COMMUNITY ENGAGEMENT GUIDE

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NOTE: This document improves with each new group of professionals. We welcome feedback and suggestions. The current iteration can be adapted in a variety of settings, to a variety of kinds of professionals in the performing arts and entertainment.

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The **PERFORMING ARTS LEGACY Project (PAL)** at The Actors Fund is an online platform to document and represent the careers of professionals in the performing arts and entertainment and save our national legacy.

**GOAL AND CHARACTERISTICS**

**GOAL:** To engage communities, institutions, universities, theatres, senior centers and arts agencies to create teams of performing arts Professionals age 62+ and Fellows from a variety of generations to work together to create a deep representation of individual careers and our American history.

**CHARACTERISTICS:**

- Multi-generational
- Interactive
- Captures memory
- Shares collective histories
- Multi-media
- Life Review
- Socialization
- Positive Aging
- Enhances the quality of people, their communities and society

**What is it?**

**PAL** is a website network where every contributing professional gets to create their own site. It includes a grid mapping one’s career history, places for audio and oral histories, video and curated life reviews, links to actual performances, journals, blogs and stories. It is built on a WordPress platform and can be edited and changed with help from a Contributor Manual, video tutorials, a Legal Guide to Clearing Rights as well as through a “Help” email, and includes letters and forms to guide professionals in requesting permission to publish uploaded works.
Users

In addition to contributing professionals, those who use the site will include scholars, students, researchers, unions in the performing arts and entertainment, communities and libraries. Individuals and groups will be able view the site, also to create activities related to it and to increase the points of entry. As the site’s users multiply, shared programs of interest can be featured and publicized.

Older Adult Professionals in the Performing Arts and Entertainment

Preserving the legacy of a professional’s work is not simply a matter of taking pictures and creating records. The process of reviewing and talking in depth about a body of work including audio, video, scripts, letters, journals, published books, photographs, is an important part of a professional’s life review. The opportunity to reflect on their work and share it with others through dialogue and mentorship provides professionals with both recognition and acknowledgment, serving as a catalyst for achieving late life “summing up”, as well as an enhanced self-esteem about their accomplishments.1 Dignity and depth are our goals.

The PAL site is for older professionals in the performing arts and entertainment, evidenced by having a lifetime of activities to document. We realize that such careers are sometimes sporadic and non-linear, and that professionals often work across art forms, behind and on the stage, the screen, and in their and other communities. Creating their legacy in PAL accommodates these realities.2

BENEFITS

“Life can only be understood backwards."

---Søren Kierkegaard

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2 How old is older? We used a benchmark of Social Security, 62, and over.
Making Art and Aging

As we wrote in our early research on aging artists, for some, their work provides a singular kind of continuity which may counteract the kind of fragmentation people feel in their lives, as they review and see the patterns in a lifetime of making and/or serving art.

Framing and Life Review

The PAL Project not only affords older professionals new skills via technology, as importantly, it helps to frame their histories in a positive way through a deep experience with Life Review. Comments by our older participants reveal the reality of making a living all over the country, of turning one’s talents to related fields, of re-finding memories and the memorabilia that represent them.

Comments below from professionals in two pilot cohorts illustrate these benefits.

“My career has taken so many different directions that it never made sense to me until this project.”

“All in all, it [PAL] validated my life's work in a larger context. It is a welcome project to save and protect theatre history. I was actually amazed at the extent of my history in the theatre when I had to review it. When I had to locate information and organize it, I found items from events that I had forgotten. It is an honor to have been selected, especially among the other participants. The project will be of great use to future theatre artists and historians.”

The framing and life review processes also help professionals see themselves in the larger context. Dr. Robert Butler, whose work centered on Life Review, created much of his work in recognition of Erik Erikson’s theory of the developmental stages of life, the last of which is Integrity versus Despair. For older adults who look back on their lives, if they feel that

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they’ve been productive and successful, they develop feelings of contentment and “integrity”; but if they see their lives as unsuccessful, they may feel “despair”. 4

Our and others’ research shows that use of Life Review often results in increased socialization, self-esteem, mood, life satisfaction, and quality of life. In other words, Ego Integrity.

“Especially useful and valuable in helping me gather together the various threads of my activities as artist and citizen of the world.”

Meeting Objectives

The project succeeded in meeting its objectives to:

- Impart new skills
- Capture memory
- Share collective histories
- Find intersections with the histories of peers,
- Combat isolation, and
- Validate the professionals’ contributions in a larger context

“A legacy necessarily is the compilation of images, philosophy, life lessons whose value is intangible. A legacy is inherently extraordinary."

“It’s a very important project, especially for stage actors, whose work, by its nature, doesn’t leave proof of ever having existed.”

4 https://academic.oup.com/gerontologist/article/54/1/6/557321
Negative Memories

Not all the memories are positive. Butler called Life Review “a naturally occurring, universal mental process characterized by the progressive return to consciousness of past experiences, and, particularly, the resurgence of unresolved conflicts.” (Butler reprinted in Neugarten, 1968: 487).

In our first pilot, an actor approaching age 70 relayed the following:

“I feel different in life. Unlike most of the group I may be the least connected to what has been my life’s work – in some area of theatre. Even though I work for a Theatre now, it’s not what I set out to do. For many years I have been going to one type of therapy or another – group, one-on-one, etc. After a few sessions with PAL I stopped going. I realized IT was providing me with the stabilizing and nurturing environment I sought through these therapy sessions. I am better and healthier for this experience, by my inclusion in the project.”

Inter-Generational Experience and Positive Aging

The Inter-generational aspect of the project has also reaped benefits for the fellows, interns and working partners who worked closely with older professionals.

The fellow who worked with the actor just above said she thought “the greatest value of this project is to remind him that he is a member of the downtown theatre community and that he has lived an incredible life.”

In addition, substantial gaps’ in young people’s education have been filled.

“This helped me understand much more about theatre history. It was so exciting to understand repertory and regional theatre better.”

Another fellow said “I believe in the importance of this project now more than ever”.
One said, “This is such an inspiration to me to work outside of just being a playwright or a performance artist.”

“I feel that through speaking with these actors, I have spoken to the theatre greats that are no longer with us.”

The PAL project exemplifies positive aging. It is a perfect example of what research shows us about engagement, commitment and working in the arts that Dr. Gene Cohen and others have long understood.

THE RESEARCH:

In addition to building community and addressing inequality, PAL includes people working together from many generations, all in the service of the same goal.

Our experience has shown that this is a project where “everybody wins”, that while motivations and backgrounds differ, there is a shared empowerment in the capturing of the personal and professional histories of close to a century of performance and entertainment.

Still Kicking: Information on Artists IV: In our study of performers 62+ in Los Angeles and New York City, we learned that almost half the aging performers were satisfied–very satisfied with their lifetime of performing. With an average age of 74:

- 89% would choose to be a performer if they had it to do all over again
- 82% were paid to perform within the last year
- 76% experience gratification on a regular basis regarding their work in the arts/being an artist
- 64% reported very good-excellent quality of life
- 59% are now making the best work of their lives

Yet half the older artists in NYC and over a third in LA have made no preparation for their art after their deaths.⁵

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⁵ Joan Jeffri with Martin Iguchi. (2011) Still Kicking: Aging Performing Artists in NYC and LA Metro Areas: Information on Artists IV. Trustees of Teachers College Columbia University/Research Center for Arts and Culture..Still Kicking analyzed results from in New York City and 51 in Los Angeles.
It is likely that the representation of the history, culture and lives of professionals in the performing arts and entertainment in America over the last century can speak to the human struggles, ethical questions, and life decisions that characterize the human condition.

The Actors Fund, a national human services organization since 1882, fosters stability and resiliency, and provides a safety net for performing arts and entertainment professionals over their lifespan. It provides much-needed expertise in end-of-life planning, financial wellness, access to health care and insurance and special attention to seniors.

OBJECTIVES

The **PERFORMING ARTS LEGACY PROJECT (PAL)** at The Actors Fund is a project of its Research Center for Arts and Culture (RCAC). Its objectives are to:

- create and maintain an easily accessible online platform for older performing arts and entertainment professionals to document their legacies as a “living archive”
- document the process and the approach for replication for others inside and outside the content area
- capture the long careers of older professionals as a model of the examined life
- encourage participation and informed learning by interacting with primary sources
- capture memory in ways that enhance the history of theatre, music, dance, film, television and performance

THE PERFORMING ARTS LEGACY PROJECT can provide an important addition to existing archives by digging deeper into the histories and memories of those workers on whom the industry was built. It can recognize these professionals’ life review with dignity as they keep on keeping on. And, it can identify, empathize with and celebrate aging.

- share the collective histories with a variety of populations including older adults, students, developing performers, stage managers, lighting and costume designers, historians, scholars, researchers and the public
- honor those on whose backs the industry was built
The value of the ability to continue to participate in meaningful roles and activities to enhance quality of life in the later years will be demonstrated to all involved.

**Significance to all of us**

Vital performances, and the creative histories that comprise an important component of American cultural heritage, are imperiled by the lack of a functional, sustainable model for documentation. And performing arts and entertainment professionals, many of whom are well-trained and working through a lifetime, are a model of processing and documenting of the human experience. From our research we learned that, for such professionals, learning to work with their material, intellectual stimulation and the support of teachers and mentors most contributed to their growth, and that personal experience, seeing work, and reading generate new ideas.  

- **Life review:** As noted above, Dr. Robert Butler, first director of the National Institute on Aging described “life review” as a valuable tool with which older adults can achieve a sense of integrity in their later years, while leaving a legacy. The process of reviewing a lifetime of working in the arts can be a catalyst for life review.

- **Connecting to community:** The sharing of information about aging professionals, who often work and/or perform with others, and who, as they age, may be experiencing greater and greater isolation, provides an opportunity to connect again with like-minded professionals. This exchange also provides role models for younger professionals, and the connection to a community of people with shared goals.

- **Curricular depth:** Higher education programs from theatre and film to oral history and social work can mine our platform, which is constantly replenished with primary narratives and related objects for historical grounding, the nature of the remembered experience, and the performed life.

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6 Ibid.
THE PROCESS OF LEGACY WORK in PAL

Perhaps the most difficult part of PAL is the learning curve. For some, this begins with the need to organize their materials. We have numerous support guides, including one called “Getting Organized” but, of course, this is an emotional process and the accompanying “life review” does not always elicit positive memories.

Using humor is always a good idea or as one actor said, in his curated life review when faced with a room full of his boxes, “Ay yi-yi!”

Get people to think about this before training begins so they know where many things are, have them in accessible piles, and are ready to work.

In a sense, PAL is one big casting job. If you recruit appropriate professionals and fellows, you’re 50% there.

There is also a sense of joint agency between professionals and fellows, as they work together in the service of shared goals.

We recommend:

- An open information session about the project to your constituents – maybe those are performing companies, members of a local arts council, ensembles, members of a performing group, senior centers, individual performers, backstage creators. The PAL site provides provide a power point on the mission, history and background you can customize.

- A several-month recruitment for a specified number of professionals (7-10) and a few alternates in case someone drops out before or during,
and a specified number of fellows (3-5) to be matched with each professional.

- We encourage each professional to think about a “working partner” someone who will work with them BETWEEN formal sessions, or between and in those sessions, to keep the learning, the momentum and the documentation moving.

- A week-by-week plan over a 4-5 month period for professionals and their fellows to meet regularly/weekly from 1.5-2 hours – as the full group, in smaller groups, and/or 1-to-1.

**Special Note:** While PAL can be done in small live groups, all materials have been customized online with meetings through Zoom and other applications.

**Recruiting Professionals** – Communicate with elders in your community, local theatres, dance companies, etc, local performers’ unions, local university speech and theatre departments. Do in-person interviews and ask them to articulate, “Why this? Why now?”

**SELECT CAREFULLY: Picking the right people lays the foundation.**

Make sure people have long enough careers to document them. We recommend age 62 and over, and trying to get a broad age range so that you represent a larger segment of history. This is a project for largely well elders with sufficient levels of function, unless you feel you can accommodate serious memory, health and disability issues (which might be done with a team of fellows/interns/students).

And while younger people can start to document their careers now, and mid-career professionals can do up-to-now documentation, the LEGACY aspect requires a real trajectory of experience and reflection on that experience.

Let professionals know from the start that you realize many of them continue to work and that schedules may have to be adjusted; nevertheless, make sure the selected professionals understand the commitment of time and responsibility (see Appendix for sample Eligibility Survey for Professional Artists).
“It used to be that an actor’s work was ephemeral, but now with technology and this project, we are our own historians.”
Actor, PAL Pilot

Recruiting Fellows – Communicate with local university departments of speech, theatre, technology, history, oral history, geriatrics, social work, occupational therapy, etc as there are positive aging as well as performance history components to the project. Set up experiences to give the fellow (if a student) credit in an internship, practicum, fieldwork, or independent study. Seek out a number of disciplines that will enrich everyone’s perspective on the project.

Sign an agreement so participants know the length of time, the weekly hours and the basic tasks that will be asked of them.

“I have such a renewed hope for all of our careers as young people.”
Fellow, PAL Pilot

Intergenerational teams – There is substantial value in creating teams of professionals-fellows that span generations. Research by Generations United and others has shown that inter-generational activities serve two of the most marginalized parts of society – the young and the old. The breaking of stereotypes (such as “Old people have wisdom, young people know technology”) resonates as life lessons, history, mores, and culture are communicated and enriched.

8 http://gu.org/RESOURCES
Technology

Technology, which is ever-changing, is the facilitator for the experience of documenting and transmitting legacy and while it changes, certain things remain constant:

- Professionals still have to communicate with each other and with an audience
- They are still creating a largely ephemeral piece of work, even though it may be partly captured on film, video, recordings, etc
- Age is an experience which the lucky ones get to have and comes with its own challenges
- Engagement and productivity enhance one’s life
- Being useful and passing along one’s value to other people has its own satisfaction

Nevertheless, technology does pose certain challenges, especially to those who have had little exposure to it. For PAL, this means there may need to be 7-8 meetings of concentrated training so participants can learn the basic ropes. After initial understanding, weekly practice of actual documenting cements the process. As people become more confident with the process, they begin to add more bells and whistles to their documentation site.
WHAT WE ARE LEARNING

Attitudes towards technology
The RCAC’s work with older professionals in the performing arts and entertainment began with long discussions of the stereotypes attached to aging and ageism. Through its continuing work, it refutes stereotypes. In fact, we have had a range of skills exhibited, from professionals who self-identify as “techno-phobes” to those who feel free enough to experiment.

Our oldest technophobe (84) ended his work with us by entering over 130 entries on his career grid and uploading a dozen highlights and not allowing a younger intern to assist him. (The side benefits of a whole new world opening up to him are obvious once he mastered technology.)

Attention to adult learners is key here, as well as to older adult learners. Repetition, things printed out in hard copy as well as online, creating new habits (finding the site, logging in, using the same password - and bringing it with you!), speaking more slowly and importantly, capitalizing on the extremely strong motivation older professionals have to “leave their footprint” as one said, and “to be useful”, said another. The joint creation by a pair or a small group is also intoxicating – the sharing of memories, successes and failures, challenges, fears and moments of high exultation cannot be transmitted in a book. This experiential learning and sharing can create special bonds.

Create experiences that bond the cohort together – writing and reading blogs to the group, watching a video from YouTube, and understanding the power of stories, whether told through a narrative journal, a series of photographs, or a verbal account (not necessarily for the website).

Working with older adults
Older adults are generally defined chronologically as young old (65-74), middle-old (75-85), oldest old (85+), and “elite-old” or centenarians. The good news is: The more active people remain throughout the lifespan, the more likely they will function at a higher level in later life than someone less engaged mentally, physically, creatively, socially. The bad news is: ageism. A term coined by Dr. Robert Butler, the first head of the National Institute on Aging, defined “ageism” as prejudicial attitudes towards older people, old

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9 Much of this section comes from the presentation by Dr. Patricia Miller, Ed.D., OTR/L, FAOTA, Consultant and Faculty, for PAL.
age, and the aging process; discriminatory practices against older people; and institutional practices and policies that perpetuate stereotypes about older people.\textsuperscript{10}

Creative/active people build up cognitive reserve to delay cognitive decline and can continue to learn.

Recent science regarding brain function shows that:

- New neurons are born in some brain regions
- Circuits we thought were fixed can scramble around to improve function
- Factors regulating the birth of new neurons in the brain include: exercise, learning, creating & doing new things, an enriched environment, spirituality, optimism (recognizing good stress and bad stressors), preventive health care.\textsuperscript{11}

Adult Learners (Professionals and Fellows) are:

1. Self-directed rather than dependent on others
2. Influenced by prior learning experiences
3. Tend to see learning as problem-focused and applied
4. Readier to learn when there is a clear goal
5. Motivation to learn is internal rather than imposed by others\textsuperscript{12}

In addition, people have different ways of learning and different learning styles – visual, auditory, kinesthetic, as well as different functional abilities.

\begin{center}
\textbf{There is a natural motivation for older adult professionals to learn how to access the technology in order to remember and record their legacies.}
\end{center}

\textsuperscript{11} See the work of Gene Cohen, Nina Kraus and others.
\textsuperscript{12} Adapted from Malcolm Knowles, 1984.
PRACTICAL TIPS

Practically speaking, when helping older professionals to learn how to use the PAL website, we have a few tips:

- You may need to repeat things several times and/or in several different meeting sessions.
- It is important to determine if participants have difficulties seeing, hearing or other abilities which need attention – there are adjustments that can be made to the screen, with headphones, etc. to address these.
- They may want to print out hard copies as well as refer to those housed on the PAL website.
- People unused to computers need to know the working vocabulary of using them – i.e. registering on the site, creating a login and password and a) bringing these with you to each meeting session, b) putting these in a safe place, as well as creating folders, uploading, linking, scanning and other technical functions.
- Older professionals working on PAL may be unaware they have to “save” their own materials/images (and not to use the PAL site as the ONLY repository for these) – this can be a flash drive, dropbox, iCloud, etc. and it is worth reviewing so people have their own “safeties”.
- People have different learning styles and proceed at different speeds.
- It is important to make sure people are not spending entire sessions typing and that there are times to create bonds for the group – we recommend activities like telling a particularly salient memory to the group, creating a blog and reading it to the group.
- While one-to-one assistance is often needed, if the person is willing, having the older professional learn how to use the site and basic technology themselves will assist them in the other parts of their lives.

Having an Auspice and Creating Intergenerational Partnerships

While PAL is available for independent use, the work on the site as a group effort under an auspice (a theatre, a drama school, an arts council, a library, a senior center, a community center, etc) has the benefit of social engagement which has positive health benefits.

Making use of local resources and synergies with auspices in your community activates an important part of the community from which you can build relationships and events.

In addition, some older professionals will need some regular technical assistance while creating and learning how to use their PAL sites. By creating
intergenerational partnerships with multi-age fellows and setting these up as a level playing field – two people working in the service of the same project, we have witnessed fulfillment for both the professional and the fellow as each teaches, mentors and communicates with the other.

**Models:**

In our original PAL pilot, each actor had a younger fellow who assisted with the PAL website, oral histories, audios and videos, researching online links, scanning and uploading materials, and creating galleries for several hours once a week for five months.

In a second pilot, seven performers were assisted by two interns of varying ages, as well as one assistant hired by a performer, and one life partner of another so there was a variety of kinds of helpers involved. Subsequent cohorts broadened the participant categories to include stage managers, lighting and costume designers, dancers, musicians, etc. and tried to match one older professional with one fellow/intern/peer mentor.

In 2020. We initiated a new pilot to move all live instruction online to a complementary site called the PAL Classweb. Eight professionals including a lighting designer, costume designer, choreographer, artistic director and actors worked with four fellows to test and improve our materials.

To create a distinctly intergenerational experience, a partnership was made with a local performing arts middle/high school so that high school students conduct two separate one-hour interviews with each professional about their careers and then create a panel featuring the professionals in an evening event online or at their school.

**Technical Needs**

Each professional and fellow participating in PAL will need regular access to a computer and a smartphone.

Each fellow should also be prepared to create and edit short audios and videos using their smartphone (tutorials are provided on the PAL website), Zoom, or other appropriate software.

It is advisable for each professional to keep a safety of images on their laptop, iCloud, or a flash or backup drive.
It is helpful also to create a few sessions each week should professionals need/want to continue working between meeting sessions with their fellows.

**Tech Support:** There is an extensive Contributor Manual on the PAL site with numerous video tutorials. There are also video tutorials and handouts that explain individual website tasks in more detail.

There is a HELP button on the PAL website to submit requests for assistance. Maintenance, trouble-shooting and advice will be provided by the trainer and by the PAL Technical Director.

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**NEEDS AND TROUBLESHOOTING**

**Human Resource Needs**

- A cohort of older professionals
- A cohort of fellows to assist (interns, students, working partners, an assistant hired by the performer)
- Someone to oversee the logistics
- A trainer

This may require outside funding, local assistance, or may be folded into an institution’s ongoing activities where the project can be repeated on an annual basis with more and more professionals.

**Clearing Rights: What’s the Big Deal?**

The main reason a project like this has not been done before can be summed up in two words: “clearing rights”. Unlike visual artists who often retain both their work and the copyright to that work, professionals in the performing arts own the rights to little of the evidence that documents their careers. Even photos of their likeness may not be theirs. Especially since this is a project that respects artists of all kinds, it is important that the participating professionals seek to obtain permission for uploading and publishing materials to which they do not own the copyright.

We have created an annotated legal Guide to Clearing Rights for the Performing Artist, as well as template letters, project description, and forms to ask for such rights and a power point to explain details. These are all on the PAL website.
There is also a “form within a form” to enter rights information each time a professional adds an entry on their Mapping the Legacy grid.

In some cases, we have been granted blanket permission ONLY for use of materials on the PAL site, with appropriate credit. Thus, Playbill has given us this permission with the credit: “Used by Permission. All rights Reserved. Playbill, Inc.”

We are seeking such blanket permission from other sources and will keep participants informed if and when this happens through the site.

We include “Clearing Rights” as an integral part of the learning for PAL, and expect all participants to act appropriately.

**Troubleshooting**

**Safe space:** It is important to establish that conversations, musings, and stories stay in the room and that no one feels their personal information will be shared inappropriately.

**Hyperbole and defamation:** Some professionals are known to “embellish” and, while this is fine in a private group sharing, it needs to be made very clear that they need to avoid such hyperbole on their sites, as it may constitute defamation, especially if the person or people about whom they speak are still alive.

**What happens when someone has commitment/fulfillment issues?** First, see if you can get a bead on the motivation of the person in question. Make sure the person is not struggling with an illness, or emotional or physical issues. If they are, see if you can be of assistance or refer them to assistance to help solve those issues.

Have an ongoing conversation. Make sure they understand the responsibilities and the timeline. Would more technical assistance help? Are they bordering on being hoarders? Do they need some psychological help that you cannot provide? (Note: The Actors Fund may be a good resource here.)

**How to keep people engaged:** Have everyone buy in – assure them they are helping to make this site and we cannot do it without them. They are documenting their legacies, but also the history of theatre, performance, and providing a model of engagement for older adults.
Create some variety as you impart new knowledge and multiple avenues for the participants to share with each other – by writing and reading blogs, by recounting a particularly salient moment in their history to the group, by interfacing with multi-generational fellows who are charged with asking them questions about their specific histories while looking through memorabilia, at the Internet, etc. for materials to illustrate their careers.

Understand that not all stories are positive but that even (or especially) the stories of failure or negativity can afford life lessons and talk about what these are.

BACKGROUND

Between 2016 and 2018, seventeen professional actors 67-93 helped to develop content through oral histories, life review and structured grids that map their legacies with a team of young professionals and graduate students as the basis for a relevant, accessible online platform so that greater numbers of professionals can document their legacies, and provide a replicable model for other kinds of professionals. The actors’ histories include work in radio, television, film, the stage, and range from Broadway to performance art.

History of the project

- In 2005, the RCAC (founded at Columbia University’s School of the Arts in 1985), released seminal research on older visual artists in NYC age 62+ and in 2011, it did the same for professional performing artists 62+ in LA and NYC using a groundbreaking methodology derived from the social sciences (Respondent-driven sampling) which added a level of rigor to the collection of artist information. ABOVE GROUND gave rise to a six-year project, ART CART: SAVING THE LEGACY, in New York City and Washington DC that matched older visual artists with student fellows from eight universities from the arts, health, and aging to document their work, conduct oral histories, create a continuity plan, first at Columbia, and then at the National Center for Creative Aging. Culminating exhibitions in both cities shared the project with the public.

- In 2015, the RCAC joined The Actors Fund to create the same kind of vehicle for older performers, starting with actors, with the...
intention of replicability and sustainability. From our research on performing artists 62+ in LA and NYC, we learned that older performers want to pass on their legacies by mentoring and working with younger people. As with ART CART, we learned the value of inter-generational, interdisciplinary, experiential learning.

- In 2016-17 we recruited ten older professional NYC-based actors, five young actors to conduct 30 oral histories with them, and ten fellows in theatre, arts, health and aging to partner them. We offered a course that covered stereotypes of aging, lifelong learning, working with chronic illness, and an actor-fellow team mapped the actors’ legacies on a grid, and identified objects for future documentation, as well as links to venues, performances, videos, audios and related material.

- In 2017-18, we recruited seven additional older performers to test the online platform in the computer room at The Actors Fund over a semester.

- In 2020, we adapted all materials formerly taught in live settings, to online.

- We created three advisory boards – of older and younger professionals in the performing arts and entertainment, a legal and a technical advisory board, and collaborated with the New York Public Library at Lincoln Center, Older Adults Technology Services, Volunteer Lawyers for the Arts, Columbia University, NYU and CUNY.

- The platform uses open source code and the popular WordPress content management system (CMS) in a multisite network configuration, and consist of a "parent" portal site -- the project homepage with an overview, resources, tutorials, and the user registration mechanism whereby a participating professional signs up, completes appropriate agreements/waivers, and is shepherded through an onboarding process that includes training and a survey that helps to structure and customize his or her own personalized "child" site. As the network's hub, the parent site is the portal for the public, featuring tools to browse professionals' sites (a directory, search and browsing function) as well as tools to explore by content area, medium, and date.
APPENDIX A: SUGGESTED CLASS PLAN

Performing Arts Legacy Project

CLASS PLAN

The PERFORMING ARTS LEGACY Project (PAL) at The Actors Fund is an online platform to document and represent professionals’ careers and save our national legacy.

PAL is a website where every contributing professional gets to create their own child site within it. It includes a grid mapping one’s professional history, places for audio and oral histories, video and curated life reviews, links to actual performances, journals, blogs and stories. It is built on a WordPress platform and can be edited and changed with help from a Contributor Manual, video tutorials, a Legal Guide to Clearing Rights as well as through a “Help” email, and includes letters and forms to guide professionals in requesting permission to publish uploaded works. PAL is:

- Multi-generational
- Interactive
- Captures memory
- Shares collective histories
- Multi-media
- Life Review
- Socialization
- Positive Aging
- Enhances the quality of people, their communities and society

Professionals and Fellows: We recommend matching professionals with fellows/interns/partners to assist them.

All sessions are online – suggested: 3 hours of class time per week (this may be large group, small group, 1-to-1) and up to 2 half hour consultations for professional with their fellow each week.

Components:
- Relationship Building and bonding
- Oral Histories/audio - Curated Life Review/video
- Creating the child sites
- Obtaining legal permissions
- Intergenerational sharing

**BACKGROUND INFORMATION**

Many sessions have video tutorials and links to other resources. When you register alone or with a group, you may see the class plan by session, suggested homework, and other suggested steps by contacting us for access by going to the HELP tab, in the drop down menu under RESOURCES. This can help you to structure your own sessions. In the online version, each session has enhanced materials listed under “Text and Video Resources” in each session.

**Quick Reference Guides:**

- For help with Zoom, consult Senior Planet’s online guide. For general tech and other questions, see Senior Planet’s Coronavirus Resource Guide
- Instructions, tools and tips for creating Oral Histories and Curated Life Reviews can be found in the PAL Contributor Manual.
- StoryCorps offers outstanding guidance on interview techniques and technologies:
  - best practices for conducting an interview
  - tips for an effective interview
  - technology recommendations for recording an interview
  - guidance for editing an interview

**Equipment:** In many cases, equipment you already own—such as computers, smartphones and tablets—can be used for audio and video recording. For computer recording, we recommend a USB microphone, which plugs directly into a computer’s USB port. For editing, use a low-cost or free recording program like Reaper, Audacity, and Garage Band for Audio and iMovie for video and Zoom.

PAL operates all sessions in a safe space and information, stories, essays, blogs and expressions shared in these sessions are considered private within the context of PAL, until published on the PAL site.

**SESSION 1. Opening session: INTRODUCTION**

**Overview:** Together we’ll review the project background, The Actors Fund, Life Review, personal stories, an overview of the site and of the Classweb, and register on the PAL platform.

**Before Coming to Session 1:**
• Register/Create Your Own PAL Site

Session Breakdown:

• Info Session Power Point
• Still Kicking Study
• Syllabus
• Overview of Site and Classweb
• Register on PAL if have not done so already

Homework

• Fellows and Professionals Get to Know Each Other Virtually or by Phone This Week
• All Participants to Read and Fill Out Kolb’s Learning Inventory
  If you don’t have a printer, download this PDF and use a program like Preview (Mac) or Paint (PC) to annotate with text or to “draw” on the page.

SESSION 2: Learning Styles and Oral Histories

Overview: By creating audios and videos for each professional’s PAL site, we explore a more personal side of each professional, and add depth to the memorabilia and stories. Audio is traditionally what we call Oral History (although there can be other audio throughout the site) and for video we have a Curated Life Review which often entails a professional going through some of their memorabilia and talking about their life and career.

Before Coming to Session 2:

• Fellows and Professionals Get to Know Each Other Virtually or by Phone This Week
• All Participants to Read and Fill Out Kolb’s Learning Inventory
  If you don’t have a printer, download this PDF and use a program like Preview (Mac) or Paint (PC) to annotate with text or to “draw” on the page.

Session Breakdown:

• Discussion of Learning Styles
• Breakout Rooms of Fellows and Professionals Discussing Their Learning Styles
• Conceptualizing the site, Intro to Oral Histories (Audio and Video)
**SESSION 3: Oral Histories/Curated Life Reviews (No Formal Class)**

**Overview:** By creating audios and videos for each professional’s PAL site, we explore a more personal side of each professional, and add depth to the memorabilia and stories. Audio is traditionally what we call Oral History (although there can be other audio throughout the site) and for video we have a Curated Life Review which often entails a professional going through some of their memorabilia and talking about their life and career.

**Session Breakdown**

Professionals and Fellows will conduct 30-60+ minute Oral History/Curated Life Reviews through Zoom or similar software. These can be separate or combined.

**SESSION 4: Mapping the Legacy Introduction**

**Overview:** The Mapping the Legacy grid is the spine of the PAL website. It anchors the site to a career timeline and career events whereby professionals can choose how to represent their legacies, under their control. Securing appropriate permissions to upload images, audios, videos and memorabilia acknowledges the important work of rights holders, often other artists.

**Before Coming to Session 4:**

- Register/Create Your Own PAL Site
- Intro to Mapping the Legacy (Video)

**Session Breakdown**

- Register on PAL if have not done so already
- Conceptualizing Your Site
- Intro to Mapping the Legacy Grid
- The Front End/Dashboard
- Adding An Alert
- Legal Rights Introduction

**SESSION 5: Mapping the Legacy (No Formal Class)**

**Overview:** Organizing materials and memorabilia, and conceptualizing how to represent their careers are the most important decisions professionals can
make. It is important to spend time looking at other Professionals’ sites and deciding the structure that best represents each professional’s career.

**Before Coming to Session 5:**

- Read and Explore: [Preparing to Work with The Grid](#) and [Getting Organized](#)

**Session Breakdown**

- During this time Fellows will show Professionals templates for creating their own Grids and begin entering information. In preparation, they will help their Professionals:
  - Decide the Grid for their Mapping Grid and set it up
  - Teach them how to make and edit an entry
  - Show them the Clearing Rights feature

**SESSION 6: Mapping the Legacy**

**Overview:** This session examines in detail how to create and structure the Mapping grid, how to populate it with information, images, audio, video and links to make it appealing to a viewer.

**Session Breakdown**

- Review Mapping the Legacy

**SESSION 7: Highlights and Look/Listen**

**Overview:** Highlights are special moments and events, often linked to a Mapping the Legacy grid entry, that show the viewer a snapshot of seminal moments in the professional’s career. They can include text, images, audio and video.

**Before Coming to Session 7:**

- Bring in your blog about a seminal experience in your Legacy journey. This should be in a Word or Pages document.
- Watch A Note Before Starting Highlights

**Session Breakdown:**

- Highlights
  - Creating A Highlight
  - Linking
  - Creating a Timeline
  - Connecting to your Grid
• Look/Listen
  o Adding Video
  o Adding Oral History and AUDIO

Homework

• Download Evernote (free to download on your phone)
• Scan and upload 3-5 Images and save them to your computer (or flash drive).
• Continue Working on Your Mapping the Legacy Grid

SESSION 8: Images and Highlights

Overview: Highlights can include galleries, blogs, essays, featured images and more. They entice the viewer by providing depth and variety.

Before Coming to Session 8:

• Scan and upload 3-5 Images and save them to your computer (or flash drive).

Session Breakdown:

• Each Professional reads a Highlight or Blog.

• Highlights
  o Adding/Viewing the Media Library
  o Captions and Credits
  o Individual Photos
  o Creating a Gallery
  o Inserting a Gallery
  o Adding a Featured Image

SESSION 9: Work Session (No Formal Class)

Overview: The devil is in the details, so the more information a Professional can add about their particular experience can provide important guidance for younger Professionals, as well as enjoyment for the viewer.

Session Breakdown
• Fellows and Professionals work on additional audio and/or video recordings, and to work on sites, the Grid, more Blogs, Highlights, deep questions, etc.

**SESSION 10: Progress Reporting**

**Overview:** An important part of PAL is sharing as we create. Reading blogs, showing highlights, sharing challenges and triumphs give us a collegial community.

**Before Coming to Session 10:**

- Write Another Blog
  - In a Word or Pages document or already inserted into a new Highlight
- Work on 1 Highlight

**Session Breakdown**

- Each Professional shares a second Blog and one Highlight
- Each site is shown in its current state
- Discussion of progress, difficulties
- Problem Solving

**SESSION 11: Work Session (No Formal Class)**

**Overview:** These work sessions are meant to deepen and expand the Professionals’ sites as they flesh out their legacies and return again and again to their own rich histories where they and their memories and stories are our best source material.

**Session Breakdown**

- Fellows and Professionals work on additional audio and/or video recordings, and to work on sites, the Grid, more Blogs, Highlights, deep questions, etc.

**SESSION 12: Final Touches**

**Overview:** We hope that by this session Professionals have created most of their sites and can spend time tweaking, proof reading, finalizing permissions, uploading additional materials, and readying for publication, when their site will be added to the Legacy Directory on the site’s home page, to share with the world.
Session Breakdown

- Audios and Videos Edited, Approved, and Uploaded
- Publishing Your Site
- Removing the Alert

SESSION 13: Work Session (No Formal Class)

Overview: These work sessions are meant to deepen and expand the Professionals’ sites as they flesh out their legacies and return again and again to their own rich histories where they and their memories and stories are our best source material.

Session Breakdown

- Fellows and Professionals work on additional audio and/or video recordings, and to work on sites, the Grid, more Blogs, Highlights, deep questions, etc.

SESSION 14: Final Class

Overview

Our final session is one of sharing, enjoying the substantial accomplishments in making a PAL site, completing our own life review, and helping to create a community of legacy Professionals in entertainment and the performing arts for both the present and the future.

Session Breakdown

- Wrap up. Final thoughts. Show parts of Professionals’ Oral Histories/Curated Life Reviews

Note: Multi-Generational Interviews: Each professionals can be matched with a high school student who will conduct two 1-hour interviews by phone/skype/facetime, etc based on questions the students create with their teacher. These sessions are not recorded and are confidential. The students and their teacher then select salient moments from the interviews and create a script with their teacher, culminating in a panel with the PAL professionals and their student Legacy Fellows, either live or remotely, at the end of the term.

* * *
APPENDIX B. Eligibility Survey to Recruit Professionals

Performing Arts Legacy Eligibility Survey - Application for Fall 2020

Dear Professional,

The Research Center for Arts and Culture at The Actors Fund has created The PERFORMING ARTS LEGACY project (PAL), an initiative to document the work of professionals in the performing arts and entertainment age 62 and over. By digging deeper into the histories and memories of those workers on whom the industry was built, it can recognize these professionals’ life review with dignity as they keep on keeping on. And, it can identify, empathize with and celebrate aging.

Each year, eight-to-ten older professionals are recruited to work with several fellows (interns) on a new website to capture legacies through career timelines, oral histories, audio and video, journals and blogs through memorabilia, experiences, reviews, etc, using the professional’s lifetime of career-related materials and stories.

A special feature of the project is the opportunity to enhance productivity, health and well-being and promote positive aging by sharing stories and experiences and participating in life review.

Eight professionals and three alternates will be selected to work online in large, small and 1-to-1 groups every Monday from 2-5pm from September 14 through December 16, 2020. There will be “homework” in between sessions.

We are aware of the non-linear progression in professionals’ careers and we expect to get applicants who are working, looking for work, and not working. We are also aware that this is a rigorous process and that the collegiality and results are well worth the rigor.

We hope you will apply to work with us.
THE PERFORMING ARTS LEGACY PROJECT at The Actors Fund (PAL) is an online platform that professionals can use to document and represent their careers with appropriate supports to assist in creating their legacies.

PAL continues to develop in conjunction with a small cohort of NYC-based professionals aged 62+ with a broad range of experience, through The Actors Fund. Trainers, students, peer mentors and volunteers work on this inter-generational project to create career timelines, oral histories, video and audio life reviews, collecting memorabilia and capturing experience in order to preserve this rich national heritage.

The digital legacies will act as a model for other professionals to use as a guide to contributing their own legacies to this growing archive as well as a living archive for younger professionals. We have also assembled a community engagement guide and links to related performers’ unions and libraries. PAL was developed by the Research Center for Arts and Culture (RCAC) at The Actors Fund (AF).

In addition, as more professionals review and document their lives and careers, The Actors Fund will be instrumental in supporting life-related needs such as financial literacy, end-of-life documents, counseling, etc. THE PERFORMING ARTS LEGACY PROJECT has partnered with local academies to provide an intergenerational, interdisciplinary learning experience in this model of positive aging.

ELIGIBILITY REQUIREMENTS
Professionals in the performing arts and entertainment will be eligible to apply for PAL if they:
1. Are age 62 or older;
2. Reside in the NYC Metro area;
3. Have spent a lifetime making work AS A PROFESSIONAL;
4. Are willing to participate fully.

In addition to this application, each professional must submit:
A. A Statement of Intent – why do you want to document your legacy, why now, and what kinds of things do you want to document?
B. A current professional resume.
C. Two references by email or hard copy.

After submitting this application, a Statement of Intent, a current resume, and two references, there may be an in-person interview. Eight-ten performers and three alternates will be selected.
BACKGROUND
NAME_____________________________________________________________

PRIMARY ADDRESS:________________________________________________________________

SECONDARY ADDRESS:________________________________________________________________

Home Phone:_________________Mobile Phone:__________________________

Email:_____________________________________________________________________________

Web Page:___________________________________________________________________________

Date of Birth: ______________________________________________________

PLEASE CIRCLE, HIGHLIGHT OR FILL IN YOUR ANSWERS – these will help us understand what kind of technical assistance you may need

1. Are you fluent in English? a) Yes  b) No

2. What other language(s) do you speak:______________________________

3. What is your date of birth?__________________________________________

4. How would you describe the current state of your health?  
a) Excellent  b) Good  c) Fair  d) Poor

5. What health conditions do you presently have? _____________________

The Work
6. Are you currently working? a) Yes  b) No

7. Are you currently looking for work? a) Yes  b) No

8. When was your most recent gig? (NAME, DATE, LOCATION): _____________
Space
9. Do you have a dedicated place in or outside your home for your memorabilia?  a) Yes  b) No

10. Do you have the space necessary to photograph and/or scan? a) Yes  b) No

Please describe your current state of organization:
11. Do you have your own system of organization?  a) Yes  b) No

12. Has anyone helped you to organize your memorabilia? a) Yes  b) No

13. Have you previously done any documenting of your work? a) Yes  b) No

14. If yes, please elaborate: ________________________________
________________________________________________________________________
________________________________________________________________________

Technology
15. Do you own or have access to a computer?  
   a) Yes  b) No

16. If yes, is it a:
   a) PC b) Mac c) Other
If yes, what year, manufacturer and model? ___________________________

17. If yes, how comfortable are you using the following?
   a) A computer? a) Yes b) No
   b) A printer? a) Yes b) No
   c) A scanner? a) Yes b) No
   d) A digital camera? a) Yes b) No
   e) PhotoShop? a) Yes b) No

18. Do you have a working internet connection?  a) Yes  b) No

19. Do you have wifi? a) Yes  b) No

20. How comfortable are you communicating via the internet/email?  
   a) Independent use 
   b) Assistance needed 
   c) Someone else does this for me

21. Do you have a smartphone? A) Yes  b) No
22. If yes, what kind and year? ____________

**Time**
23. What percentage of your time have you spent doing each of the following on average over the last 6 months?
   a) working at your art ___%
   b) rehearsing ___%
   c) administration ___%
   d) other non-art-related work ___%
   e) documenting your career-related work ___%

24. Do you currently teach or maintain another job?
   a. Yes  b) No

25. If yes, please describe:________________________________________________

26. If you are a teaching artist, please tell us where you teach: ________________

**Assistance**
27. Are you willing, available and able to work with student fellows to prepare and document your work and career and to discuss your creative process?
   a) Yes  b) No

28. Would you be comfortable speaking about your work?  a) Yes  b) No

29. Would you be willing to participate in an oral history about your career and work?
   a) Yes  b) No

30. Overall, would you have the time and energy, with assistance, to dedicate to a documentation project?
   a) Yes  b) No

31. Would you be able to dedicate 3-5 hours per week for class and homework sessions to document your legacy with us?
   a) Yes  b) No

32. Are you willing and able to participate in a panel with other artists about your life as a professional in the performing arts/entertainment?
   a) Yes  b) No

33. Are you expecting to be in town from early September to mid-December 2020?
   a) Yes  b) No

34
34. If yes, are there regular days and times you will be unavailable?  a) Yes  b) No

35. If so, please list: ____________________________________________________________

36. Are you willing to adhere to certain project caveats such as:

1) Signing a waiver against accidental damages?  a) Yes  b) No
2) Contacting Project Director, Joan Jeffri, when any difficulties or process questions arise?  a) Yes  b) No
3) Signing permissions to publish findings, replicate study for publicity and other education purposes?  a) Yes  b) No
4) Allowing the use of images and materials of your work, with attribution, related to the documentation process?  a) Yes  b) No
5) Allowing supervised fellows to suggest ways in which you can function more productively and safely in your environment?  a) Yes  b) No

Materials
37. Please circle below the kinds of materials you have for documentation:
   a) audio
   b) choreography
   c) compositions
   d) contracts
   e) correspondence
   f) costume designs
   g) lighting designs
   h) set designs
   i) educational materials
   j) film
   k) financial records
   l) lighting designs
   m) maquettes
   n) notes for roles
   o) photographs
   p) playbills/programs
   q) posters
   r) press materials
   s) reviews
   t) scrapbooks
   u) scripts
   v) set designs
   w) video
   x) other (please specify briefly) ________________________________
38. Do you currently have a friend or family member, a hired assistant or volunteer who helps with artistic or administrative tasks? (This is not a requirement.) If so, please specify: ________________________________________________________________

39. Is there a friend/family member/assistant/volunteer who could be involved and present throughout the process as a “working partner” to learn and provide continuing assistance to you after the project concludes?  
   a) Yes  
   b) No

40. Working Partner: If you wish to identify a person to assist you in the documentation project and/or to help you with technology, please list that person’s name and contact information below (this is not a requirement):

   The following Working Partner has agreed to participate in the PERFORMING ARTS LEGACY PROJECT in Spring 2019:
   Name (print): _______________________________________________________________
   Address: ___________________________________________________________________
   Email: _______________________________________________________________________
   Home Phone: _________________________ Mobile Phone: ________________

   Working Partner’s Signature: ___________________________________________________

   Your signature: _____________________________________________ Date: _________________

Please return this document by email (PREFERRED) with a professional resume and other required documents to jjeffri@actorsfund.org or mail a hard copy to:
   Joan Jeffri, Director
   PERFORMING ARTS LEGACY PROJECT
   Research Center for Arts and Culture
   The Actors Fund
   729 Seventh Avenue
   New York, NY 10019
   Direct) 917-281-5987
   Cell) 646-643-8044
**Some background facts:**

**Aging:** US population projections confirm an explosion of the aging population. More than 1 in every 8 people is an older American. The over 65 population is projected to increase to 55 million in 2020.

Age has very different realities in different artistic professions. Performers depend on their bodies in ways that are both mandated and circumscribed by their professions. Dancers, who expect to dance until their late thirties, actually leave dance in their mid-thirties, often for injury and health reasons. Opera singers need to keep singing long enough to come into their mature voices, which may mean a career that starts in their thirties.

Performers’ work is time-based, and often ephemeral, making the need to capture this legacy all the more urgent.

Those who support performers have different demands and all often juggle a number of jobs and professions.

**Uses**

**THE PERFORMING ARTS LEGACY PROJECT** provides an important addition to existing archives by digging deeper into the histories and memories of those workers on whom the industry was built. It recognizes these professionals’ lives and careers with dignity. And, it helps identify, empathize with and celebrate aging.

Our work with older performers has shown us that the close attention of people across generations brings validation, more confidence, and satisfaction that their creations and their individuality can continue after they’re gone. Our pilot cohort of older performers said that working with young people and mentoring have been the best ways through which they can pass on their legacies.

- **Promotes health benefits:** Dr. Gene Cohen has demonstrated that engagement in the arts results in reduced medications, fewer doctor visits, less loneliness and depression. While many older performers may have a difficult time being hired to perform on a regular basis, participation in **PAL** has and will continue to enable them to engage with their present, past and future careers, and to share their experience with their younger colleagues.

The transition period from active to less active careers (many arts professionals never retire) is different for each person and is not well understood. While The
Actors Fund does important work in areas that touch on transition (financial literacy, making a will, alternative careers) and has professional social workers who counsel clients. **PAL** can help fill the need for a sustained program that captures a professional’s life experience, lessons learned, and the gestalt of her career through the professional’s participation in this integrated process.
APPENDIX C. Eligibility Survey to Recruit Fellows

Fellows Eligibility Survey | PERFORMING ARTS LEGACY PROJECT

Please bring a resume to your interview.

Name: ________________________________ Email: __________________________

Address: ______________________________________________________________________

___________________________________________________________________________________

Cell phone: __________________________

- **PLEASE GIVE US A GENERAL STATEMENT AS TO WHAT YOU THINK** the most
  interesting aspect of this opportunity will be, what experiences you hope to gain and what skill-
  set you hope to obtain. Also, please respond to the questions below.____________________________________________________________________

___________________________________________________________________________________

___________________________________________________________________________________

___________________________________________________________________________________
If the prospective Fellow is a Student:

- In which SCHOOL AND PROGRAM are you currently enrolled (undergrad/master’s/doctoral level)?
- When do you plan to graduate?
- Are you available to take this project as a class and to register for it, in Fall and/or Spring semesters of 2020-2021 (each sponsoring school will work with the student to determine course number and number of credits each term)?  Yes  No

Experience:
- Do you have experience in the arts? If so, please explain in what capacity?
  - Would you categorize yourself as an artist or a performer?
- Have you worked with artists/performers?
  - If so, in what capacity?
- Do you have a skill-set in photography?
  - If not, would you be comfortable taking digital images of actor’s materials?
- Do you have experience in documenting and/or archiving?
  - If so, in what capacity?

  - Do you have experience working with websites? Specifically with WordPress?
  - If so, please describe.
- Do you have experience working with aging individuals?
  - If so, please explain.

Fellow Specific:
- How would you rate your basic computer skills? PLEASE BE SPECIFIC.
- Do you have a smartphone? If yes, what kind and year?
- Do you have access to a computer? If yes, what kind and year computer do you have?
The project requires:
- Working with 1-2 older professionals to assist in researching materials, linking to materials, teaching scanning, uploading materials, creating oral histories, audio and video materials, and inputting into a web database to help the professionals to document their legacies
- Reviewing the current situation of the professional in terms of his organization of materials, kinds of materials and helping him/her think about best ways to represent his/her career electronically
- Attending 14 class sessions with other fellows and professionals age 62+
- Committing 4 hours per week for 15 weeks to work with 1-2 older professionals from (xxx to xx (ADD DATES HERE) at (ADD LOCATION HERE).
- If a student, registering through your school for between zero (0) and three (4) credits for one term.

Can you commit to these?  Yes  No

Please return in person or scan and email to jjeffri@actorsfund.org
Joan Jeffri, Director
Research Center for Arts and Culture
The Actors Fund
729 Seventh Avenue, 10th floor
New York, NY 10019
917-281-5987
c) 646-643-8044
www.artsandculturalresearch.org/rcac

NOTE: If desired, we have models for Faculty and Student Sign-off and Commitment Forms.
APPENDIX D. GUIDE TO GETTING ORGANIZED

THINGS TO THINK ABOUT IN GETTING ORGANIZED

Where’s My Stuff?
Make a list of the various places where you keep your memorabilia.
Generally, this could be:
   a. Apartment/Home
   b. 2 residences
   c. Storage Unit(s) and where

What Kind of Stuff?
Materials: Here are the items we asked you about in the eligibility survey. It might be helpful to think about what categories of materials you have and separating them accordingly.
a) audio
b) choreography
c) compositions
d) contracts
e) correspondence
f) costume designs
g) lighting designs
h) set designs
i) educational materials
j) film
k) financial records
l) lighting designs
m) maquettes
n) notes for roles
o) photographs
p) playbills/programs
q) posters
r) press materials
s) reviews
t) scrapbooks
u) scripts
v) set designs
w) video
x) other (please specify briefly) ________________________________
Where EXACTLY Is My Stuff?

More specifically, create a ground plan for where things are in your main space, the ones we are likely to be working in. This way, we will be able to find things more easily.

a. By room with specifics:
   (1) Living room – 2 filing cabinets East wall
   (2) Hall closet: 6 boxes
   (3) Study – top 3 bookcase shelves
   (4) On walls of a) hallway, b) living room, c) bedroom
   (5) Bedroom closet

b. Then list what kinds of memorabilia are in each place and LABEL each place if possible – if your memorabilia is NOT organized at all, this would be the time to start and these categories may help.
   If you have materials organized chronologically, it will be helpful to record this as well (see below).
   Also note if you have documents electronically.

   (2) Hall closet: 6 boxes: Box A-scripts; Box B-audiotapes of interviews; Box C-film reels of performances; Box D-dvds of TV shows
   (3) Study – top 3 bookcase shelves
   (4) On walls of a) hallway, b) living room, c) bedroom
   (5) Bedroom closet

By organizing, you may begin to think about the framework you will be creating for our Mapping the Legacy exercise which will be your own personal grid about your professional career, which you will construct with a fellow.

For example, do you want to organize your story by decade, by production, by kinds of work – musicals, drama, readings, etc? By kind of venue, by location/city/country? Do you want to organize by your work as an actor, director, playwright, teacher, singer, dancer, etc? Starting in what year? To the present?

Identifying My Stuff
For materials without obvious identifiers (photos, dvds, notes for role, etc), this would be time to identify them on a separate list or on the back of the object. And to include a note about the condition of the object since you may want to create a list of fragile objects which need scanning first.
Examples:
1. Photos – location, year, subjects in photo (L to R) and if a significant event like *King Lear* or a Protest March for XXX
2. DVDs – Songs from/Score of *A Little Night Music* (your name and role, copyright year, publisher)
APPENDIX E. WAIVER – Release of Liability

PERFORMING ARTS LEGACY PROJECT – WAIVER
AND RELEASE

I, __________________________, a participant in the PERFORMING ARTS LEGACY PROJECT, a project created by the Research Center for Arts & Culture (“RCAC”) at The Actors Fund of America (“AFA”) to document the work of aging professionals in the metropolitan area of New York (the “Project”), understand that my participation in the Project is of my own free will. I further understand that, as a condition of my participation in the Project, I agree and acknowledge that none of the RCAC, AFA, any of the persons, schools, universities, firms or other institutions involved with the Project, or their respective parents, subsidiaries, affiliates, officers, agents, employees, owners, trustees, board members, students, heirs, next of kin, spouses, guardians, legal representatives, executors, administrators, successors, licensees or assigns (collectively the “Released Parties”), shall have any liability to me (or my heirs, next of kin or legal representatives) (collectively, the “Releasing Parties”) as a result of any loss, injury or damage incurred or suffered by me in connection with such participation, and I hereby expressly waive and release all past, present and future rights, claims, causes of action and the like, of any nature whatsoever (including without limitation for personal injury, property damage, or disability) which the Releasing Parties may have against the Released Parties in connection with, or arising out of, my participation in the Project. This Waiver and Release shall be deemed to be entered into in New York, New York, and shall be governed by and interpreted in accordance with the substantive laws of the State of New York without regard to that state’s choice of law provisions. This Waiver and Release may be executed by original, facsimile or electronic signatures, each of which will be deemed an original.

Print name:_________________________________________________________________
SIGNATURE:________________________________________________________________________
ADDRESS:________________________________________________________________________________
________________________________________________________________________________
Date: ______________________________________________________________________________

(You may wish to add the name of your organization to this waiver.)
**THE PERFORMING ARTS LEGACY PROJECT at The Actors Fund (PAL)**

is an online platform that professionals can use to document and represent their careers with appropriate supports to assist in creating their legacies.

**PAL** continues to develop in conjunction with a small cohort of NYC-based professionals aged 62+ with a broad range of experience, through The Actors Fund. Trainers, students, peer mentors and volunteers work on this inter-generational project to create career timelines, oral histories, video and audio life reviews, collecting memorabilia and capturing experience in order to preserve this rich national heritage.

The digital legacies will act as a model for other professionals to use as a guide to contributing their own legacies to this growing archive as well as a living archive for younger professionals. We have also assembled a community engagement guide and links to related performers’ unions and libraries. **PAL** was developed by the Research Center for Arts and Culture (RCAC) at The Actors Fund (AF).

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**Some background facts:**

**Aging:** US population projections confirm an explosion of the aging population. More than 1 in every 8 people is an older American. The over 65 population is projected to increase to 55 million in 2020.
Age has very different realities in different artistic professions. Performers depend on their bodies in ways that are both mandated and circumscribed by their professions. Dancers, who expect to dance until their late thirties, actually leave dance in their mid-thirties, often for injury and health reasons. Opera singers need to keep singing long enough to come into their mature voices, which may mean a career that starts in their thirties.

Performers’ work is time-based, and often ephemeral, making the need to capture this legacy all the more urgent.

**Uses**

**THE LEGACY PROJECT**

- **Provides** material for performing arts training programs, to give young performers a more realistic idea of the realities of a professional performing career.
- **Is a model** against stereotypes of aging, rampant in performing arts industries.
- **Embraces** Intergenerational Learning: Our work with older performers has shown us that the close attention of people across generations brings validation, more confidence, and satisfaction that their creations and their individuality can continue after they’re gone. Our pilot cohort of older performers said that working with young people and mentoring have been the best ways through which they can pass on their legacies.
- **Promotes** health benefits: Dr. Gene Cohen has demonstrated that engagement in the arts results in reduced medications, fewer doctor visits, less loneliness and depression. While many older performers may have a difficult time being hired to perform on a regular basis, participation in PAL has and will continue to enable them to engage with their present, past and future careers, and to share their experience with their younger colleagues.

The transition period from active to less active careers (many artists never retire) is different for each performer and is not well understood. While The Actors Fund does important work in areas that touch on transition (financial literacy, making a will, alternative careers) and has professional social workers who counsel clients, PAL can help fill the need for a sustained program that captures a performer’s life experience, lessons learned, and the gestalt of her career through the performer’s participation in this integrated process.

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