J. Projection & Media Designer

The Projection & Media Designer is an artist/scholar whose primary responsibility is designing projection systems and the associated media content for the theatre to enhance a given production. The projections and media should express through visual and aural means the unique stylistic interpretation of a production.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate’s tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Excellence in sharing ideas and concepts in the artistic arena with other artistic staff (i.e., director, other designers, dramaturg, etc.)
- Ability to collaborate with artistic staff and support the direction of the production within a visual and aural environment
- Ability to share projection and media design ideas with others through verbal, visual, and aural means
- Knowledge and ability to manipulate current projection and media technology and systems and image manipulation software for both still and video playback
- Knowledge of technology and system analysis and equipment assembly processes for projection work
- Knowledge of video photometrics, animation, and graphic design
- Knowledge of visual design and the effects of visual and aural stimulation in a human environment
- Knowledge of basic rigging, electrical, and electronic techniques/technologies as related to projection and media design
- Understanding of the techniques and skills of directing as they relate to projection and media design
- Understanding of the related production design areas—costume design, lighting design, sound design, and scenic design
- Familiarity with video and film shooting, camera operations, video and film lighting, and video and film audio recording
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors’ Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent based and trauma-informed practices) for honoring the professional and personal boundaries of students
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Knowledge of dramatic literature across the globe from classic to contemporary genres
Knowledge of the history of theatrical production
Knowledge of music history and music genres
Knowledge of visual design history, film history, and film genres
Understanding of basic film editing
Knowledge of economic and social history

Collaborative Skills

Excellence in oral, written, and aural communication skills needed to secure sensitive translation of designs into reality
Ability to work and collaborate effectively with artists and technologists in a variety of professional and academic settings
Knowledge of fiscal management of audio and video production, acquisitions, and maintenance
Ability to assess the accuracy of the technical execution and operation of visual and auditory elements of the production
Understanding of editing studio personnel management and scheduling
Excellence in the higher-level planning required in seasonal or repertory contexts
Experience in organizing and shooting original film and video content.
An understanding of ethical practices associated with the field of professional and academic theatre and performance
An understanding of how DEIJ is considered when selecting research projects for students
An understanding of how DEIJ informs the recruitment of students, in cases where that is part of the candidate’s labor
An understanding of how DEIJ issues impact their life at the university and an ability to think about their own implicit biases

Overall excellence from the Projection & Media Designer requires the ability to integrate knowledge consistently in the areas noted above. Projection and media designers must work with an understanding of the conceptual requirements of a production to create projection and media designs that are both artistically and technically proficient and can be realized within the constraints of budget and available labor for the producing organization. Such expertise is demonstrated in participation in realized production both on and off campus. The Projection Designer is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of associated paperwork is essential as support material detailing the process of the designer, it does little to evaluate true ability. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.