Any production involves a complex coordination of many tasks, talents, products, processes, and menial jobs. The ‘representation’ of the artwork is entirely supported by the ‘artifacts’ of work and design. The final event must be perfectly timed, technically adequate, and conceptually appropriate. In addition, the element of ‘wit’ must provoke the audience into overcoming their natural detachment and passivity. The structure of the event is well studied, but the structure of production is a hodgepodge result of customs and evolved practices. In the studio, each member must play multiple roles. Some of them are demanding ‘jobs’, others are simply symbolic place-holders. This partial description of positions for sign-ups is drawn from film production, which will serve as our primary analogy/parody for moving into the project of the Surrealist Garden.

1. direction and design

Producer – Runs the business end of a film project, from finding a script to hiring to finances. In our terms, this is the job of main coordination, handled mostly by the instructors. Legal services included in this role.

Associate Producer – Assists the producer and communicates with both the production and postproduction crew. Volunteer assistants from the studio who are good at managing.

Director – Directs all creative elements of a film, from helping hire actors to choosing locations, and makes sure that his/her vision is successfully communicated to the crew. Must work with casting directors but is closer to the studio members in articulating and coordinating various ideas initiated by studio members.

Art Director – Designs and oversees the construction of the sets. Coordination and control of all public appearance issues; formats; presentation standards; printing coordination; color and design standards. Additional duty: coordination of ‘writers’ (everyone in the studio will be a writer).

Set Designer – Responsible for executing the construction of the set according to the art director’s instructions. Includes physical construction (carpenters, etc.); close relation to art director, providing feedback about materials availabilities, costs, and production practical issues.

Production Manager – Manages the many business aspects of a production, from getting the right equipment to arranging housing for the cast and crew. Clerk of the works, who collects receipts, arranges delivery dates and places, manages materials storage, etc. In charge of accounting.

Editor – Works with the director to produce the final cut of a film that both flows well and captures the director’s vision for the project. Responsible for issues of timing, audience reception, relation of various media.

Cinematographer / Director of Photography – Carries out the director’s vision for the look of a film. The cinematographer also plans and supervises others to achieve the right camera shots, lighting, set design, etc. For us, these are matters involving projection, although some video and still photographs will be involved. The director of photography will be responsible for digital formatting, storage, and computer organization of images for review by the whole studio.

2. production

Foley Artist – Creates sound effects that can’t be captured during filming. Foley sounds include natural sounds as well as musical compositions, to be used as ‘sound tracks’ in the evolution of the idea of the ‘acoustic’ garden.

Gaffer – Sets up the lighting on set. An important issue. The gaffer will evaluate photographic/video resources as well as any lighting designs for live performances.

Key Grip – The head grip in charge of setting up equipment to enable the camera crew to capture the right shots. This can involve setting up and operating cranes, dollies and platforms. Everyone will do his/her share of lifting and carrying, but the key grip will be in charge of security of equipment, availability of extension cords, borrowed equipment, etc.

Best Boy – The primary assistant to either the gaffer or the key grip. Included because it’s nice to have a mascot to yell at without offending the key grip. Additional (untraditional) role: animal handling and medical services.

Boom Operator – Holds the microphone boom near the action to capture the dialog. Seemingly useless in a Surrealist Garden, but microphone use may be important in any live presentiations or sound captures. Responsible for recording equipment in general. Wroks with key grip and best boy.

Camera Operator – Follows the action with the camera, according to instructions from the director and cinematographer. Everyone must operate a camera, even if only to record drawings. Digital photographic records will be made of any and all materials, esp. those which are billed.

Production Sound Mixer – Records sounds and blends in musical selections to create the final soundtrack for the film. Works with the Foley artist and boom operator. Reports to the editor.

3. management and coordination

Script ‘person’ — an assistant who keeps scripts on hand and notes the points at which comments, changes, etc. are made. Sits beside director. Must be a good record keeper. A job important especially at the end of the semester. Additional job: re-writing of scripts (very important job).

Location Manager – Scouts locations and obtains permits for filming in those locations. A job intensive during the first third of the semester. All studio members may be involved in this.

Line Producer – Handles the budget.

4. contributing services

Casting services; includes scouts, casting director, auditions. Anyone outside the studio counts as an ‘extra’ who must be ‘auditioned’ (interviewed) to ensure that they are willing to play a part, available for the times required by the production schedule, and fully informed about the nature of the project. Casting director must develop a summary of the project and its aims from the producers/directors.

Transportation; includes deliveries and people moving. Whoever has a car (or, better, a van or truck!).

Catering — feeding the cast and crew, also planning public relations events. Everyone must pitch in to make this a well-fed project, but in cases of catering public events, all workers must be compensated and not donate their services or materials.