

# CREATIVETIME

## Democracy in America at the Convergence Center VOLUNTEER HANDBOOK

### PRODUCER'S INTRODUCTION

First of all, let me thank you for volunteering for *Democracy in America*. It is only thanks to the effort and enthusiasm of volunteers like you that Creative Time is able to present innovative public art works, and we are deeply grateful for your commitment to this exhibition. We will endeavor to make your experience a rewarding one, and invite you to ask questions and give suggestions throughout the run of the exhibition as to how your time on-site can be made better or your engagement with show made deeper. We wish you a great time at the Armory!

Sincerely,

Gavin Kroeber  
Producer

### CURATOR'S INTRODUCTION by Nato Thompson

"Exhausted? It might be politics." So reads a protest sign by the Chicago collective Feel Tank in one of their "protests for the politically depressed." As dismal as their sentiment might appear, they are not alone with their sense of political fatigue. How much more can we take? Artists, activists and of course, artist/activists, across America are working through this nearly existential political condition as the numerous affronts to human rights and social justice take a collective emotional toll. As a recession sets in, a war in Iraq and Afghanistan rages on, and an arts community becomes increasingly privatized, the political art community grapples with the overarching project of democracy.

*Democracy in America: The National Campaign* is a multi-phased initiative that traveled across the country with artists leading the way to take the political temperature of democracy today. A series of Town Hall Talks co-organized with Daniel Tucker were initiated in five cities (Chicago, Baltimore, Los Angeles, New Orleans, and New York). Site-specific projects on the question of democracy across the United States were produced with artists Rodney McMillian and Olga Koumoundouros, Mark Tribe, Steve Powers and Sharon Hayes and are now on view throughout the Park Avenue Armory. Mobile projects with artist Center for Tactical Magic and Valerie Tevere and Angel Nevarez were deployed into Prospect Park, Brooklyn and Corona Park, Queens.

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The *Democracy in America Convergence Center* is the final iteration of this initiative. More political happening than traditional exhibition, the Convergence Center is open for only one week providing an activated social space for political speeches, participatory projects, activist tabling and a myriad of artworks on the subject of democracy including a selection by curator Sofia Hernandez Chong-cuy of five *foreign correspondents*. As the election season gets into full swing, these artists and activists provide opportunities to consider numerous routes to producing a politics that goes beyond elections and toward an original conception of the political process, people making meaning together.

## 1. ABOUT *DEMOCRACY IN AMERICA*

### ***ABOUT DEMOCRACY IN AMERICA: THE NATIONAL CAMPAIGN***

Democracy in America: The National Campaign is one of the largest public art initiative in Creative Time's 34-year history: a multifaceted project on a national scale that includes a 7-day exhibition at the landmark Park Avenue Armory, performative artist commissions from coast to coast and at the RNC and DNC, mobile projects visiting communities in Queens and Brooklyn, and a publication giving artists a platform to reflect on democracy in this country. Democracy in America: The National Campaign is curated by Nato Thompson.

### ***DEMOCRACY AT THE CONVERGENCE CENTER***

After traveling across the country to glean perspectives from artists and activists on the state of democracy, Creative Time's year-long program Democracy in America: The National Campaign culminates in the "Convergence Center": a major exhibition, participatory project space, and meeting hall mounted in New York City's Park Avenue Armory just in time for election season. The Convergence Center at Park Avenue Armory will provide an activated space to both reflect on and perform democracy and will be punctuated by speeches by leading political thinkers as well as community leaders and activists throughout the run of its program. As one of the largest unobstructed spaces in New York, the non-traditional setting of the Armory features interiors—such as its vast drill hall and historic period rooms—that are ideal for artists presenting multifaceted visual and performing arts productions.

Work by over 40 artists will fill the historic rooms on the first, second, and fourth floors as well as the Wade Thompson Drill Hall of the Park Avenue Armory. Some of the projects featured include giant, silvered surveillance balloons by Jon Kessler; wearable art by dBFoundation; an installation by Critical Art Ensemble and Institute for Applied Autonomy of the physical artifacts of the 2004 FBI investigation of Steve Kurtz; a 20-foot-tall surveillance tower by Jenny Polak; a nine-foot wooden hobbyhorse sculpture by Allison Smith; and Duke Riley's functional replica of

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America's first submarine.

Historic documents and early reproductions of texts from the birth of our nation will be exhibited at Park Avenue Armory. These foundational texts include: the first facsimile printing of the Declaration of Independence, commissioned by John Quincy Adams in 1823; a copy of The Emancipation Proclamation hand-signed by Abraham Lincoln; a copy of The U.S. Constitution reproduced in The Gazette of the United States on October 1, 1787, just 2 weeks after it was ratified; and a 1789 printing of the Bill of Rights.

In addition, curator Sofía Hernández Chong Cuy organized the inclusion of work by four international artists—Erick Beltrán (Mexico City/Amsterdam), Luca Frei (Malmö), Chu Yun (Beijing), and Magdalena Jitrik (Buenos Aires)—that will offer incisive viewpoints on the notion of democracy and some of its core principles: nation building, freedom of speech, and labor rights.

As part of Democracy in America, two mobile, participatory projects by The Center for Tactical Magic and Angel Navarez + Valerie Tevere will travel to parks in Queens and Brooklyn in early September before convening at the Convergence Center. These projects, including an anarchist ice cream truck and protest karaoke, will be installed at the Convergence Center as islands of participation. Each of Creative Time's performative national public art commissions, by Sharon Hayes, Rodney McMillian + Olga Koumoundouros, Steve Powers, and Mark Tribe, will be presented at the Convergence Center.

## **SPEECHES + PERFORMANCES AT THE CONVERGENCE CENTER**

A diverse group of political thinkers, writers, theorists, cultural producers, and activists will be invited to deliver speeches and give performances. These orations will address topics that change day to day, and punctuate activity in the Wade Thompson Drill Hall—a 38,000-square-foot participatory and social space akin to a public park in scale and accessibility during the course of the show. As speakers approach the front of the hall, they will be invited to select a podium from an array designed by artist Paul Ramírez Jonas—from a modest soapbox to an intimidating rostrum. A 40-foot backdrop by artist Chris Stain will frame the speakers in a social realist scene rendered through the technique of hand-cut stencils. Speakers will include The Yes Men, Reverend Billy, Karen Finley, and others. In addition, select artists from the show—including Rachel Mason and Pia Lindman—will give special performances. The daily topics addressed include Ethics in the Art World, Citizens Produce Cities, We Will Not Accept the War, Cultural Production + Neoliberal Capital, and others. Select speeches were organized in collaboration with The Nation Institute.

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## **ACTIVIST + COMMUNITY INFORMATION TABLES AT THE CONVERGENCE CENTER**

Local activist organizations will be invited to distribute information from tables set up throughout the space.

## **MOBILE PROJECTS**

Earlier this September, Creative Time presented two mobile, participatory projects that traveled to parks in Brooklyn and Queens before convening at the *Democracy in America* Convergence Center. These mobile projects engage a diverse public by reinterpreting everyday frameworks of social interaction (such as newspapers, broadcast radio, and food) to stimulate dialogue around politics and civic life.

**The Center for Tactical Magic's** *Tactical Ice Cream Unit* rolls through the city in an act of intervention that replaces cold stares with frosty treats and nourishing knowledge. With every free cone handed out, the sweet-toothed citizenry also receives printed information developed by local progressive groups.

**Angel Nevarez + Valerie Tevere's** *Another Protest Song* invites artists, songwriters, and musicians to create, upload, listen to, and debate new songs of protest as part of a growing audio archive of politically engaged music. The artists will DJ select tracks, readings of historical texts, and guest speakers while visiting the parks.

## **NATIONAL COMMISSIONS**

Over the course of summer 2008, Creative Time made four public art commissions that took place across the country as part of *Democracy in America: The National Campaign*. First, Olga Koumoundouros and Rodney McMillian's intervention *News From a Mime's Thud* examined capital punishment and the Texas prison system through energetic, ad-hoc street performances in Austin, TX. Collaborating with the Blanton Museum of Art, the artists and a dozen local performers in whiteface and black clothes traveled to sites of power in the city and improvised a performance. The project sketched a diagram of power relations, racial tensions, political viewpoints, and beliefs surrounding capital punishment.

Next came Mark Tribe's *Port Huron Project*: a series of reenactments of radical speeches of resistance from the New Left movements of the 1960s and 1970s, staged in their original locations. Drawing upon the rich traditions of political demonstration, protest, and public address, the performances brought to light the contemporary relevance of some of history's most poignant words of resistance. Through partnerships with Los Angeles Contemporary Exhibitions and the Oakland Museum of California, Creative Time commissioned and presented *Port Huron Project 4: We Are Also*

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*Responsible, Port Huron Project 5: The Liberation of Our People, and Port Huron Project 6: Let Another World Be Born.*

Designed to push buttons and spark debate, Steve Powers' *Waterboard Thrill Ride* collapsed the horrible and the absurd to bring viewers face to face with the issue of waterboarding. In July and August, a former photo booth in Coney Island was transformed into a claustrophobic interrogation cell. After paying a dollar, visitors bore witness to an act of torture performed by animatronic robots while familiar music played—the soundtrack allegedly used by interrogators at Guantanamo Bay. The installation was accompanied by a live demonstration in a secret location of the artist and three lawyers waterboarded by a trained interrogator.

Lastly, Sharon Hayes's two-part *Revolutionary Love 1 & 2: I Am Your Worst Fear, I Am Your Best Fantasy* took place in Denver at the Democratic National Convention and in St. Paul–Minneapolis at the Republican National Convention. In both cities, recently politically charged, the artist staged mass public recitations by members of the local queer communities. Hayes drew on the tactics and language of the gay power movement of the late 1960s and early 1970s to craft an original, hybrid text—part coming-out declaration, part revolutionary battle cry, and part a “speaking back” to political structures—that was read by a multitude at once. Hayes's performances hearkened back to a moment when political activism had teeth, sexuality and desire were tools for resistance, and when groups could band together and speak their hearts as one. To bring Hayes's performances into the political spotlights, Creative Time joined forces with Dialog:City, the Walker Art Center, and UnConvention.

## **TOWN HALL MEETINGS**

Nato Thompson, curator and producer of Creative Time, and Daniel Tucker, editor of the Chicago-based journal *AREA*, conducted roundtable talks with “cultural producers who consider their work activist” in March 2008. Visiting five cities (Chicago, Baltimore, Los Angeles, New Orleans, and New York City), they asked five questions relating to local histories, audience, financial solvency, and national organizing. What follows is a discussion of local forms of cultural production from a diversity of backgrounds and geographies.

## **SUPPORT**

Creative Time is funded through the generous support of corporations, foundations, government agencies, and individuals. We gratefully acknowledge public funding from the National Endowment for the Arts, New York City Department of Cultural Affairs; the New York State Council on the Arts, a State agency; New York City Council Speaker Christine C. Quinn; and New York State Senator Thomas K. Duane.

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Additional support for *Democracy in America: The National Campaign* is generously provided by Altria, American Center Foundation, Lawrence Benenson, Creative Link for the Arts, Cristina Enriquez-Bocobo, Fifth Floor Foundation, Emily Glasser and William Susman, Elizabeth Firestone Graham Foundation, Agnes Gund, Peggy Jacobs, Richard J. Massey, The Peter Norton Family Foundation on behalf of Eileen Harris Norton, Aaron Sosnick, The Andy Warhol Foundation for the Visual Arts, and Amanda Weil. Creative Time gratefully acknowledges the support of our media partners for *Democracy in America*, WNYC and Flavorpill.

## 2. ABOUT THE ARTISTS

Please see the supplementary handout for information on artists

## 3. EVENTS AND SPEAKERS

### Schedule of Events at the Convergence Center

#### Sunday, September 21

3-6 pm: Performance by Pia Lindman, 2nd Floor Hallway  
6 pm: Speech by Tanya Fields, Sustainable South Bronx  
7 pm: Speech by Steve Kurtz  
8 pm: Performance by Rachel Mason  
9 pm: Speech by Reverend Billy

#### Monday, September 22: We Will Not Accept the War on Terror

6 pm: Speech by Aarti Shahani, Families for Freedom  
7 pm: Speech/Performance by Trevor Paglen  
8 pm: Speech by Matt Diaz (Nation Institute Presents)  
9 pm: Speech by Camilo Mejía (Nation Institute Presents)

#### Wednesday, September 24: Ethics in the Art World

7 pm: Speech by Brian Holmes  
9 pm: Speech by Karen Finley

#### Friday, September 26: Cultural Production + Neoliberal Capital

9 pm to 11 pm: Live music series organized by Angel Navarez + Valerie TevereFeaturing bands Nutria and Taigaa

#### Saturday, September 27

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3-6 pm: Performance by Pia Lindman, 2nd Floor Hallway

6 pm: Speech by Elizabeth Holtzman (Nation Institute Presents)

8 pm: Speech by W.A.G.E. (Working Artists and the Greater Economy)

9 pm: Speech by the Yes Men

## Convergence Center Speakers

Established in New York City in 1985, the **Guerrilla Girls** have made it their mission to detect and monitor sexism and racism in the art world. A collaborative activist feminist group made up of an anonymous membership of artists and art professionals, the Guerrilla Girls first emerged to protest a 1984 Museum of Modern Art exhibition that included few women artists. Since that time, their posters have used biting humor, shocking statistics, accessible graphics, and parody to target institutions including museums, galleries, art magazines, theaters, and Hollywood as well as powerful cultural and political figures. Besides greater awareness of gender and racial inequalities, their goal is economic change at individual and institutional levels for women and people of color.

**Matthew Diaz** has been awarded the 2008 Ridenhour Prize for Truth-Telling. Diaz is a former JAG officer who, while stationed at Guantánamo Bay, was the first person to release the names of the prisoners at the detention camp. In early January 2005, on the last night of his tour, he mailed a list—with the names and corresponding serial numbers of the 551 prisoners—in a Valentine's Day card to a lawyer at the Center for Constitutional Rights. Diaz hoped that his actions would help lawyers file habeas corpus petitions on the prisoners' behalf.

**Elizabeth Holtzman** is a former American Democratic politician. She served for eight years as a U.S. Congresswoman and won national attention for her role on the House Judiciary committee during the Watergate scandal. She was subsequently elected District Attorney of Kings County (Brooklyn), the only woman ever elected district attorney in New York City, serving for eight years (two terms). Holtzman was also the only woman ever elected Comptroller of New York City. For nearly ten years, she served on a Congressionally mandated commission, the IWG, charged with producing a report recommending for declassification of U.S. records relating to Nazi and Japanese Imperial Government war crimes. Since 2006, as a book author and blogger, she has advocated the impeachment of President George Bush.

**Reverend Billy** (aka Bill Talen) invaded Times Square as a solo performer (a sidewalk preacher) in 1995. He created a series of monologues, or sermons, about consumerism's evils, with the Disneyfication of Times Square as evidence the Devil was at work. Bill Talen and the Church of Stop Shopping are featured in the documentary, *What Would Jesus Buy?* The film focuses on the issues of the commercialization of Christmas, materialism, the over-consumption in American culture, globalization, and

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the business practices of large corporations, as seen through the prism of activist "Reverend Billy."

**Steve Kurtz** is a professor of art at the University at Buffalo, The State University of New York, former professor of art history at Carnegie Mellon University and a founding member of the performance art group, Critical Art Ensemble. In May 2004, the FBI arrested Kurtz as a suspected Bio Terrorist; he has since been acquitted of all charges. His work often deals with social criticism, Electronic Civil Disobedience, and biotechnologies.

Sgt. **Camilo Mejía** is a former member of the Florida National Guard and was one of the first Iraq War veterans to refuse to fight and become a conscientious objector. He was charged with desertion and sentenced to one year in prison for refusing to return to fight in Iraq. After serving nine months of his term, the celebrated soldier/pacifist released an autobiography entitled, Road from Ar Ramidi: The Private Rebellion of Staff Sergeant Mejía.

Andy Bichlbaum and Mike Bonanno couldn't hold down a job until one day, they found themselves representing the WTO, George W. Bush, Halliburton, Dow Chemical, and the U.S. federal government. Now they're **the Yes Men**, and they use humor, truth, lunacy and the medium of film to bring attention to the global misdeeds of their unwilling employers.

**Tanya Fields** is the Administration and Community Outreach coordinator for Sustainable South Bronx. Sustainable South Bronx addresses land use, energy, transportation, water/waste policy, and education to advance the environmental and economic rebirth of the South Bronx. Since February of 2006, Tanya has also owned and operated a for-profit company that unites and uplifts women of color through fashion, arts and entertainment called BLK GRL ([www.blkgrl.com/blog](http://www.blkgrl.com/blog))

**Brian Holmes** is an art and cultural critic, activist and translator, interested primarily in the intersections of artistic and political practice. He holds a doctorate in Romance Languages and Literatures from the University of California at Berkeley. In recent years, Holmes has been co-organizing a series of seminars with the New York City based reading group 16 Beaver Group under the title Continental Drift[6], working on the issues of geopolitics, geo-poetics, and neo liberalism.

**Karen Finley** (b. 1956) was notably one of the NEA Four - four performance artists whose grants from the National Endowment for the Arts were vetoed in 1990 by John Frohnmayer after the process was condemned by Senator Jesse Helms under "decency" issues. Finley is the recipient of both an Obie Award and a Guggenheim Fellowship for The American Chestnut, and was chosen as Coagula Magazine's Artist of the Decade as the 90's came to a close.



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**David Harvey** (b. 1935) is the Distinguished Professor of Anthropology at the Graduate Center of the City University of New York (CUNY). A leading social theorist of international standing, he graduated from University of Cambridge with a PhD in Geography in 1961. He is the world's most cited academic geographer (according to Andrew Bodman, see Transactions of the IBG, 1991,1992), and the author of many books and essays that have been prominent in the development of modern geography as a discipline. Most recently he has been credited with helping to bring back social class and Marxist methods as serious methodological tools in the critique of global capitalism, particularly in its neo liberal form.

**Aarti Shahani** is a co-founder and organizer of Families for Freedom, a multi-ethnic defense network by and for immigrants facing deportation. FFF supports prisoners and their families fighting life exile; provides organizing support to targeted communities; and is waging campaigns to change the deportation system. Aarti is also a Revson Fellow at Columbia University. She dove into immigrant rights work when her uncle was deported and her father placed in proceedings. She is an Advisory Board Member of Northern Manhattan Coalition for Immigrant Rights. Previously she was an advocate with the National Immigration Project of the National Lawyers Guild, and a Board Member of Citizens and Immigrants for Equal Justice

## 4. SITE HISTORY

### THE PARK AVENUE ARMORY

Located on Park Avenue between 66th and 67th Streets, in the heart of Manhattan's Upper East Side, the Amory was designated an exterior city landmark in 1986 and an interior landmark in 1994. The New York City Landmarks Commission has described the Armory's magnificent reception and company rooms, designed by leaders of the American Aesthetic Movement, as the single most important collection of 19th-century interiors to survive intact in one building. In 2000, the Armory was named one of the 100 most endangered sites in the world by the World Monuments Fund, the only New York venue on the list.

The Seventh Regiment Armory was constructed from 1877 to 1881 for the prestigious Seventh Regiment. The Seventh Regiment had a glorious history. It was the first militia to respond to President Lincoln's call for volunteers in 1861, and the name National Guard originated with this regiment. Their Armory was designed by Regiment Veteran Charles W. Clinton. Completed in 1879, the 55,000-square foot Drill Hall was considered a marvel of engineering in its time. Measuring approximately 200 by 300 feet, with an 80-foot high barrel vault and two levels of clerestories, it remains one of the largest unobstructed interiors in New York City.

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After completing the Drill Hall and the three-floor Administration Building along Park Avenue, the Regiment hired the most prominent design firms in New York to create the luxurious interiors. One of the most well-known firms, Associated Artists, included Louis Comfort Tiffany, Stanford White and Candace Wheeler.

The Aesthetic Movement, popularized in the US by the Centennial Exposition in Philadelphia in 1876, emphasized the ‘aesthetic’ or artistic in the applied arts and reached its culmination in the design of interior decoration. The design is characterized by visual complexity and profusion of surface ornament, embracing many different historical styles, including Japanese, Moorish and other exotic motifs. The regimental rooms, most notably the Veterans Room and the Library, are among the most stunning spaces anywhere in New York City.

The Armory was an exercise in adapting medieval Gothic aesthetic design to modern military, urban and social needs. It uses both traditional building masonry and design at the Park Avenue end and the newest construction techniques and material in the Drill Hall facing Lexington Avenue. The exterior of the building was significantly altered in 1910 and again in 1929; alterations include the removal of the central tower and the addition of brick parapets around the perimeter of the building, obscuring the beautiful vaulted Drill Hall roof and giving the once castle-like Armory the fortress appearance that we know today.

Today, while thousands attend various art and antique shows in the Drill Hall every year, few members of the public are able to enjoy the magnificence of the Armory’s reception and company rooms. The building currently suffers from severe neglect due to minimal maintenance of its delicate, museum-quality interiors. In addition, there are numerous structural and mechanical problems as well as hazardous material contamination of lead and asbestos throughout the building. In 1998, a New York Times editorial called the Armory a “splendid crumble” and exhorted the Governor and the Mayor to take action.

When the restoration is complete, thousands of New Yorkers and visitors will have an opportunity to appreciate the aesthetic style, culture and history that the Seventh Regiment Armory represents.

## 5. ABOUT CREATIVE TIME

### Mission

Creative Time presents the most innovative art in the public realm. From our base in New York, we work with artists who ignite the imagination and explore ideas that shape society. We initiate a dynamic conversation among artists, sites, and audiences, in projects that enliven public spaces with free and powerful expression.

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## History

Creative Time was founded in 1973. Its history of commissioning, producing, and presenting adventurous public artworks of all disciplines began in the midst of a significant period. Artists were experimenting with new forms and media. Their work moved out of galleries and museums and into the public realm. At the same time, New York's citizens responded to the City's deterioration, which was prompted by the fiscal crisis, with the City Beautification movement. Also recognizing the significance of art in society, the federal government established the National Endowment for the Arts (NEA) to herald the role of artists and introduce uninitiated audiences to contemporary art. Creative Time derives its values from this historic impetus to foster artistic experimentation, enrich public space and the everyday experience, and forefront artists as key contributors to democratic society.

Creative Time's earliest programs invigorated vacant storefronts as well as neglected landmarks like the U.S. Customs House in Lower Manhattan. After gaining early renown for Art on the Beach (1978 – 1985), which fostered collaborations between visual artists, architects, and performing artists at the Battery Park City Landfill, Creative Time soon spread its programs throughout New York City. Presenting projects on billboards, landmark buildings, buses, deli cups, ATM machines, and the Internet, among numerous other venues, Creative Time broadened the definitions of both art and public space throughout the 1980s and 90s. In particular, Creative Time encouraged artists to address timely issues such as the AIDS pandemic, domestic violence, and racial inequality. More recently, Art in the Anchorage (1983 – 2001) drew thousands to the majestic chambers of the Brooklyn Bridge Anchorage, which housed annual exhibitions of emerging creative practices in art, music, theater, and fashion until its closure in 2001 due to national security.

Today, Creative Time provides hundreds of emerging and established artists with unparalleled opportunities to create ambitious new works that expand their practices and foster career growth. Each year, Creative Time also offers millions of people rare encounters with contemporary art beyond racial, economic, and age factors, thereby enlivening the everyday experience of New York City. While Creative Time delights New Yorkers with skywriting over Manhattan and colorful sculptures in Grand Central Station, it also inspires with projects like Tribute in Light, the twin beacons that rose from Lower Manhattan. Creative Time's alumni community continues to grow as the world's leading artists join the roster next to Vito Acconci, Diller + Scofidio, David Byrne, Felix Gonzalez-Torres, Red Grooms, Jenny Holzer, Takashi Murakami, Shirin Neshat, Sonic Youth, and Elizabeth Streb, among thousands more. Lastly, Creative Time remains committed to promoting collaboration within the creative community, frequently partnering with institutions like the Dia Art Foundation, The Kitchen, Lincoln Center, the Metropolitan Museum of Art, MTA Arts for Transit, and the Whitney Museum of American Art.

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Creative Time's pioneering spirit, embrace of artistic innovation, and commitment to New York City has earned the organization the reputation as the vanguard and veteran public arts presenter. From its artists and partners to the extraordinary spaces it animates with public art, Creative Time reflects the eclectic and vibrant spirit that is New York City.

## 6. GENERAL GUIDELINES AND INFORMATION

### Shifts

Please refer to the schedule provided to you by Allison Roach. These are the shifts you have agreed to work, and we are expecting you to show up on time and stay for the entire scheduled time, either 11:30am-5pm or 5-10:30pm.

If for any reason you cannot make it to the site when you are scheduled to work, you *must* let us know in advance. We cannot open the doors to a show if you have not showed up to staff it, so this is very important. If you need to make any schedule changes, please let Allison know as soon as possible. We greatly appreciate the time you've agreed to give; please honor your commitment to Creative Time – we need you!

### Attire

Creative time will provide you with a convergence center t-shirt to wear during shifts (and to take home!). In addition docents will be provided with "ASK ME ABOUT DEMOCRACY" buttons to wear on site. Please keep in mind that when you are volunteering you are a representative of Creative Time. We want you to be comfortable, but please dress neatly.

### Behavior

Working on-site at a Creative Time exhibition, you will be the public face of our organization. Please remember that at all times your behavior, demeanor and appearance are a reflection of Creative Time - so, please, have fun, engage with the public and enjoy the space!

### Supervision

A full-time volunteer coordinator, Allison Roach, will be at the exhibition at all times. You should feel free to turn to her for help with general troubleshooting or questions. You must inform Allison before you leave the site – even momentarily.

### Staff

Hopefully you will have a chance to meet many Creative Time staff members, as at least one Creative Time staff member is expected to stop by the exhibition for the duration of each shift. Please say hello and get to know us!

### Inquiries

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Anyone who identifies themselves as press should be given a press packet and Nick Weist's business card (you will have a stack of these). If possible, take a business card from them or take down their name and contact information and give this to the visitor service coordinator. Anyone inquiring about volunteering or interning with Creative Time should be given one of Cynthia's business cards. If someone asks a question that you cannot answer, just take down their name and email address (or phone number), and tell them we'll be in touch. Then be sure to pass along that info to Allison.

## **Meals**

Depending on the number of volunteers on-site, you may be able to take meals off-site, but only with the permission of the volunteer coordinator. On days when bodies in the space cannot be spared, you will be expected to eat on-site. There will be vending trucks in the Drill Hall where food can be purchased. Please note that food options around the Armory are slightly limited. The timing of meal breaks may be dependent upon the size of crowds and number of volunteers.

## **Cleanliness**

You will be expected to keep the site clean. Any loose garbage should be collected and placed in a wastebasket.

## **Reading Materials**

You are welcome to bring a book or other reading material. However, *you will not be allowed to listen to an iPod or other music on-site*. Headphones communicate a feeling of distance and disregard that is antithetical to the kind of experience we aim to give our audiences, no matter that it does not actually reflect the attitude of the person listening to the headphones.

## **7. STAFFING RESPONSIBILITIES**

### **First Floor Orientation Space**

Please begin by familiarizing yourself with the entire reception area located on the first floor at the entrance of the building.

### **Primary Duties:**

- Greet audience
- Tally count number of people entering and exiting
- Discourage formation of lines outside of building
- Direct audience to mailing list and organizational brochures in vestibule
- Refill brochures in vestibule as necessary
- Man the merchandise table
- Liaise with press as needed

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- Emergency Preparedness

## **Tallying Attendance**

Using an electronic tally-counter, one volunteer will be responsible for tracking the number of people currently inside the exhibition. Begin your shift by adding to your tally counter the number of staff and volunteers who will be continuously on site. The maximum number of people allowed on site will vary throughout the week, but you will be informed of this number at the beginning of each shift.

## **Discouraging Lines**

The Armory has an agreement with the surrounding neighborhood that no lines will form outside of the armory door. One volunteer will be stationed outside of the armory's front doors to encourage audience to enter and form lines in the lobby, if necessary.

## **Mailing List**

There will be a mailing list on-site for those interested in receiving regular updates about Creative Time events and exhibitions. Please direct people's attention to this.

## **Organizational Brochures**

There will be literature about Creative Time in the vestibule. The literature may need to be replaced throughout the course of a shift. One volunteer will be responsible for checking and refilling the brochures.

## **Merchandise Tables**

Creative Time will be selling a variety of merchandise pertaining to the exhibition and a number of Creative Time's past exhibitions. At least two volunteers will be stationed at the tables at all times.

## **Press Packets**

There will be a small number of press packets available. If a member of the press requests one, please record their name and the publication they are writing for. Supply will be limited, so these will unfortunately not be available to the broader public.

## **Emergency Preparedness**

Please become familiar with your evacuation area and the location of fire extinguishers within it. Be sure to know the most direct route from any section of the area to egress. In the event of an emergency, you will be responsible for calmly ushering any audience in this area out of the building before exiting yourself.

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## First Floor Drill Hall

### **Primary Duties:**

- Tally count number of people entering and exiting Drill Hall
- Act as docent
- Ensure the safety of artwork and audience
- Assist artist services
- Emergency Preparedness

### **Tallying Attendance**

Using an electronic tally-counter, one volunteer will be responsible for tracking the number of people currently inside of the Drill Hall.

### **Artist Services**

One or two volunteers will be working with Hannah Cloepfil prior to and during speaking events doing light AV work, moving podia, and running any small-but necessary-errands.

## First, Second and Fourth Floor Historical Rooms

Some art pieces in the historic rooms require a volunteer presence at all times. You will be notified if you are stationed at one of these positions and will be asked not to leave without contacting Allison or having another volunteer fill in for you.

### **Primary Duties:**

- Acting as gallery docent
- Ensuring safety of artwork & audience members
- Roaming
- Tape Flipping
- Emergency Preparedness

### **Roaming**

When time allows, please roam through your area, take note of your surroundings. Remove any trash and report to the site manager if you see any damage.

### **Tape Flipping**

One volunteer will be responsible for periodically flipping the tape in the Chu Yun piece.

### **Act as Gallery Docents**

Please make yourself available to audience. Answer any questions about the show or

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organization that are asked or refer them to Allison or a Creative Time staff member. If people are talkative, please ask how they heard about the show and direct them to the mailing list at the reception area if they are not already on it. Make note of any questions you are not prepared to answer and pass them to Allison. Make use of your docent training!

## **Second Floor Mezzanine**

### **Primary Duties:**

- Orienting audience and giving directions as necessary
- Acting as Gallery Docent
- Emergency Preparedness

### **Audience Orientation**

This person will assist audience members orient themselves on the floor map. The audience is encouraged to wander through the exhibit, but if someone is looking for a specific room, please assist them in finding it.

### **Act as Gallery Docents**

Please make yourself available to audience. Answer any questions about the show or organization that are asked or refer them to Allison or a Creative Time staff member. If people are talkative, please ask how they heard about the show and direct them to the mailing list at the reception area if they are not already on it. Make note of any questions you are not prepared to answer and pass them to Allison. Make use of your docent training!

## **8. FREQUENTLY ASKED QUESTIONS**

- How long does the show run and what are the hours?

September 21-27 12 to 10pm daily (Open to the public from 2 to 10pm on September 21 and 12 to 6:30 on September 23)

- What subway stations are close by?

The Armory is located at 643 Park Avenue between 66th and 67th Streets on the Upper East Side.

Subway:

Take the #6 subway to 68th Street/Hunter College, walk one block west and one block south

Take the F train to 63rd Street and Lexington Avenue, walk three blocks north and one block west



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- Is there a catalog?

A reader containing artists' projects and written contributions that address artists' reflections on democracy will be released at the Convergence Center. The book will provide a platform for artists and thinkers to freely consider the current state of affairs, and the pervasive cultural interest in the history of American democracy. Additionally, transcripts of "Town Hall" conversations held between selected organizers, artists, and activists across a spectrum of cultural communities in Baltimore, Chicago, Los Angeles, New Orleans, and New York City in March 2008 will be reproduced in the publication.

- Are there any special events in conjunction with the exhibition, and when are they?

Yes, please refer to the schedule and list of speakers in section 3.

- When was Creative Time founded?

Creative Time was founded in 1973, and has now been presenting adventurous public art in NYC for over 30 years. Some of our most famous projects include *Tribute in Light*, the twin beacons of light memorializing the World Trade Center; *The 59<sup>th</sup> Minute: Video Art on the NBC Astrovision by Panasonic.*, which presents video art on the Times Square Panasonic Astrovision on the 59<sup>th</sup> minute of every hour; and Jenny Holzer's recent project *For New York City*, which consisted of xenon projections on Rockefeller Center, NYU's Bobst Library and the New York Public Library.

- I'm an artist hoping to do a project with Creative Time; what should I do?

Through our *Open Door* program, Creative Time welcomes artists into our offices once a month to discuss ideas for projects in the public realm. Any artist with an idea for a public project is welcome to sign up, and participants are chosen on a first-come, first-serve basis. For more information and to sign up, visit [www.creativetime.org/programs/opendoor.html](http://www.creativetime.org/programs/opendoor.html) .

- Can I intern or volunteer for Creative Time?

Of course! Visit [www.creativetime.org/join/interns.html](http://www.creativetime.org/join/interns.html) for information and application instructions.

- How can I get more information about Creative Time / make a donation?

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Press packets are available on the tables at the front of the exhibit; encourage people to visit our website, [www.creativetime.org](http://www.creativetime.org), and sign up for our email list (sign-up forms will be available on site). Donations can be made on our website at [www.creativetime.org/join/giving.html](http://www.creativetime.org/join/giving.html), and we also have artist multiples available for sale.