(The Problem We Seek to Solve)

Hundreds of thousands of youth in Israel, especially those living in the periphery, in distressed neighbourhoods and in minority settlements, do not get a real opportunity to develop themselves through music – playing, writing, producing, DJing, and taking part in musical ensembles. These youngsters are exposed to a variety of difficulties, from personal crisis situations characteristic of normative adolescents going through puberty, through domestic problems, economic distress, dropping out of educational frameworks, absorption difficulties, social problems, drug and alcohol addiction, violence and various forms of delinquency.

On the one hand, the formal educational system does not offer music education in these places; on the other, the economic difficulties experienced by their families preclude the possibility of financing music education in non-formal settings. These youth are thus deprived of one of the most effective routes for personal and social development and empowerment available to adolescents in wealthier localities.



Makor Association: Background, Vision, and Action

(Why Music?)

“Makor – Musical creation development in the community” is engaged in the advancement of youth at risk through music, offering an equal opportunity in a field that is normally out of their reach.

Founded by Ronen Heruti, founder and director of Muzik, a higher education institute of music creation and production, the association has been in operation since 2009.

Derived from the profound recognition of the power of music to generate a deep and real change, the association’s vision is to provide and broaden musical involvement and creation among at-risk youth. We believe that in our way of educating, musical activity can help in building a healthy and harmonious society that is beneficial to all.

Makor establishes and operates music centers in foci of at-risk youth, thereby providing the participants in its programmes a possibility for self-expression, fulfillment and active participation in community life.

To adolescents growing up in distressed environments, music offers a positive and meaningful anchor, contributing to both individual empowerment and communal connection and belonging. All of our staff are musicians who are strongly connected to the values of giving, education and guidance, and who aspire to share and spread their knowledge and skills.

As a direct, unmediated art form, music enables expression, an emotional outlet, and human connection. It connects humans, channeling feelings of anger and alienation, helps to shape our identity and ease our pain. Through music, we can learn about ourselves and our environment, tap into our inner creativity and strengthen our ability to express it, in preparation for an active and positive engagement in life.

At Makor, we harness the immense power and attraction of music to give each and every adolescent an opportunity for expression, self-realisation, and active participation in community life.



Our Activity Model

Educational Approach

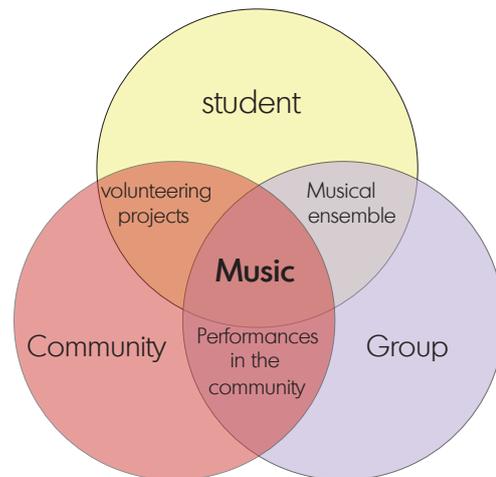
Makor's approach holds that everyone has musicality and creative ability. As this creativity develops, a person is able to experience and develop capabilities of thought and expression, and close and empowering interpersonal relationships. In Makor's conception, the conditions for cultivating creativity are the acceptance of every adolescent as unconditionally valuable, creating a non-judgmental atmosphere with empathetic understanding and mental and emotional freedom. Therefore and based on these conditions, our method of music teaching emphasises the abilities and needs of each girl and boy and finding their individual inner music. Our unique teaching method encourages a free and active exploration of music brought in by the students; with guidance, they discover their own musical capabilities and gain the confidence to develop them further.



Activity Methods

Each of the youth participating in the Children of Music project undergoes a systematic and structured three-layered process, carried out over three years:

- The personal layer, where the student acquires personal skills in writing/singing/playing an instrument, based on individual choice, in individual lessons, for an hour or two hours a week.
- The group layer, where the student is an integral part of musical ensembles, for about three hours a week.
- The communal layer, where students initiate, produce and actively participate in cultural events in the community, as well taking part in other communal contribution events.



In addition to the routine course of music education, we operate several complementary enrichment frameworks of various types:

- Master classes taught by leading musicians;
- Theory of music, sound, and production classes
- Production of community musical events
- Musical content enrichment through films, listening sessions, and introduction to various musicians, as well as mentoring workshops, as an individual and collective support envelope.

In total, each student receives between three and five weekly hours of study, not including additional activities in which they take part.



It should be noted that the music center functions as a second home for the youth, where they can come in their free time, to practice, to meet their friends, and to make musical progress.

Makor provides to the centers under its management a complete support envelope, which includes:

- Close escorting and guidance of center staff, which include training days for theory and practice, monitoring, mentoring, and professional and pedagogical guidance, provided by professional experienced in music education for youth at risk, devising annual plans to reflect Makor's vision and based on the particular needs and requirements of the center.
- Programme participants are offered recording studio facilities – according to programme.
- Instrument loans, as per need.
- Initiating and implementing broad collaboration efforts with external actors, such as Tel Aviv University, various professional recording studios, Synthesizer Association and more.



Success Indicators

The framework of activity in our music centers is process- and project-based. That is, we strive to reach a tangible goal – a performance or a recording. Thus, an ongoing, consistent participation of youth in the activity will mature into a “product”, attesting to the process they have experienced.

Performances in the community and the recording of musical products in the studio are indication of the fruition of these processes and ultimately, the project's success.

In addition, the music center's success is measured by qualitative and quantitative indicators, such as:

1. Number of participants: The number of youngsters taking part in the activity of the music center. The number we aspire to achieve is in accordance with the size of the community in which it operates, and the center's own resources, size and budget.
2. Rate of consistent engagement: Our goal is for the youth to continue their engagement with the project for three years, and to attend 80% of the activity.
3. Integrating the center within the fabric of its community: The level of interaction between the center and participating youth and the surrounding community. We aspire to a lively and vibrant relationship between the Music Center and the community. To achieve this, we will initiate the greatest possible number of events in which students perform their own works.
4. Products: We review the quality of the products achieved (recordings and performances) and the number of students who take part in their creation.
5. Contribution to the Community: Performances in nursing homes, hospitals, etc.



Future Directions

Through their years of participation in the project, some youngsters will realise that music is a field in which they want to keep growing. For these students, we intend to develop several paths in which we can assist their development.

Preparation for auditions to Armed Forces Entertainment groups. Cooperation with the military for placement in appropriate positions. Assistance in getting scholarships for higher education. Linking to music industry executives.

Forming a music label that could offer financial support to young musicians as performing artists.



Appendices

Key Figures

Ronen Heruti

Chairman of Makor, attorney, legal mediator and DJ. Founder and former director of Muzik, a higher education institute of music creation and production. The school was based on the conception that the 21st Century musician is highly versatile in terms of capabilities: writing, composing, playing, arranging, and producing; proficient in musical language and sound technology, and capable of harnessing them to developing and completing musical works. Driven by his activity in Muzik, he initiated and found Makor in order to provide equal opportunity in music and to support and promote local creativity. Currently works as a legal mediator in the business-commercial sector and Mediation Coordinator at Gevim Group.

Tsipi Gilead

Managing Director of Makor, a creative musician and playwright, engaged in non-formal education for youth at risk for the last twenty years. Initiated and implemented social projects for youth in boarding schools, under the Ministry of Education. Later she studied in the Community Musician programme and began providing creative writing workshops for youth, and managing Makor association.

Ran Shimoni

Initiator, founder and director of the Children of Music project. A lauded drummer and musician, Ran initiated the fully-voluntary project in 2012, based on his belief that all Israel are responsible for each other, and the desire to offer youth equal opportunity in music.

Members of the Association's Committees:

Shiri Perla-Doron

Graduate of the Ramat Hasharon College of Art, established the Art Track at Kalai High School in Givatayim, Head of the Art Track and director of Workshop Studies at Kalai High School. Member of the Room of Your Own art collective – a multi-disciplinary group promoting women's art. Founder of Ezuz – a multi-disciplinary artists' collective. Creator of events dwelling on the meeting points between different languages of art.

Amit Hecht

Filmmaker and musician; majored in Film Studies and English Literature at Brooklyn College, New York.

In the music field, he has worked as a lecturer on popular musician and academic director at Muzik, as well as a music consultant for TV series and films. Currently works as a lecturer on music and film, and studies for a Master's degree in creative writing at Ben Gurion University.

Gil Klopmann

Attorney, businessman, and amateur drummer. Initiator, investor and founder of Drum Base school of music in Tel Aviv. Managed various investment companies, involved in overseas real-estate investments, and consultant to commercial bodies over their overseas investments.

Gil helps Ran with the project, in managing contacts and contracts, raising the necessary resources, and fundraising.

Rivka Hilel-Levian

Former educator and advisor in schools for children at risk. Heads the Master's degree programme in Special Education at Lewinsky Seminar, moderator of special interest group in qualitative visual research, lecturer at Tel Aviv University's Video Therapy Programme, instructor of volunteers in PhotoVoice.

Ruth Sar-Shalom

Former member of the Board of Directors at Heschel Center, Worked as a lawyer, consultant and director for twenty years, in planning and construction-related fields. Holder of three law degrees: a BA from the Hebrew University of Jerusalem, MA from Tel Aviv University and another MA (cum Laude) from Northwestern University in Chicago. Graduate of the Technion's Mediation Programme.