PORTFOLIO · SELECTED WORK 2009–2026

Robert Duffley

Graphic design and editorial direction for arts and cultural organizations

Posters, magazines, toolkits, web features, annual reports, logos, and event collateral for theaters, venues, and universities. Alongside hands-on design, I work in editorial direction and AI evaluation—turning visual judgment into clear, actionable language.

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Concert Posters

LIVE! at The Colonial · The Colonial Theatre · Bethlehem, NH · 2025

ROLE

Designer

SCOPE OF WORK

Master poster template, 11-show concert & comedy poster series (11×17 and 8.5×11), matching program ads

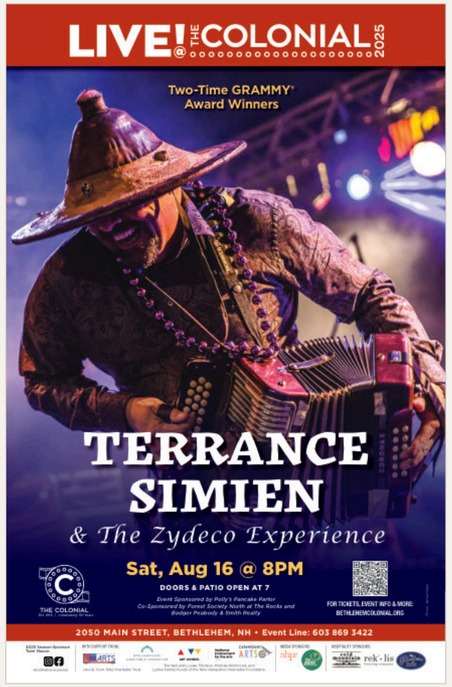
DESIGN NOTE

A strict template—fixed red masthead, date bar, and sponsor strip—enforces brand consistency on crowded community boards. Inside those constraints, photography leads and display typography adapts to each artist's genre.











Theater Posters

A.R.T./MXAT Institute at Harvard · Georgetown University · 2011–2014

ROLE

Designer

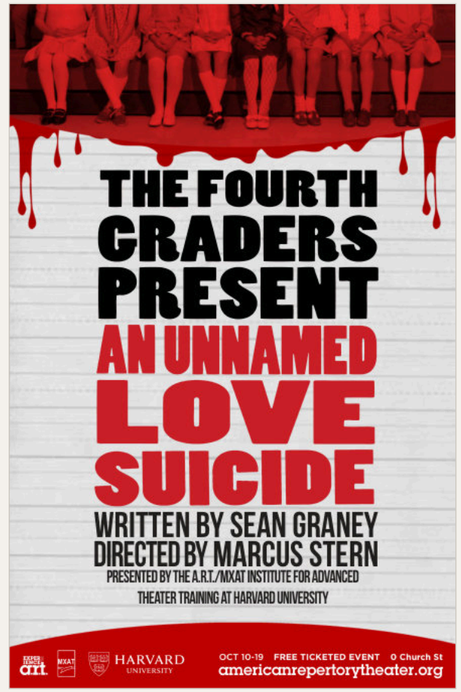
SCOPE OF WORK

Print posters (11×17) for graduate conservatory and university productions

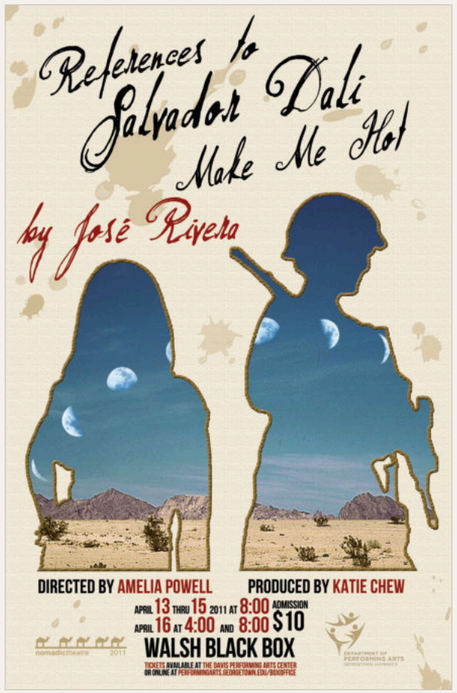
DESIGN NOTE

Four productions, four distinct visual languages: a sailboat collaged from dollar bills for a class-satire comedy (*Elemeno Pea*), a stark type stack for a dark comedy (*The Fourth Graders*), cinematic photography for a Russian-American dance-theater piece (*Final Cut*), and desert landscapes masked into silhouettes (*References to Salvador Dalí Make Me Hot*).









Short-Form Digital Publications

LubDub Theatre Co. · American Repertory Theater · web

ROLE

Page design and editorial content, within each site's CMS template

SCOPE OF WORK

Web interviews, essays, and curated reading lists

DESIGN NOTE

Short-form features paced for scrolling: a strong lead image, tight paragraphs, and embedded artwork or numbered lists that break up dense text without fighting the underlying site template.

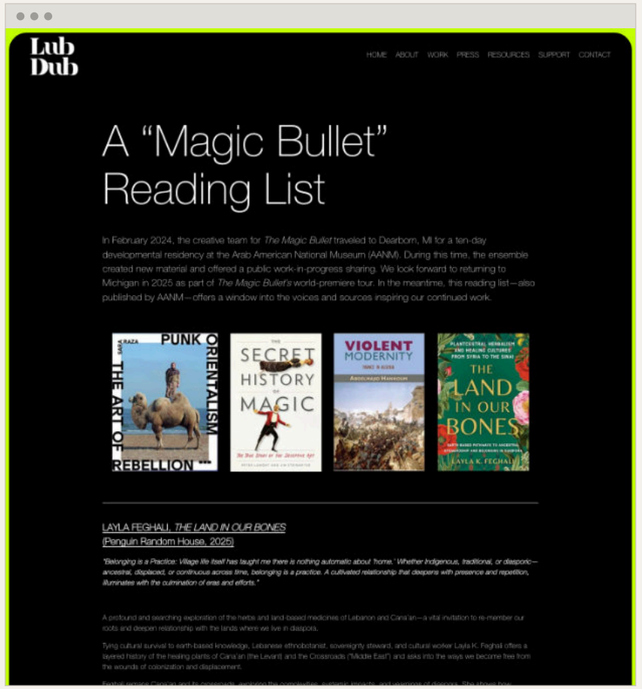
ON THE WEB

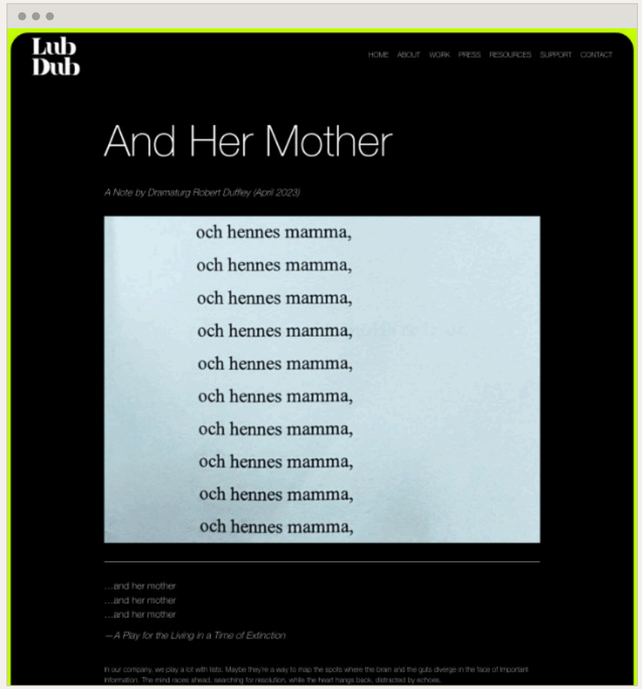
"Magic Bullet" Reading List ↗

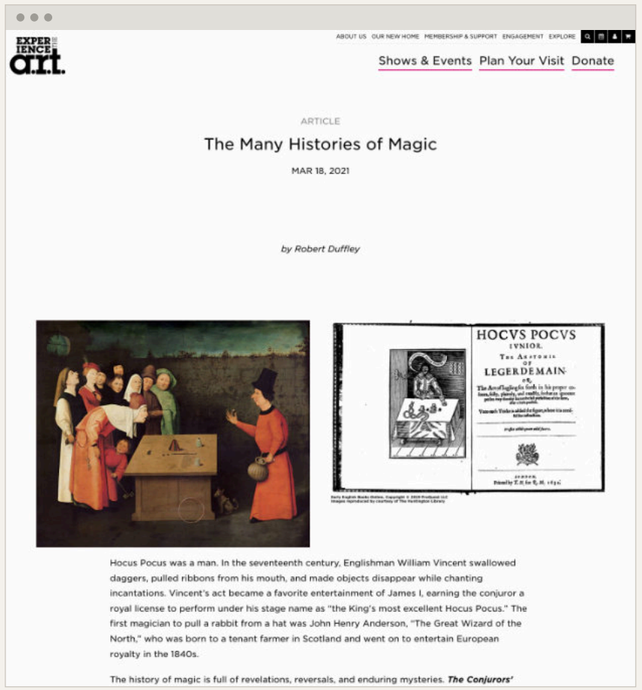
And Her Mother ↗

The Many Histories of Magic ↗

Lady Bunny Has a Bee in Her Bonnet ↗









Long-Form Digital Publications

LubDub Theatre Co. · American Repertory Theater · web

ROLE

Page design and editorial content, within each site's CMS template

SCOPE OF WORK

Multi-section web guides

DESIGN NOTE

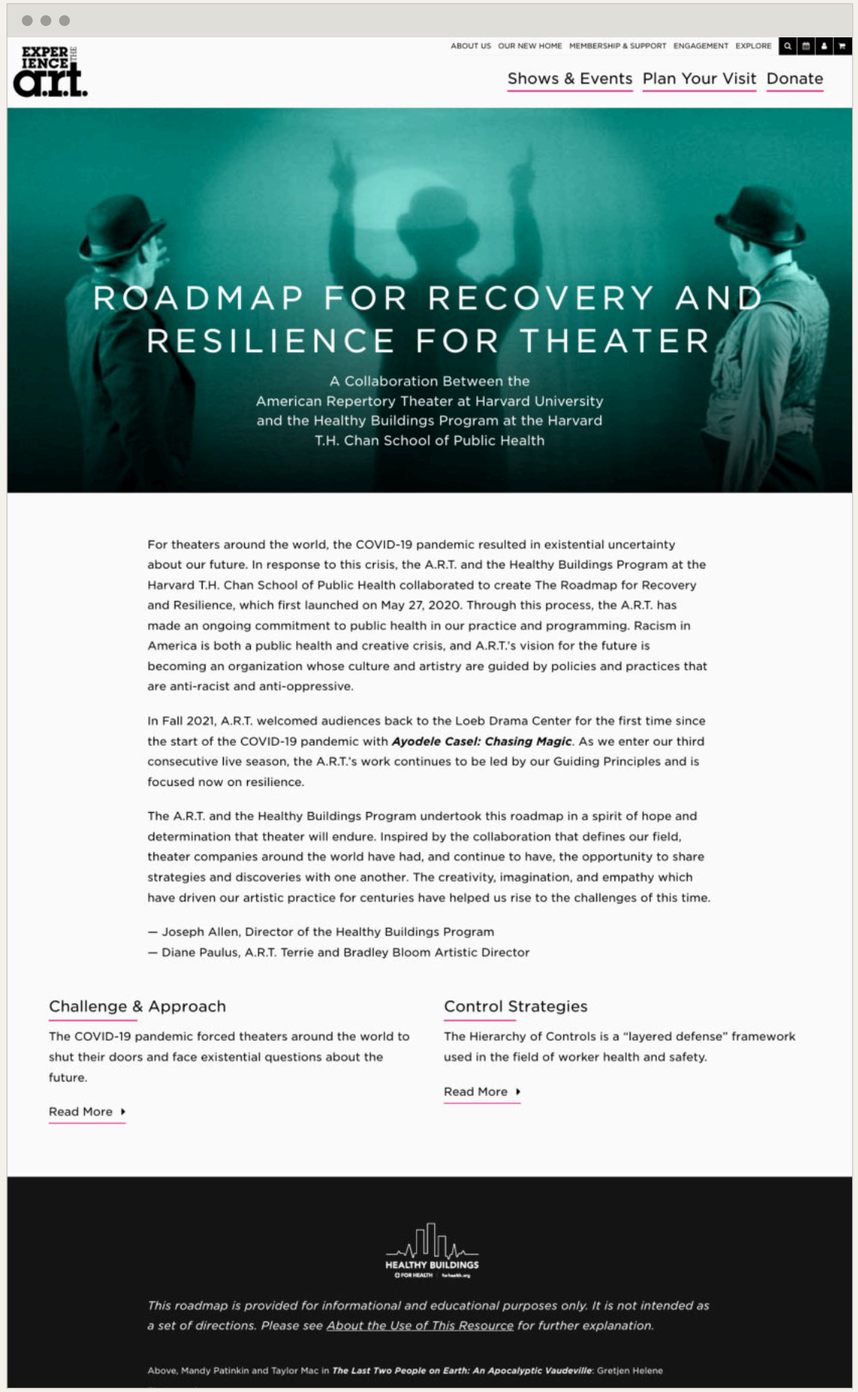
The same job as a print toolkit, translated for the screen: structuring dense institutional resources—including A.R.T.'s COVID-19 *Roadmap* with the Harvard T.H. Chan School of Public Health—into scannable sections with clear hierarchy, imagery, and calls to action.

ON THE WEB

The LubDub Devising Guide ↗

Roadmap for Recovery & Resilience for Theater ↗





Production Toolkits

American Repertory Theater at Harvard · 2015–2023 · print

ROLE

Designer & editor

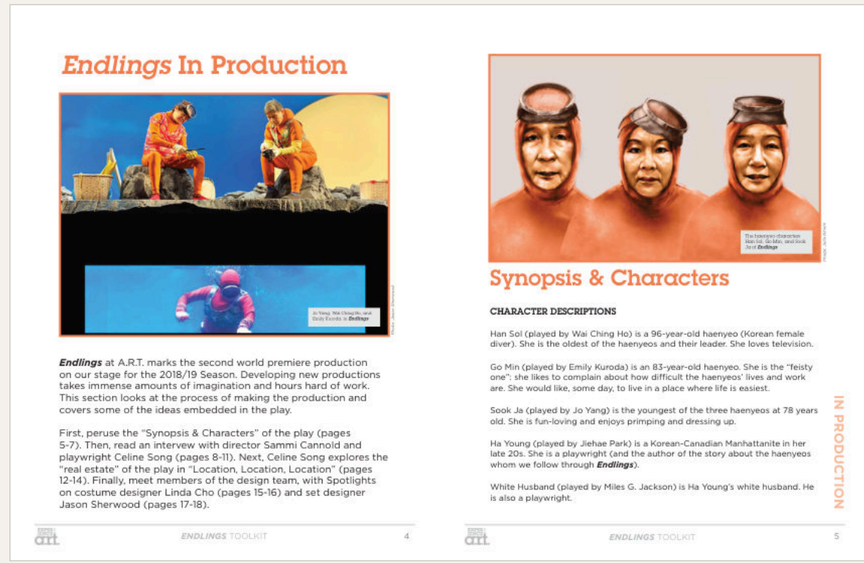
SCOPE OF WORK

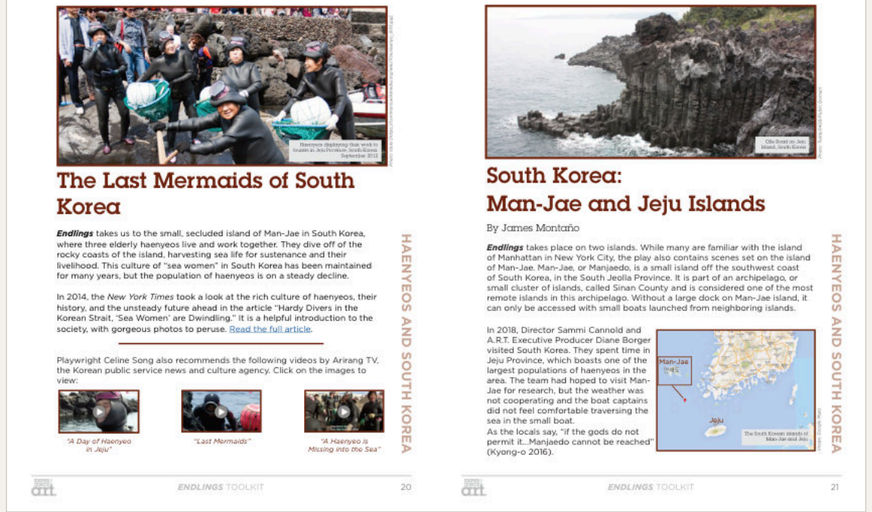
Educator guides (32–47 pages, 8.5×11 print & PDF): selected productions (2015–2023)

DESIGN NOTE

A modular editorial system reused across seasons: shared grid, color-coded navigation, discussion callouts, and lesson plans re-skinned with each production's palette, type pairings, and archival imagery.









Collaboration Toolkit

We Hear You—A Climate Archive, for Company E · Washington, DC · 2024

ROLE

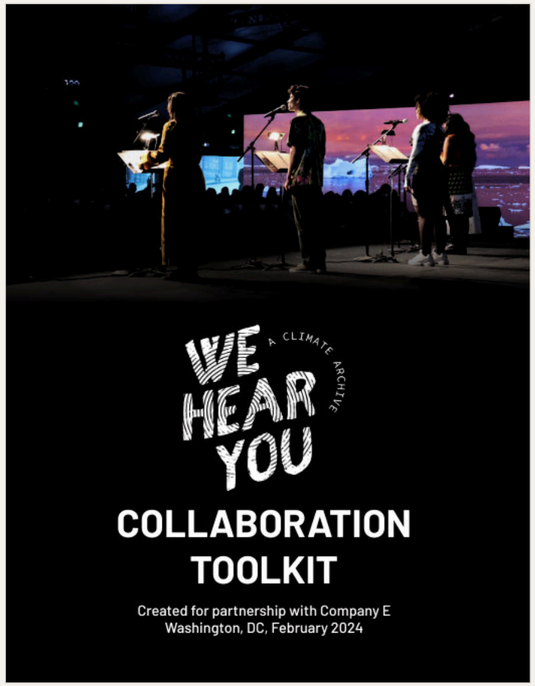
Designer & co-editor

SCOPE OF WORK

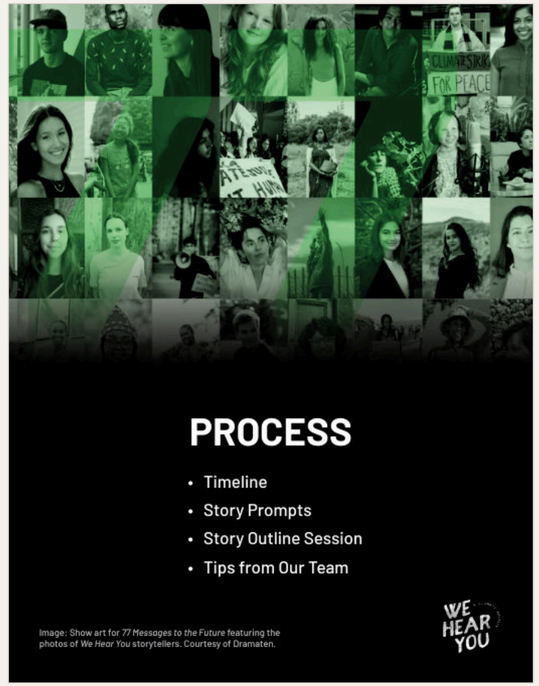
46-page partner handbook (8.5×11 print & PDF)

DESIGN NOTE

A practical field guide for partner companies adapting *We Hear You—A Climate Archive*. Full-bleed photographic dividers anchor each section (Welcome, Process, Example Stories), keeping a long instructional document easy to navigate in print or on screen.









PROCESS

STORY SESSION OUTLINE

This is the format we used for our Zoom sessions with storytellers. For our two-hour sessions, we planned on hearing around 10 stories per session.

You're welcome to adapt this format to suit your needs. **For a smaller chunk of time, we would recommend working with the "Hour One" format below, planning for at least 10 minutes of welcome/ensemble-building and 10 minutes of reflection, with as much time as you have available for 3-minute stories in the remainder of the session.** (See the "Resources" section of this toolkit for recommendations specific to this collaboration)

In any format, we feel it's important to include an offering from the conveners/facilitators at the beginning (so that everyone in the room shares something), and to take ample time for breaks and reflection.

Image: ***We Hear You*** call for storytellers graphic. Zero One Group.

We Hear You—A Climate Archive | Collaboration Toolkit | February 2024 **Page 15**

WELCOME

WORKING WITH PUBLISHED STORIES

*In addition to commissioning new stories from your community, a collaboration agreement with **We Hear You** invites partner organizations to work with published project stories in new ways: this could include selecting tales for a reading series, weaving tales together for a performance, or using narrative elements and selected language to create a dance/movement piece.*

We ask that collaborators follow these guidelines when working with texts published on aclimatearchive.com:

- **Please credit individual storytellers:**
  Storytellers' names, pronouns, location information, and bios are all available on the project website. If you're using a particular storyteller's work, please credit them as you do other artists contributing to your event or performance. If you're able to link directly to the story page of each tale you use, that's fantastic!
- **Please don't substantially alter stories/voices:**
  Collaborators are more than welcome (encouraged!) to find innovative ways to weave existing stories while placing them in relation to new material created for your specific project. **We understand and celebrate that this work will often include excerpting or abridging texts (and, in the case of movement pieces, maybe even using small snippets of language).** On the other hand, we hope to avoid substantial alterations to storytellers' voices or perspectives: if you feel a need to add major events to a story, or to emphasize personal details different than those of the original author (religion, gender identity, religious affiliation, national or ethnic identity, etc), it might be better to think about creating an original story that includes those desired events or perspectives. When in doubt, please always feel free to be in touch with the ***We Hear You*** creative team, and we'll find the best path forward together.
- **Please keep us posted about your work:**
  As possible, please keep us in the loop on any event details, photography/video, performer credits, and a list of materials used. We strive to keep our global storytellers informed when their text is "popping up" in a new location, and we would be thrilled to keep our project website/social media up-to-date with the latest work.

We Hear You—A Climate Archive | Collaboration Toolkit | February 2024 **Page 7**

EXAMPLE STORIES

BEA'S STORY *(she/her)*
Manila, Philippines / Tropical and Subtropical Moist Broadleaf Forests

PEOPLE FROM THE RIVER

View online here

My country, the Philippines, is made up of thousands of islands, but it was a river that bonded us together.

The Pasig River splits the metropolis in half and connects the sea to the lake within. And from her grew three kingdoms—one of which is Manila—and many other communities whose existence spans 500 to 1,000 years. The people here are called "people from the river," or *taga-ilog* (which eventually became Tagalog). And it's to these people that I owe my heritage, for I am a Tagalog as well. Even now, Tagalog is a predominant language in our archipelago. That means that this heritage has lived for at least 1,000 years, despite our country being a country "officially" for just 100 years. So there's like—*whoah*. There's a huge retention of our history in our language, in our identities.

And the Pasig River is a place of tranquility, of myths, of beauty. Right now, she is, of course, in the middle of a metropolis, so she's full of concrete, full of shanty towns and buildings. But before, she used to hold sandy banks with mangroves and forests, with animals like deer, water buffalo called carabao, horses, birds, and many kinds of fish that you can eat. Women and children bathed in the river—none of which you can see any more. For example, there are no more carabao on the road. There are no more horses.

But for a long time, people told stories about the water and worshipped in the massive stone formations in the middle of the river. There's one stone that's shaped like a crocodile: it's said that once there was a Chinese traveler on a boat when a live crocodile attacked. And the traveler blurted out a prayer to a Catholic saint—even though he was Chinese—and that turned the crocodile into stone! And that stone can still be seen when the waters dry up or run low. And then there's also another legend that says that a woman lived in a cave by the river, throwing parties and throwing treasures in the river.

According to multiple cultures in this area, protectors of the river come in many forms, but all are women. The water goddess takes different shapes: like a golden crocodile, or a woman wearing blue. (They say that the name Manila is made up of two different words: *moi*, a term for women, and then *nila*, a term for blue. So basically the city is named after a woman in blue, and she is the protector of the city or of the river.) And we also have mermaids in the river. Unlike the usual European stories, in which mermaids are sea-based, our countries have mermaids in the river. So our myths are all based on women protecting our waters.

All of those are tales, but the truth is much more beautiful. Because our people, from thousands and hundreds of years ago, were proud and rich, with their commerce reaching the rest of Asia.

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Season Magazines

The Colonial Theatre · 2025 & 2026

ROLE

Designer & print production

SCOPE OF WORK

40- and 44-page season magazines (8.5×11 print), custom sponsor ad layouts & press preflight

DESIGN NOTE

A flagship season guide redesigned each spring. Every headliner gets a full-bleed, photo-led feature anchored by a consistent type system, allowing the editorial pages to hold a unified voice alongside local advertiser spreads.









Audience Magazine

A.R.T. Guide · American Repertory Theater at Harvard · print magazine

ROLE

Editor & art direction

SCOPE OF WORK

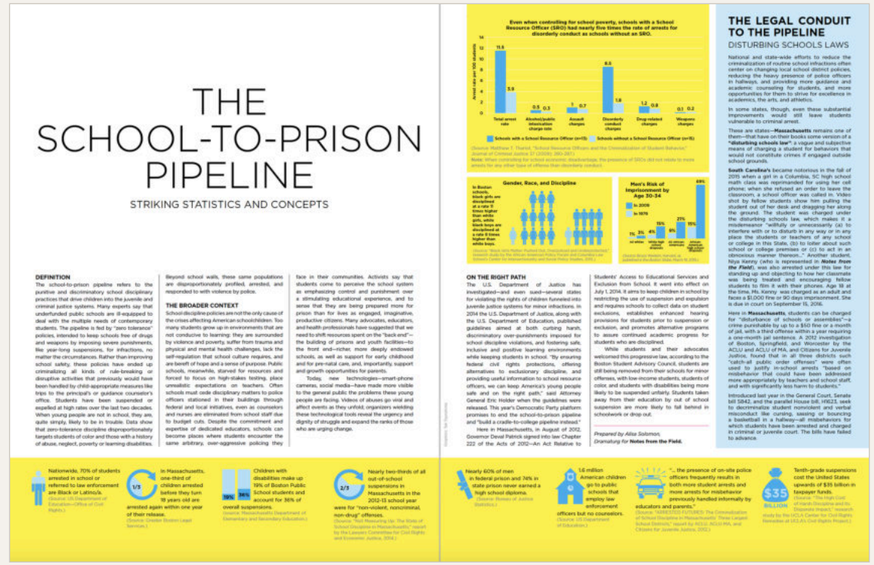
Feature spreads and infographics for A.R.T.'s print audience magazine

DESIGN NOTE

Art direction and editorial quality control: commissioning feature essays, defining visual hierarchy, and reviewing designer layouts for legibility, image selection, timelines, and infographic clarity.











Program Books

American Repertory Theater at Harvard · 2017–2020

ROLE

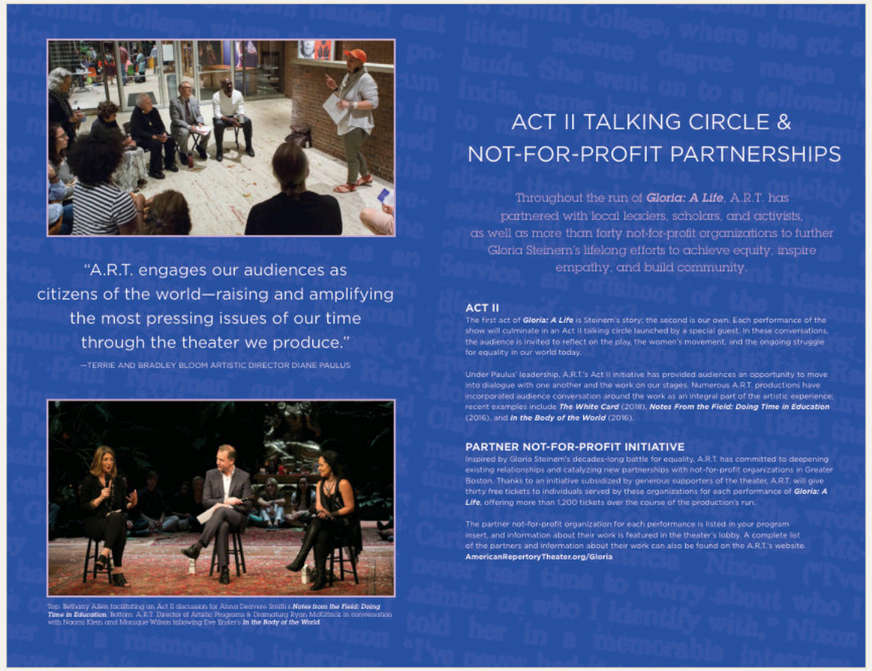
Design / Layout (Interiors)

SCOPE OF WORK

5.5×8.5 print program books: *Trans Scripts, Part I* (2017), *Jagged Little Pill* (2018), *Gloria: A Life* (2019/20)

DESIGN NOTE

One interior architecture carried across multiple seasons, with each production's accent color threaded through headers, dramaturgical notes, glossaries, cast pages, and partner spotlights. Covers adapt existing show key art.









Academic Publications & Events

Center for Contemporary Arab Studies, Georgetown University · Washington, DC · 2009–2013

ROLE

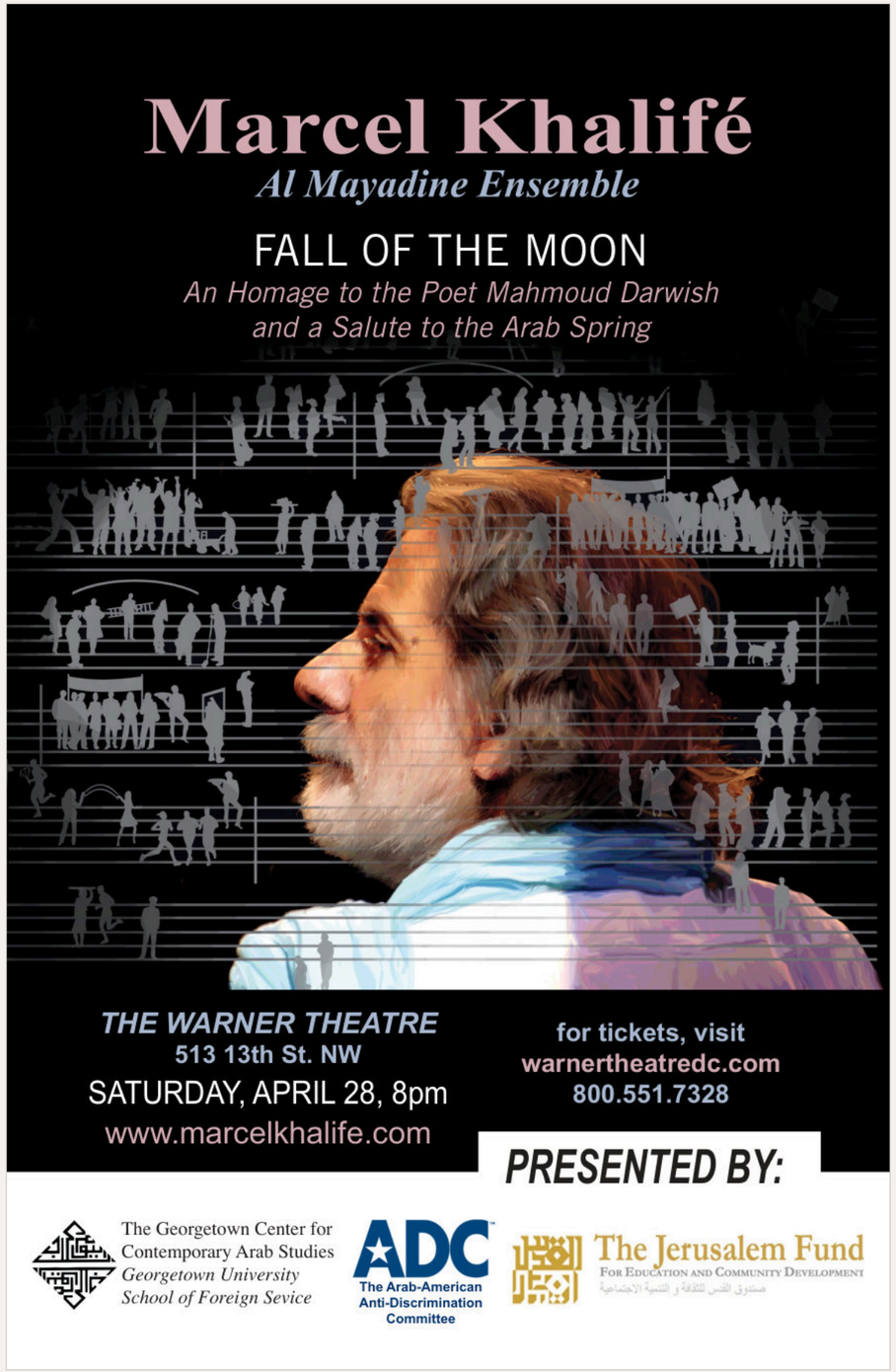
Designer (Publications Assistant)

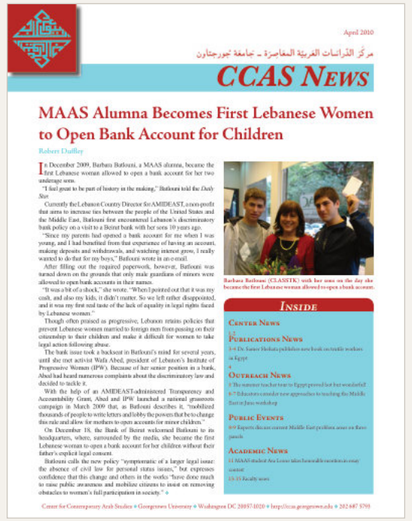
SCOPE OF WORK

Scholarly journal layout & production, seasonal newsletter, event posters & postcards, publications catalog, occasional-paper covers, book ads, and recruitment materials

DESIGN NOTE

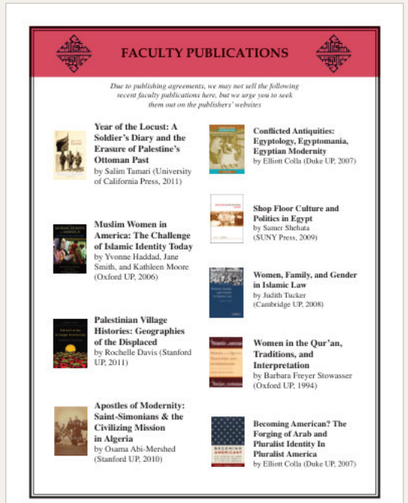
A consistent visual identity for an international research center, spanning academic and public audiences. The *Fall of the Moon* poster for Marcel Khalifé's 2012 Warner Theatre concert layers a portrait over a dissolving musical score. The seasonal newsletter re-skins one editorial template with a new palette each issue, and the publications catalog uses color-banded sections to organize books, occasional papers, and faculty work.











Annual Report & Strategic Plan

The Colonial Theatre · 2024–2026

ROLE

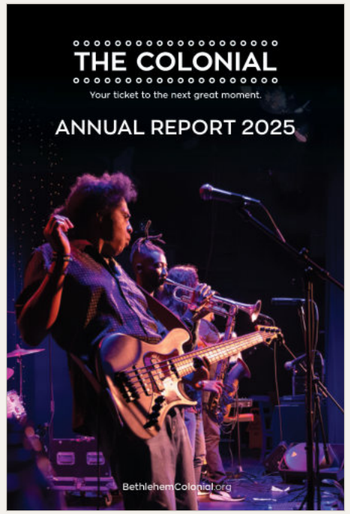
Designer

SCOPE OF WORK

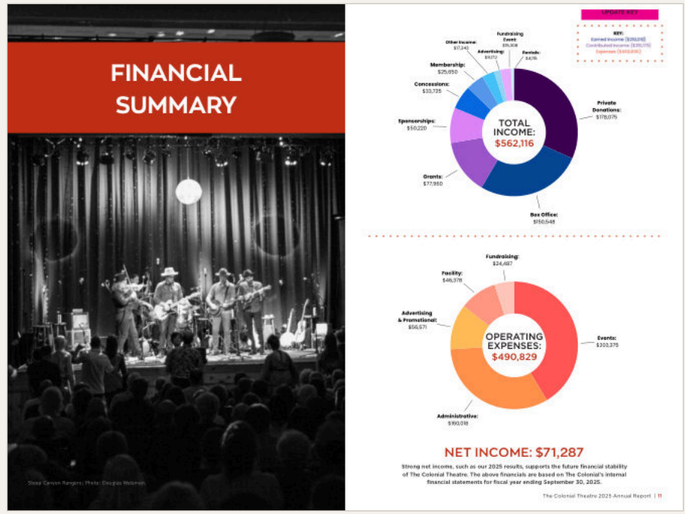
Annual reports (6×9 print, 2024 & 2025); landscape 2025–2027 Strategic Plan (print & web)

DESIGN NOTE

Two institutional publications unified under one visual language. The annual report pairs photo-essay spreads with clean financial charts, while the strategic plan gives each priority its own landscape spread with goals set as bold headlines.











Impact Report

LubDub Theatre Co. · Brooklyn · 2025

ROLE

Designer

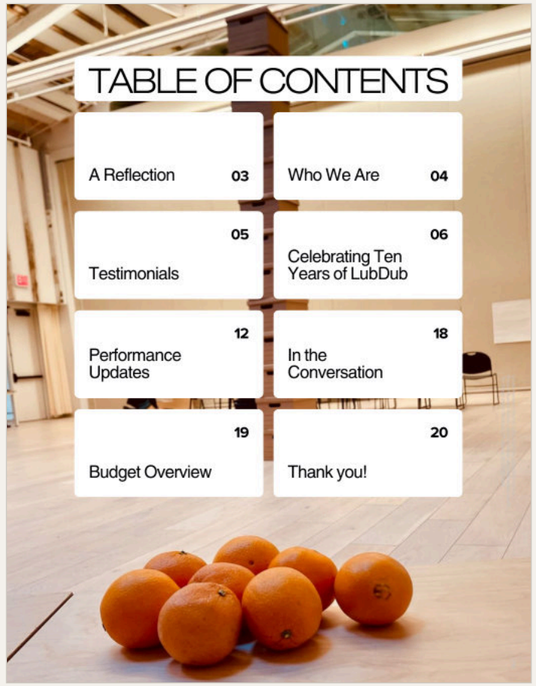
SCOPE OF WORK

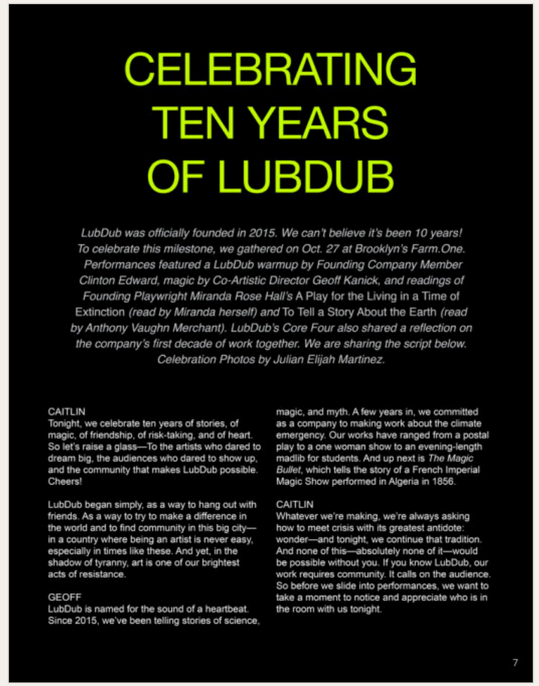
20-page digital and print report, cover retouching & budget graphics

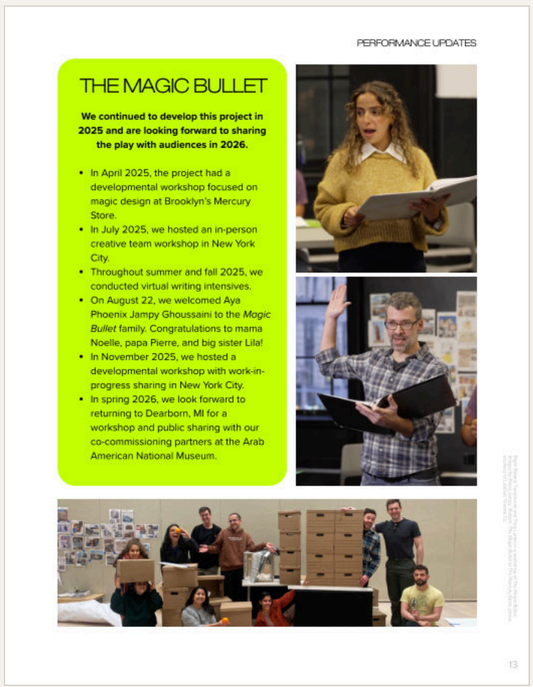
DESIGN NOTE

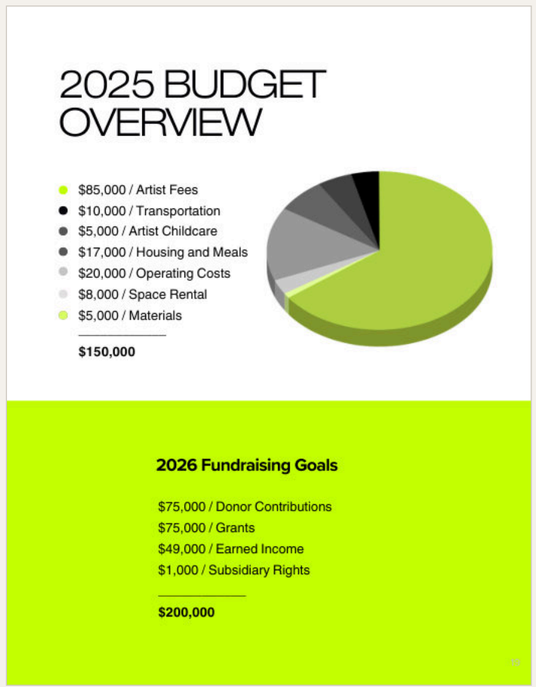
A ten-year milestone report built in the company's acid-green-on-black identity. Modular photo grids, short narrative blocks, and clear budget visuals let funders grasp a decade of work at a glance.

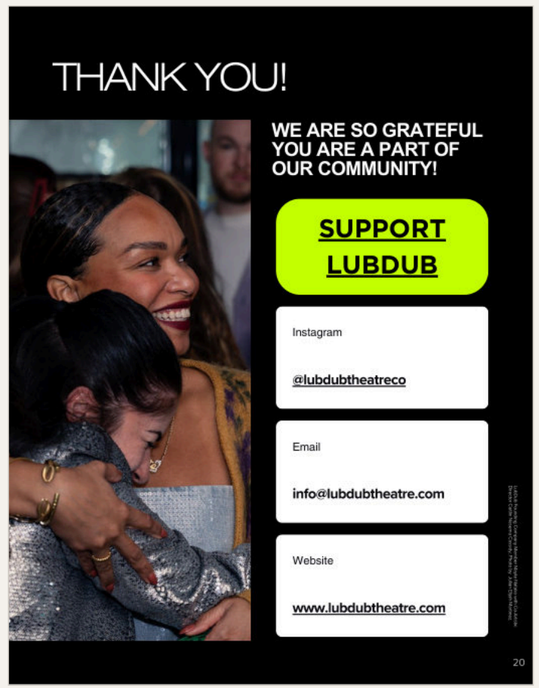












Identity & Merchandise

The Colonial Theatre · 2025–2026

ROLE

Designer

SCOPE OF WORK

110th-anniversary logo suite, Canva Brand Kit, membership signage (24×36), camp apparel & venue collateral

DESIGN NOTE

Two anniversary marks engineered for different constraints: a detailed façade lockup for print and a high-contrast film-strip roundel that holds legibility at small sizes and in single-color production. Standardized into a staff-ready brand kit for signage, print, and merchandise.









Events & Advertising

The Colonial Theatre · 2025–2026

ROLE

Designer

SCOPE OF WORK

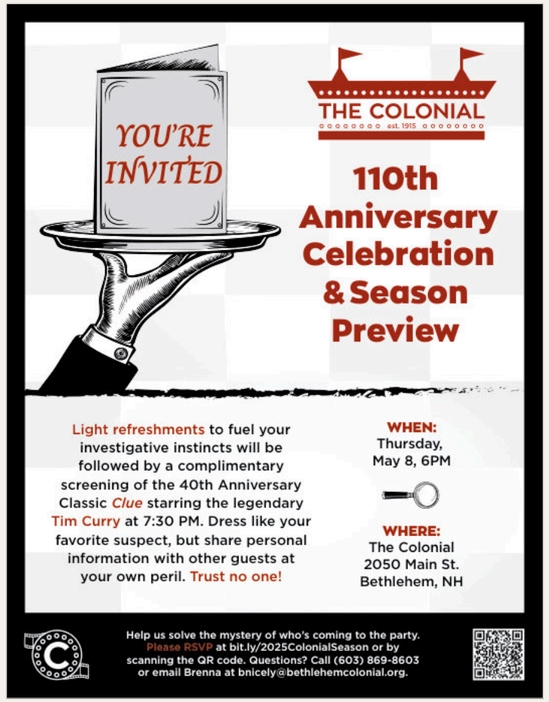
Fundraiser & gala invitations (4.25×5.5), regional playbill & newspaper ads, monthly mail-merge calendars

DESIGN NOTE

Event invitations take their visual cues from each evening's film—Art Deco for a *Sunset Boulevard* gala, a noir mystery motif for a *Clue* screening. Regional print ads rely on a single high-contrast formula that adapts cleanly across playbills and newspapers.













Over fifteen years of design and editorial experience

I've designed and art-directed print and digital systems for the American Repertory Theater at Harvard, The Colonial Theatre, LubDub Theatre Co., and various departments at Georgetown University—working across posters, multi-page publications, data graphics, identity marks, and web guides.

I also work as an editor, dramaturg, and AI evaluation specialist focused on rubric design, RLHF and SFT annotation, and image and video generation review. Having built layouts from concept to press and directed other designers, I evaluate visual outputs against real-world production standards.

SELECTED CLIENTS

The Colonial Theatre
American Repertory Theater at Harvard
LubDub Theatre Co.
Georgetown University
We Hear You—A Climate Archive

DESIGN & SYSTEMS

Visual hierarchy & typography
Posters, campaigns & print ads
Magazines, programs & toolkits
Annual reports & data visuals
Logos, brand kits & templates
Web features & digital guides

CRITIQUE & AI EVALUATION

Design rubrics & visual QA
Image & video generation review
RLHF / SFT annotation
Art direction & editorial feedback

TOOLS

Adobe InDesign
Adobe Illustrator
Adobe Photoshop
Figma
Canva
Google Workspace

CONTACT

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