In the simultaneous use of the living actor and the talking picture in the theatre there lies a wholly new theatrical art, whose possibilities are as infinite as those of speech itself.

— Robert Edmond Jones, 1941
Prelude

In the democratic country India, Theatre productions performed autonomous in nature, because of its divergences in performance. The literary narrative turned as visual narrative with the artistic collaborative efforts of skilled visual designers. According to Zachary Borovay, this practice can be collaborative dictatorship with many micro dictatorships within it. The influences of majority domains of practice will suppress the minority domains of creative work in the production practice.

We can recognise the process of theatre production as alike a plant growing structure. The seed may be the author's idea, conception, thought, emotions or a literary narrative. The seed embodies an enormous visual potential of the narrative in dormant state. The director has a choice to select the seed for applicable soil and germinate it with obligatory resources conserved to become as a productive tree. It may give fruits, flowers or shadow depends on the seed, not by the resources and conservator, but the provided resources can influence the outcomes of the production.

The theatre director has a choice to select a script or narrative for performance, but in some exceptional cases, it may not be possible. This is out of discourse here. He can sculpt out the literary narrative, as a visual narrative form, which can be able to present and share with audience along with the integrated theatrical elements. The theatre production design must interpret, intensify and clarify the live event.

The designer’s effort is to bring out the core intention of author and director's vision with their creative contribution. The seamless blending of these elements will enrich the production values and performance nature.

![Creative Process in Art making](image)

**Figure 1: Creative Process in Art making**

The creative process of an artwork may sprouted from an inspiration or an experience. The idea nurtured by the artistic by an exploration followed by a series of experimentations. By structuring these experiences as a design, the artist produce a preliminary work of art. Refined idea and design helps the artist to present a complete artwork for evaluation. The feedback of the spectator make the artist to sprout a new idea in order to produce a new work of art.

This study grew out from the researcher’s theatrical experience at beginnings 21st century Indian multimedia theatre productions. The researcher inquisitiveness led him to become a multimedia theatre practitioner and practice-led researcher.
Structure in Theatre Art Practices

The main objective of theatre production is the creation of dramatic action with the presence of spectators. The visual narrative is constructing by designs of various dramatic elements. Broadly, we can divide the total design process for a theatre performance into five unions.

Firstly, structuring the space – the process includes to create, construct and deployment of scenic material by design in the space of performance. Set and Scenography is the major design segments involved in the space structuring process. Scenic designer is the chief for the scenic design process. Second, structuring the illumination – the process of illumination and lighting design is considered as major segments. The lighting designer is the chief for the lighting design process. Third, structuring the audibility – music and sound designs are the major heads dealt with music and sound by the designer. Fourth, structuring the character, it includes the process of costume and makeup design supervised by costume designer and makeup designer. All these four divisions of technical designs were structured under the major category of technical design headed by the technical director. Fifth, structuring the motion – the dramatic actions within the space and blocking the movement of the performers with the consideration of technical designs of the performance. The director or artistic director will structure it.

Figure 2: Structure in Theatrical Production Design
The theatre practitioners are well aware about the functions of all the above divisions in the theatre productions. Unlike western theatre practices, Indian theatre practices are not organised so well as per pecking order. Even though, we can find these patterns of practices in majority of Indian theatre productions. Nevertheless, very frequently the boundaries between the divisions became blurred in practice. Like, light and sound, sound and music, set and props, makeup and costumes, costumes and props. This type of indeterminate procedural practices has influence on the quality of performance.

Broadly, we can group the theatre practice all over the world into four spheres based on the creation and reception of the work of art. Those are community theatre practices, amateur theatre practices, academic theatre practices and professional theatre practices. The community theatre performances are patronised and experienced by the specific community. The amateur theatre productions were aimed to perform with resource restraints. Academic theatre practices were concentrated on the process of the production rather than the work of art, with its wide experimentations. They enhance their understandings in work of theatre making through the process of production. Finally, the professional theatre practices are dedicate to produce a complete artwork intended outcomes. The professional theatre practitioners are surviving on the play production work in theatre art by producing the artworks with the reflexions of contemporary social phenomenon.

**Background of the study**

Projected images are used in many ways for many purposes, in different contexts. The most pervasive use is the dissemination in theatre productions. Visual projections in live theatre performing arts became a global phenomenon in the 21st century. Indian theatre productions are also rapidly integrating the media
Background of the study

projections in their practices. However, it was not acquainted and some extent ignored by the practitioners by not assigning a distinct cataloguing in their theatre production practices.

The presence of media projections in an Indian theatre production ranging from minimum four to five minutes, sometimes throughout the production it will remain. The span of the media projections may varied depending upon the specific production needs. The duration of the media projections presence habitually integrated, without giving much precedence to the media production process.

Normally, the scenic division considers it as one of the devices, which can able to produce the visual scenic backdrops, will share out the projection chunk. The scenic designers consider the projection feature, while designing the set and implement it wherever it is essential. The attributes of the media projection means that, the size of the anticipated projected images and placement of the image, was the assortment of set designer with the director consultation. The projection material content preparation is one of the responsibility of set department along with their existed duties.

Projection equipment can be consider as one of the advance lighting apparatus. Therefore, the lighting designer took responsibility in execution of the projection content along with the lighting cues. The illumination of the projection should be synchronized with lighting illumines on the stage. The intensity of the both equipment should be sensible to get the desired effect. The utilization of gobos in lighting design backed the space to play together light and video. The projection equipment assortment and controlled by the technician called projectionist, who may be (or) may not be essentially familiar with the Art of theatrical projection design. Sometimes hiring the required configuration projectors may demand more allocation of budget for it. In this
case, formally the equipment that we procure may not fulfill the desired prerequisites of projected media.

The production designer or director has a choice to modify the attributes of envisioned projection aspect, while structuring the motion on space and economic constraints of the production. Likewise, altered factors are influence the design of projected media. The projection design inclined by different people and finally became a wretched aspect in the event. At this time, nobody wills ready to accept the error, which may happen. This crisis will overcome by engaging a professional media projection designer along with his skilled technical media crew in the production practices to create an art of projection with media rather than projection of media.

Using media projection in every theatre performances is not mandatory practice. Depending upon the demands of the play production, the designer may be engage by the production house. In Indian theatre production context, the projection aspect was not at all considered as one of the prime elements of for the production design in preliminary stages of planning. Most often twosomes of weeks before technical walk-through it will gain place in production practices. At this time, there is no proper budget allocation for projection design. In effect, projection in the production dispensed with accessible resources as like an amateur projectionist along with existed projectable media content. The projection designer is different from projectionist especially in theatre production practices.
The projection designer must be a visual communicator, who can able to render the imaginative ideas into a meaningful imagery, which may inform, educate, persuade, entertain and enhance total visual narrative. The designer must have an in-depth knowledge in the aspects of media creation, design construction, deployment of projection tools alongside depiction of inferences in theatre production. The projection designers was one of the create persons like as technical designers of the production. They can be able to intensify, interpret and clarify the performance through aesthetic design solutions.

**Statement of the Problem**

The researcher experienced and observed a ‘gap in the knowledge’ in the Art of media projection practices in Indian theatre play production. It needs an extensive explorative study along with experimentation in this domain of knowledge to fill the gap and to provide a methodology for contemporary Indian multimedia theatre production practices.

**Significance of the study**

This study has a significant contribution to Indian theatre production practices which is not yet been investigated earlier. The findings of this study will evolve a framework for media projection design in Indian theatre context. It may encourages emerging theatrical projection designer for the Indian theatre productions along with a distinct disciplinary knowledge in theatrical projection art.

Theatrical projection designer must know the developments of theatrical projection technology, early experiments on art of projection in theatre productions by pioneers, theories and concepts on projection practices by critics, implications of media projection from the perception of practitioners and spectators. This domain of
knowledge scatters among various disciplines. This study aims to express collectively all these evidences and build a tangible domain in the art of media projection design, which can be help to emerge creative theatrical projection design and designer for twenty-first century Indian theatre. This study intends to excavate and explore the potential of projection element and the significance of media projection design in major contemporary theatrical productions.

Theatrical projection design is a creative process encompasses artistic and technical practices. The technical equipment is utilised for media projection in content creation and implementation of play production. The audience perceived and interpreted the media projection content along with live staged performance. The aesthetical meanings of media projection can be derivate from an in-depth study. This research intends to wrap the media-aesthetics for projection content, creation and deployment.

Therefore, the study along with the proposed objectives is very vital to fill the gap between production and practices with the help of theories and supplement the knowledge to existing domain of knowledge in the field of Indian multimedia theatre.

**Scope of the Study**

The core of the study revolves around the media projection, which unified in theatre performance towards creation of the art objectives of theatre, the dramatic action. Projection art is a form of visual art, it can utilise the electronic and digital media resources for the creation of art, distribution of art and display the work of art.

This study is an attempt to understand and evaluate the projection medium in the context of theatre performance. The techniques applied to the medium to create work of art as a projection, studied from theatre perspective to check its integrity in
Indian theatre production practices. The detailed production process of the media projection design has been discussed in this study.

The scope of the research broadly involves the given below aspects.

1. The development of the Projection ideas and apparatus and major theatrical art forms with projection.
2. Theoretical discourses on the presence of media projections in theatre practices.
3. The process of media projection design practices for theatre play productions.
4. The essential aesthetical aspects in formation of media projection imagery and the vital technical aspects, which complicated the implementation of Media Projection design along with the dynamic controlling factors of media projection design.
5. Experimentation with the digital media projection implements in play productions. The techniques involved in the making of projected scenography.
6. A critical analysis on performances and interpretations on its implications, which were considered as part of study.

Nature of the study

This study belongs to multidisciplinary in nature. The study of projection art belonged to the visual media in visual arts and communication disciplines. The study of theatre production practices belonged to the discipline of drama and theatre arts in performing arts. The contemporary art of projection, which was emerged by the help of the computational technology, recommends that, the study belong to digital art practices. Psychology Wiki stated that,

‘Multi-disciplinarily is a non-integrative mixture of disciplines in that each discipline retains its methodologies and assumptions without change or development from other disciplines within the multidisciplinary relationship’

2 About more details on the aspect of Multi-disciplinarily refer the webpage at, http://psychology.wikia.com/wiki/Multidisciplinarity
Multi-disciplinary studies create a unique programme of study and enable the researcher to acquire multi-discipline knowledge. The knowledge peers of this study belongs to the disciplines of theatre practitioners in theatre arts and visual media artists in visual arts. The researcher claims that, the intended study majorly carried out between the performing arts (Theatre Arts) and visual arts (Visual media and Communication). The projection art can be appropriate to the domain of digital visual art, because the work of art created, transmitted and displayed by using the digital media. Even though it was digital art, the study placed the media projections in the context of live theatre production process. The creative manipulation of art and technology been discussed widely through this study.

![Figure 4: Multi-disciplinary environment of the study](image)

Visual communication involves a complex process of encoding and decoding message through visuals (Jensen 38). This study will discuss the applied media aesthetics in theatre context, because the multi-mediated theatre production generates new aesthetical meanings in the work of art. The existing theories of aesthetics are not adequate to explain the conception of live and mediated visual images in a theatre production.
Limitations of the Study

Art of Projection in performance art\(^3\) has difference than the art of projection in performing arts\(^4\). A Media projection for an installation performance was different from theatrical projection design for live theatre production. Significant projection practices can be found widely in music and dance performances. However, this study focuses merely the live theatre play productions, where the performers and audience shared a common physical space in real time along with the presence of projected media.

The researcher has a lacuna in the performance practices of music and dance, so this study focussed to theatre productions only. The multimedia theatre productions have a border spectrum of digital performance genres. It wraps virtual theatre performances, telematic performances, robotic theatre performances, and cyber theatre performances. Each performance genre has its unique designs and production practices, the projection media is also one of the integrated media element in these genres. However, this study did not include these genres for study because of the limitations of resources and time.

Media projection element was one of the building block for multimedia theatre performances, but not the entire. This study moulded around the art of theatrical projection for play productions, where the live presence of performers and real-time spectators in real space and time.

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\(^3\) Performance art is a performance presented to an audience, traditionally interdisciplinary. It may be either scripted or unscripted, random or carefully orchestrated, spontaneous or otherwise carefully planned with or without audience participation. The performance can be live or via media; the performer can be present or absent.

\(^4\) Performing arts are art forms in which artists use their body or voice to convey artistic expression. It includes dance, music, opera, theatre, magic, Spoken word, circus arts and musical theatre.
Gaining access to the media projection resources exclusively for research in Indian theatre context is very difficult and expensive too. The research pursued it with the backing of reasonable and accessible resources. The study comprehends the findings and results from limited live experimentations and extensive simulated lab tests by the researcher. Apart from the lab experimentations, the researcher imbedded and practiced the media projection designs for national and international theatre productions as part of study. These practices are enriched the understandings of the researcher's evaluation competences in order to find the significance application of media projections for Indian theatre play productions.

The implications of the study has been derived on the advancement of experimentations with media projection implements along with the theoretical concepts and design techniques. This study established a framework in theatrical media projection design for Indian Multimedia theatre practitioners.

**Rationale of the Study**

This study aims to construct a framework for theatrical projection design for Indian theatre practice. This study indents to explore and experiment with projection practices rather than inoculate the media projection element in the Indian theatre practices. This study certainly helps in order to enhance the regarding aspects of artistic values in media projection design for significant integration.

This study will support to emerge theatrical projection designers among the existing theatre practitioners of India. It may help to empower their practices in art of projection for prevailing practitioners, designers, theatre directors and academic scholars. It might help to theatre pedagogy to educate theatre professionals in both theoretical and practical intensities. Apart from these, this study will help to ascertain the potential of projection media in theatre performance for all theatregoers. It may
pave a pathway towards professional theatrical projection design practices for Indian theatre, and recognize the ability of media projection designer, along with the potential of projection media.

**Primary Research Questions**

This study have an initiation from the broad subject area of multimedia theatre productions. Integrating visual media projections were one of the contemporary feature in play production practices. The researcher chosen the study of media projection practices in Indian theatre production context with a desire for knowledge.

The raised primary questions are the basis to ignite the study towards the fulfilment of research objectives. In search of known to unknown, the researcher framed the objectives and trekked towards the research aim. The solutions, which has drawn by the researcher, will certainly help to evaluate the projection phenomenon in theatre context. This study conducted by using qualitative research methods, which can allows the study with a tentative hypothesis.

1. Explain the art of media projection.
2. Identify the relationship between theatre and art of projection.
3. Discover the earlier pioneer's practices with projection element.
4. Recognize the technology influence on projection art.
5. Prioritize the role of media projections in Indian theatre productions.

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5 Hypothesis is a specific statement of prediction. It will describe the expectations of the researcher through the intended study. The inductive research studies like exploratory research may not have formal hypothesis for study. The inductive reasoning based on observations rather than based on theory. For more information regarding Deduction and Induction reasoning methods visit the webpage at, [http://www.socialresearchmethods.net/kb/dedind.php](http://www.socialresearchmethods.net/kb/dedind.php)
Research Design

Research is a scientific and systematic search for pertinent information on a specific topic. According to Redman and Mory research is a “systemized effort to gain new knowledge.”⁶ The study steered frequently with the inductive reasoning⁷ logical process. The inductive reasoning approach in a research moves forward from specific observations to broader generalisations. It can call as ‘bottom up’ approach. The critical thinking and observations are primly used for inductive arguments.

According to C.R.Kothari, “the purpose of the research is to discover answers to questions through the application of scientific procedure. The main aim of research is to find out the truth, which is hidden and which has not been discovered as yet.”⁸ The researcher employed the given below multi-disciplinary research study methods to achieve the research objectives in a significant manner. The researcher followed qualitative methodologies, which do not involve measurement and statistics. This study has research questions based on those responses of the research objectives are that developed.

1. Exploratory research:

According to C.R. Kothari, exploratory research studies majorly emphasised on discovery of ideas and insights in order to gain familiarity with a phenomenon.⁹ The exploratory design is appropriate for this study because, the researcher would like to discover the art of projection ideas and insights of it. Therefore, the researcher employed the exploratory research design methods the survey of concerning literature,

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⁷ Inductive reasoning is reasoning in which the premises seek to supply strong evidence for (not absolute proof of) the truth of the conclusion.(https://en.wikipedia.org/wiki/Inductive_reasoning)
⁹ Ibid., p.36
the experience survey and the analysis of ‘insight-stimulating’ examples in this research.

The literature survey regarding the projection phenomenon enhanced the researcher vision on the projection element. The researcher compiled the findings as a chapter and framed the solutions as major research questions. Experience survey method means the survey of people who have had practical experience with the problem studied. As per objective of this method, the researcher obtained insights on the relationships between the projection element and Indian play production practices. For this survey, the researcher carefully selected a few respondents, who are competent and contribute new ideas to represent different types of experiences. The selected respondents are involved a couple of unstructured interviews with the researcher. The researcher examined selected instances of the phenomenon, which are interested in order to evoke significant insights.

The researcher carried exploratory research for systematic investigation of relationship among projection practices and theatre productions. Consequently, it describes the phenomenon of projection media. Therefore, the researcher gain acquaintance with the art of media projection and discovery answers for primary research questions. According to the approach, the researcher mainly rely on secondary resources related to projection aspect, graphed the different pioneered experiences and examined selected cases.

2. Applied research:

Applied research aims at finding a solution for some pressing practical problem facing a society. Applied research methodology used to solve a specific problem of

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an individual or group. The researcher sense a practical problem with projection element. Majority of the Indian theatre practitioners facing adverse effects with projection aspect because of the instructed practices in projection design. In order to solve the practical problem, researcher developed a projection design structure for Indian theatre practitioners.

Western theatre productions are successfully integrating the projection element significantly in their productions. The media and technology used in those productions may not aid the Indian practitioners effectively. The experimentation with this technology and techniques may demand appropriate knowledge and resources. In Indian context always, it may not possible to test for each production. The researcher experimented with contemporary technology in simulated lab environments, framed a design, and successfully integrated in Indian theatre productions.

3. Participatory Action Research:

This is a recognised form of experimental research. The researcher employed this research approach to improve the excellence of media projection practices in production process. It focuses on the effects of the researcher’s direct actions of practice in the area of media projection design. As part of that, the researcher conducted a series of experiments with the media projection implements in a simulated workspace. The researcher applied Action research model in the theatre production practices, to examining media projection design. Action research creates new knowledge based on enquires conducted within specific and often practical contexts. According to Peter Reason, Action research is about working towards practical outcomes, and about creating new forms of understanding, since action without understanding is blind, just

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as theory without action is meaningless. Action research works with rather than on or for the researched\textsuperscript{12}.

**4. Practice-led research:**

Practice as research is a form of academic research, which incorporates an element of practice in the methodology or research output. The research, which incorporates practice as central element can divided into two types – Practice-based research and practice-led research. According to Creativity & Cognition studios, University of technology Sydney, if a creative artefact is the basis of the contribution to knowledge, the research is ‘Practice-based research’. If the research leads primarily to new understandings about practice, the research if ‘Practice-led research’.

The researcher carried this research as Practice-led research. This study concerned with the nature of projection practices, leads to new knowledge in theatre productions, and has an operational significance for Indian theatre. The focus of the practice-research is to advance knowledge about practice, or to advance knowledge within practice. The researcher as a practitioner intends to advance knowledge about projection element and to advance knowledge within art of projection in theatre productions. In a doctoral thesis, the results of practice-led research may be fully described in text form without inclusion of a creative outcome. The researcher as a design practitioner kept emphasis on achieving new knowledge about the creative practice and how to improve it, rather than creating artefacts.

This thesis documentation has a rectilinear navigation style means that all the arrangement of the topics in chapters will follow the subsequent topics of chapters. Each topic demands earlier topic info as prerequisite to recognise the current and next topic. Because of this reason, some topics discussed little later than its appropriate

\textsuperscript{12} Ibid., p.27.
setting. This research report contains a schematic navigation diagrams for each chapter. It will help to hyperlink selective topic or identifies the status of where we are.

**Objectives of the Research Study**

The objectives of the study formulated based on the enquiry conducted through the preliminary research questions.

1. Explore the development of media projection technologies as an art form with historical perspective and distinguish the ideas, concepts and theories encircled in the art of media projection.

2. Understand the aesthetical and technical aspects involved in the practices of theatrical projection design to structure the media projection practices in Indian theatre productions.

3. Experiment with the emerging digital projection technologies in order to discover their optimum potential levels for play productions and construct appropriate solutions for the difficulties.

4. Discover the implications of media projections in the performance as a designer and determine the application of projection aspect in Indian theatre productions.

5. Develop a significant projection design for Indian theatre productions and identify the role of design in multimedia theatre.

6. Judge the role of projection designer in theatre production practices of India.

**Tentative Hypothetical Statement**

The researcher assumed that, ‘the unstructured media projection practices heavily influencing the of Indian theatre productions, with an appropriate design the practitioners can overcome the consequences casted by projection element and significantly used it to enhance the overall visual experience of the narrative.’
Methods of Data Collection

This study collected the data from variety of literary, verbal and visual resources and considered carefully before use in the study. The study depended on numerous factual data from various sources, which includes predominantly literary sources. The development of projection apparatus and ideas identified from various journal articles, lectures, and seminar papers, online libraries and web resources along with published information in electronic and printed form. The images and videos are used in the study was obtained from public and private collections from online resources. Apart from this, the research uses the scholarly research material with their permission and assistance. The questioners and surveys in projection design are accommodated the needs of researcher’s interpretations.

The data gathered from verbal modes communication in the form of interviews conducted as semi-structured and unstructured way immensely helped the researcher to sprout the ideas in design. The telephonic conversation and voice records are provide valuable information to analyse the complexities in design implementation. The visual data was collected by attending the theatre festivals and events as active/silent observer. The possible places the researcher collected the data through photography and videography tools. The visual data provided by the various practitioners also partially considered for study. The live observation rather than recorded viewing experience can influence heavily in the process of information formulation. The practice-led research approach in production making moderately faced the challenges posed by the projection media through significant designs. In this connection, the generated data used to justify the role of projection design and designer.
Thesis Structure

The thesis organised in a linear navigation pattern. Gradually by fulfilling, the objectives of the study and strained conclusions are place at the end of the report along with the findings. The research work reported in a descriptive form along with analytical discussions based on perceptions emerge from the study progression.

Literature Survey

The researcher conducted literature survey to enhance understandings on the issues related with the art of projection. The literature survey was carryout for this study in two stages. In the first stage, the broad spectrum of study for the most part depended on secondary data resources. Journal articles, archive data, published books and unpublished manuscripts, electronic books, digital thesis, online web content, audio and video materials of the production supported the researcher to gather evidence regarding the projection phenomenon in a theatre context along with the theoretical and ideological aspects of it.

In the second stage, the applicable literature sorted for review and organised as three distinct groups. The media projection design constructed primarily based on projection media tools, early experiments of pioneers in theatre and the essential aesthetical concepts along with the discourses around the world. Therefore, the first group comprises the evolution and significance of projection apparatus. The second group comprises theatrical significance of the projection apparatus by the pioneers. The third group includes the ideological and theoretical concepts associated with projection component in live theatre performance.

The participated production designs, interviews of the designers, workshop on media projection tools, simulated lab experiments are primary data sources. The review of secondary data resources is enhanced the practical knowledge in projection design
for production. The review of literature written as an individual chapter and comments
the significant information in an elegant way. The review of the literature create a basis
for further discussions of the each chapter topics to avoid stimulated misperceptions in
subsequent chapters. The review of literature regarding the phenomenon of the
projected media, attempted to bring out a coherence knowledge about media projections
and evidenced that, there is no extensive study happed to fill the ‘gap of knowledge’ in
‘Media Projection Design’ for Indian theatre production design practices.

Chapters Outline

The entire study compiled into four chapters excluding introduction, findings
and conclusion. Each chapter has unique significance with specific objectives of the
research accompanied with appropriate methodologies. Each chapter looks as
independent entity; actually, it is a part of whole.

Introduction

The introduction chapter addressed in detail about the background of the study,
statement of the problem, significance of the study, scope of the study, nature of the
study, limitations of the study, rationale of the study and tentative hypothetical
statement. The primary research questions were follows the research design and
methods of data collection. The literature survey, structure of thesis, which includes
outline of the chapters were described.

Based on the observations in contemporary media projection practices the
research questions framed instead of a hypothesis. While finding the answers to the
research questions through exploratory methods, based on the results the tentative
hypothetical statement has been framed for this study. The objectives of the study is the
pointers to construct the theatrical projection design framework. Fulfilling the
objectives needs enhance the researcher understandings on this domain and drive him
towards simulating experimentation for validating the facts. Based on these results the researcher constructed a theatrical projection design for the play production and the implications are disused. It helps the study to shape a projection design in Indian theatre practices.

Significance and purpose of the study elaborated in the manner how the proposed study is important to Indian theatre practices. Scope and limitation of the study explained the boundaries of the research, and what it will shelters in the study in a detailed manner. Rationale of the study discussed the goal of the research study and it has contribute to the theatre domain especially in the Indian context.

The thesis structure provides an outline of how the research report fabricated and what are the research approaches has been employed in the research. It includes the chapters outline along with an elaborate description of embedded content. Each chapter in this report has a summary of the chapter in a form of assumptions, which includes summing up the major points were discussed.

**Chapter One – Review on Projection Ideas and Apparatus**

This chapter organised in to three main distinct categories, as Technical Review, Theatrical Review and Theoretical review. The Projection ideas and the development of projection apparatus in four phases were discussed under the technical review segment. The theatrical review has an elaborative description regarding the projection art forms and seminal works of theatre pioneers in theatrical projection. In the theoretical review segment of this chapter discussed the concepts and theories encircled by media projection phenomenon in theatre context.

The significant literature arranged based on the objectives of the study as subject wise. In this chapter, review of literature written as a discursive prose. The subject
related literary materials grouped and the findings are synthesised. In conclusion, the researcher emphasis the points related to his arguments.

The development of projection phenomena in theatre scenario explored intensively. It begins with the early experiments of photography devices like camera obscure, early projection devices like magic lantern and it is the theatrical uses in performances are described in chronological order. The incorporation of film media in theatrical practise are identified. How the technical limitations of the devices will condense, the theatrical design is traced. From slide-projectors to contemporary digital-projectors figured in a chronological order with their artistic and technical potential in theatre performance. The artistic contribution of earlier pioneers in theatrical projection design is elaborately discussed with their perceptions and philosophies in a chronological order along with illustrations.

Chapter Two – The process of media projection design

It was the core chapter in the research report. The philosophy of the researcher and his understandings concerning theatre arts, media in theatre and the artistic process in theatre are stated in beginning of the chapter. The overall projection design constructed with three major blocks – content creation, visual media installation and content execution. The content creation block consists, the analysis of play script, objectives of projection design, functions of projection design, controllable aspects in projection design and impact factors of projection design.

The visual projection imageries aesthetical and technical aspects for content creation discussed in detail. Visual media deployment or mounting block dealt with the technical aspects of projection media, which were vital in the execution of projection imagery. The importance of the technical inventory, cabling diagrams, mounting charts and cue schedules are prepared. The execution block had the details
of data circuits, media servers and controlling consoles. Design ratifying segment describes the essentials for the show means, cueing the show, technical rehearsals, device schedule, source schedule, cue lists and safety measures.

This Chapter revealed the construction of theatrical projection design for Indian theatre practices. All the technical and aesthetical possibilities were explained in a descriptive manner with suitable examples. This chapter proposes a model to acquire significant projections in live performance. It covers the basics of theatrical projection design, content creation, distribution and delivery modes keep in the context of Indian theatre practices. Technical projection design will explain the project equipment, connectivity and fault management. The aesthetical projection design will explain the procedures for content creation, content manipulation and deployment in space as aesthetically. This chapter produced a critical analysis model with parameters for projection based theatre performances in India.

Chapter Three – The Projection praxis in play productions

It described about Media Projection implements and techniques for projection scenography. The contemporary media projection implements and techniques traced from pioneered productions. The specific software and hardware implements for media projections were explored in simulated environment. The projected imagery on the stage in play performance depicts the design objectives and needs of production. Apart from these, how to influence the audience perception through the techniques of the projection scenography addressed here in designer perspective.

This chapter illustrates the media projection implements and techniques available for execution of media projection design in India. The software implements tested in simulated lab environment and recommended some techniques with specific suggestions for implementation. The various media projection techniques practiced
with the specific media projection implements and suggested the necessary recommendation for implementation. The visual media production tools and the symbiotic aesthetics of the media projection were discussed.

**Chapter Four – Analysis of projection design**

It elucidate the define role of media projection design in the multimedia productions, where the researcher applied the design and practiced it. The significance of projection design in performances discussed in terms of the fulfilment of design objectives, functions and techniques in performances, where designer witnessed the performance as a passive observer.


This chapter explains the potential of theatrical projection based on the selective samples. How the contemporary digital technology facilitates the 21st century theatrical projection design traced through the study of accessible production practices. The implications of the projection along with the contemporary theories and concepts are identified. Potential of projection devices with early devices compared through the significance of projection techniques.

The Indian theatre projection practices are critically examined. The researcher theatrical projection designs also critically examined in order to identify the significance. The researcher experimented to validate the possibilities of the projection techniques in Indian context with accessible resources. Later, the findings summed for constructing a refined framework in theatrical projection design.
**Findings and conclusion**

This is the last chapter of the research report, it constitute three major blocks. The findings, scope of further research, followed by a conclusion of research report. The findings tagged under respected objectives of the study. The scope of further research and overcome difficulties in the study discussed. This chapter consists the findings, further research questions along with a conclusion. After the critical examine the theories and concepts the validate findings figured in this chapter. The simulated experimentation findings are plotted. The proposed framework for theatrical projection design with merits and demerits are explained. The emerged research questions during the current study, the future research questions along with the possibilities were mentioned. The conclusion was constructed by summing up of the study outcomes in a significant way.

The research report supplemented with the appendixes, which contain more supplement details connected to study, which are not appropriate to accommodate in the chapters. Appendixes function as a visual guide to understand the researcher practices with media projections.