

Curriculum Vitae  
**Cameron Caley Michalak, M.F.A.**

Scenic Designer, Instructor, Production Manager, and Technical Director  
Cleveland State University, Department of Theatre and Dance (Current)

6640 Cliffside Dr. Vermilion, Ohio 44089

Work Email: c.c.michalak@csuohio.edu

Design Email: cameron@cameroncmdesign.com

Work Phone: 216-687-2112

Cell Phone: 917-232-8704

Design Website: www.cameroncmdesign.com

Blog Website: www.liarliarplantsonfire.com

Band Website: www.thegirlkidsband.com

**EDUCATION:**

**GODDARD COLLEGE (Plainfield, VT Campus)**

**Master of Fine Arts, July 2022**

Interdisciplinary Arts - Performance Creation Concentration: Scenic  
Design, Construction and Painting Focus

**BALDWIN WALLACE COLLEGE (now "UNIVERSITY") Berea, Ohio**

**Bachelor of Arts - Theatre, Cum Laude, May 2005**

Major: Theatre with focus in Scenic Design/Construction and Acting

Minor: Studio Art with focus in Charcoal Drawing and Painting

**EMPLOYMENT:**

**TECHNICAL DIRECTOR\*, INSTRUCTOR and PART-TIME FACULTY**

**Cleveland State University, Department of Theatre and Dance**

50+ Courses taught August 2016 – present

**TECHNICAL DIRECTOR\***

**Technical Director Consultant** Dobama Theatre 2025/2026 Season

**Interim Technical Director** Near West Theatre Spring and Summer 2025

**Borderlight International Theatre + Fringe Festival**

"When Farah Cries" - 2019

**Cleveland Play House (CPH)**

3 full seasons August 2013 – October 2016

Interim Technical Director and Consultant 2023 - 2024

**Case Western Reserve University/CPH MFA Acting Program**

19 shows 2007-2013  
**Music, Arts and Drama\* Factory (\*M.A.D.)**  
60 shows 2001 – present  
**TrueNorth Cultural Arts**  
17 shows 2010 – 2013

**AUTOMATION CONSULTANT** (current) – Cleveland Play House

**PANDEMONIUM TECHNICAL SPECIALIST**  
**Cleveland Public Theatre**  
Summer, 2024

**ASSOCIATE TECHNICAL DIRECTOR\***

**Cleveland Play House**  
3 full seasons August 2010 – August 2013

**PRODUCTION MANAGER\***

**Cain Park**  
“The Wiz” and “Harold and Maude: The Musical”

**ASSISTANT TECHNICAL DIRECTOR**

**Cleveland Play House**  
3 full seasons August 2007 – August 2010

**CARPENTER**

**DCM Fabrications (NYC)**  
2005 - 2006

**MANAGER and BARTENDER**

**Café Orange (NYC)**  
2006 -2007  
**Paddy Murphy’s (NYC)**  
2005– 2006

**LEAD SINGER**

**The Girl Dads 2024-Present**  
**MAD Factory Players 2007-2019**

\* There are many overlaps between the jobs of a Technical Director and a Production Manager, both are highly collaborative positions charged with overseeing and/or collaborating with all technical aspects of production including costume, lights, sound, scenery, props, projections. The Production Manager leads all of the department heads (should they exist), in creating schedule, budget and facilitates communication and quality control within. Making sure all departments have what they need and are on the same page with their respective designers, and colleagues. The Technical Director is mainly responsible for scenery (and sometimes props). They facilitate the engineering, construction, installation and strike (removal) of the scenery. In that process they communicate and work very closely with all the other departments aforementioned to ensure cohesive, efficient and most importantly safe construction, install and strike of all the scenic elements of a production.

## **EDUCATIONAL PHILOSOPHY:**

My philosophy of education centers around my belief that true knowledge can only be built through engagement with community. Inspired by bell hooks, Cornel West, Myles Horton and Paolo Freire, I also believe within that community every voice has and equal right to be heard. For this reason, I approach the classroom as more of a laboratory that centers collaboration as well as empowers individuals to seek their own truths through experimentation and endeavor to lift voices of the historically marginalized and underrepresented to make way for opportunity for their rightful, long-overdue, seat at the table. I therefore place myself as the “instructor” alongside the students rather than in front of or “above” them. Participation is highly encouraged in courses that I teach, and over the years, I have moved them away from traditional formalized testing as the only means of assessment, because I have found that there are as many ways to assess learning as there are learners. I always begin the semester by acknowledging that I have as much to learn from students as they do from me, something I firmly believe, and has been reinforced in every semester of my teaching experience.

I believe a classroom should be the ultimate safe space to explore without fear of judgement or failure. My classroom, like most work environments in the theatrical realm is a highly collaborative one. I begin each class with an opportunity for sharing for everyone. This can be something exciting they have coming up, or something challenging they are faced with. I have found the more we share and learn about each other, the more tools we have to communicate in a meaningful way and build more powerful strains of knowledge. I recognize each student has a different way of learning and seeding that knowledge. For that reason, my syllabi are living breathing documents that, while they are absolutely focused on specific learning goals, allow for flexibility of exploration and product in order to achieve said goals. Throughout each semester, I endeavor to give ample room and opportunity to emphasize teamwork, critical thought, independent exploration, problem solving, applied learning and creativity.

While, of course, I have specific information I hope each student leaves the course knowing and/or understanding more fully, I tend to emphasize learning HOW they learn over WHAT to learn. I believe this will better set students up for success in a

world where approaching learning as a lifelong endeavor not only gives you an edge up, but also is necessary to continue to grow and progress as an artist and human being. My syllabi will never be the same twice, because as I learn more, I incorporate that learning into everything I do, and each semester brings new challenges, opportunities and collaborations. I hope the same is true for this statement of my current philosophy of education. May it be forever changing and growing along with myself and my artistic and teaching practices.

## **VALUING ALL PERSPECTIVES, AND BELONGING STATEMENT:**

I am fully committed to creating and maintaining an environment where everyone feels welcome, and valued for who they are.

I grew up on a small family farm west of Oberlin, Ohio. I acknowledge the privilege that comes with being a white, hetero, cisgender male in today's society. I spent the entirety of my grade school years at Firelands High School, at the time a very small school surrounded by cornfields with a very limited allowance (and even tolerance) for diversity. However, even as early as nine or ten years of age, I found myself spending much of my time outside of school in the more diverse nearby communities of Oberlin, and Elyria. I was always very excited and inspired by people sharing different backgrounds and abilities, and how those intersections of community can enrich one another. I was very attracted to being surrounded by folks from all over the world. While still in high school my love for the melting pot of larger, urban environments grew further as I began a job as carpenter for Cleveland Opera. After graduating from undergrad my (now) wife and I moved to New York City, and spent a little over 4 years living in community with people from all walks of life. It was wonderful.

After moving back to the Cleveland area and joining the team at Cleveland Play House (CPH), I became aware of a real problem with diversity in most all facets of the Regional Theatre circuit, and sought to change that, at least as much as I could with CPH. I hired the company's first female Carpenter (First in as far as I could tell the company's almost 100 year history). I joined the season planning committee and advocated for plays by female playwrights, as well as plays by and about folks from marginalized communities, so their stories could be told.

When I began to investigate moving into the educational side of things, I had several opportunities to choose from, but none were as exciting to me as working with Cleveland State University, and their incredibly diverse population of students. It is so very enriching to have every type of diversity represented in the same classroom. I have had students that are 17 getting credits while still in high school, all the way up to 82 years of age continuing their commitment to life-long learning. I have had the privilege of sharing classrooms and theatres with students of many races, ethnicities, gender and

sexual orientations, countries of origin, religion, language, learning style and physical ability.

I recently adapted my scenic construction practicum class to better accommodate students who are visually and hearing impaired. It was indeed a challenge, but one that I was excited to undertake. The biggest fear for me to overcome was how to ensure safety for people with different access to their senses in a frequently changing and dangerous environment like a shop, or a theatre. I utilized the Office of Disability Services, did independent research, as well as engaged the students themselves as resources to find best practices to use in my classes moving forward.

My next step was to make the shop more accessible for folks who may be chair bound or have limited physical ability. I have worked with the Office of Disability Services to successfully develop and implement plans to support a student who was restricted to a chair, and did so in such a way that the student flourished, and the environment remained safe and productive. To put it mildly, in a scene shop environment this is quite an achievement.

I completed my MFA in Interdisciplinary Arts with a Performance Creation Concentration at Goddard College in Plainfield, Vermont. At Goddard, each student designs their own curriculum to engage with throughout the 5 semesters that they are enrolled. I chose to dedicate about 25% of my own curriculum investigating best practices in creating an environment of mutual respect, as well as anti-racism as a lifestyle. I am inspired by the work of leaders in the field such as bell hooks, Cornel West, Ibram X. Kendi and Loki and Jane Mulholland to join the conversation and do my part to elevate voices of those that struggle to be heard.

As a freelance scenic designer and artist, I have begun seeking out ways that I can incorporate these practices in that section of my work as well. I seek out projects and theatre organizations to work with to assist folks from marginalized communities in their voices to be heard and centering their stories. Through this practice, I have gained invaluable and everlasting friendships, and had the absolute privilege of collaborating with some of the greatest storytellers in Cleveland.

These are just a few examples of my commitment to the work that needs to be done in our community. I acknowledge that I am far from perfect and have a lot of room to grow in my understanding and support of all perspectives in my life and work. I also know that this is not a box that is checked as a task that can ever truly be completed, but rather that it will be a lifelong endeavor to do better and encourage, even demand, others to do better as well. This work excites and inspires me every day, and I greatly look forward to continuing it in all of the spaces I find myself living and working.

## **COURSES TAUGHT:**

**Cleveland State University, Department of Theatre and Dance**

**Scenic Studio Practicum - 100 level** A Laboratory experience which explores elements of the scenic studio and their application to departmental theatrical productions. Average class size of 12. Two sections taught every Fall and Spring, 2016-Present

**Departmental Practicum – 100 level** A focused, in depth exploration of the Scenic Studio. Builds upon skills learned in the prerequisite: “Scenic Studio Practicum”. Average class size of 6-10. Six sections taught, 2017-Present

**Design Technology for Theatre – 300 level** This is a course I designed and implemented for the department. It acquaints the students with the translation of designer sketches and drawings into computer-generated technical drawings to aid in the fabrication and installation of scenic and lighting elements for the stage. Prerequisite: “Principles of Technical Theatre” Average class size 16. One section taught Spring semester of odd years, 2016-2021

**Scenic Automation and Rigging – THE 495** This course will explore the theory and practice of scenery automation and stage rigging with emphasis on traditional theatre venues and the design of systems for special production requirements.

**Presenting Professional Theatre – THE 495** This course combines more traditional classroom work with on-site show experiences at Playhouse Square’s KeyBank Broadway Series; following each show from prep, to load-in to performance. Throughout the semester students will engage in the planning process, view load-in, see the show, and shadow a track for at least two professional Broadway tours at Playhouse Square. Ideally the class consists of a combination of students from as diverse areas of design/tech interests as possible (ie: costumes, sound, lighting, projections, stage management, wardrobe, make-up, scenery, paint, props...)

**Design Technology for Dance – 300 level independent study** This course acquaints the dancer with technological terminology and methods used in theatre and dance production. Including lighting, sound, projections, video and more. Average class size of 1, 2018

**Independent Study – 400 level independent study -Carpentry** This course explored standard carpentry and structural design techniques through hands-on experiential learning. It culminated in the construction of a storage loft within the classroom to help organize and create place for specific prop pieces to live. Average class size of 1, 2020

**Independent Study – 400 level independent study -Theatre Digital Art**

This course explored Digital Art for theatre from the eye of the marketer.

Throughout the course we studied trends in the world of production show art and used that research to create not only show posters for the season's departmental productions, but also to generate a marketing plan complete with unique brand guidelines to help the department stand out in the world. The same was true when we partnered with a local non-profit MAD\* Factory Theatre Co. to create a full season of show art and the company's first brand guidelines in an effort to expand the learning outside of the classroom environment and into the professional realm. Average class size of 1, 2020

**Independent Study – 400 level independent study -Lighting Design**

While this course culminated in a theory project exploring and fully designing the techniques and best practices in the world of immersive environmental theatrical experiences, we also took a deep-dive into LED lighting technology, learning Qlab lighting integration and control, as well as pushing the 2 CSU-owned theatrical LED fixtures (ColorForce II 72" Strips and ColorSource PAR Deep Blue Array) to their limits and implementing them for Virtual Theatre and Dance productions in the Pandemic Theatre that we created in the Scene Shop. Average class size of 1, 2020

**Independent Study – 400 level independent study -Design and**

**Fabrication** This course explored standard carpentry and structural design techniques through hands-on experiential learning. It culminated in the design and construction of scenic elements for 2 productions. Average class size of 1, 2022

**Independent Study – 400 level independent study -Upcycling**

This course explored repurposing, restoration and upcycling techniques for theatrical furniture, through hands-on experiential learning. It culminated in the design and construction of scenic elements for 2 productions. Average class size of 1, 2022

**Guest Speaker – Dance Production / Management**

– This class centered around the many pathways within the production world, as well as incorporated demonstrations of several technologies that have proven to be invaluable within the field of dance. Class size of 9.

**WORKSHOPS TAUGHT:**

**Professional Partnerships in Cleveland Theatre – CSU Professional**

Development Day

Notes from Cleveland State Scene Shop – USITT OVS Conference, Fall 2024

Scenic Automation – Cleveland Play House

Cleveland State University, Department of Theatre and Dance

Technical Resume' Workshop – VTC each semester 2016-present

Technical Portfolio Workshop – VTC each semester 2016-present

Playhouse Square

Career in Theatre Workshop- High School Students, 2019

Cleveland Play House

Career in Theatre Workshop- CPH Apprentices, 2019

Scenic Design Workshop – CPH College 3 times 2008 – 2011

**SCENIC DESIGN EXPERIENCE:** (2005-present, selected)

Also known as scenography, stage design, or set design, scenic designers are responsible for the creation of theatrical, film, and television environments. I look at the details presented by a playwright in a script, and through immense collaboration with a director, lighting, sound, projection and costume designers, as well as technical staff discover the visual environment needed to support the story and action of the play. Ideally this results in a cohesive, extremely visually interesting backdrop that enhances without distracting from the story (unless the distraction is desired).

**REGIONAL:**

<i>The Throwaways</i>	Eric Schmeidl	Cleveland Play House
<i>Watching Butterflies</i>	Liesbeth Coltoff	Cleveland Play House
<i>These Mortal Hosts</i>	Laley Lippard	Cleveland Play House
<i>Venus in Fur</i>	Laura Kepley	Cleveland Play House
<i>Every Good Boy Deserves Favour</i>	Michael Bloom	Cleveland Play House
<i>A Soldier's Tale with Catch and...</i>	Seth Gordon	Cleveland Play House
CPH ANNUAL BENEFIT	2015, 2016, 2017	Cleveland Play House

**LOCAL:** (Greater Cleveland, \*denotes "in-process")

<i>Starmites*</i>	Sheffia Randall-Nickerson	Helen Theatre, CSU
<i>Six: The Musical*</i>	Angela Andujar	M.A.D. Factory
<i>Epiphany*</i>	Don Carrier	CWRU/CPH MFA Acting Program

<i>Andy Warhol in Iran</i>	Sarah May	Beck Center
<i>Twelfth Night</i>	Jesse Varner	M.A.D. Factory
<i>The Winter's Tale</i>	Toby Bercovici	Allen Theatre, CSU
<i>Newsies</i>	Jailyn Sherell Harris	M.A.D. Factory
<i>Hairspray</i>	Kristy Cruz/Jailyn Harris	Near West Theatre
<i>Clue</i>	Justin Andrews	M.A.D. Factory
<i>Hadestown</i>	Trinidad Snider	Near West Theatre
<i>Escape to Margaritaville</i>	David Malinowski	Fine Arts Association
<i>Carrie: The Musical</i>	Amber Michalak	M.A.D. Factory
<i>Weathering</i>	Nina Domingue	Karamu House
<i>Hot Wing King</i>	Sheffia Randall-Nickerson	Dobama Theatre
<i>Fairview</i>	Nicole Sumlin	Helen Theatre, CSU
<i>Scrooge</i>	Michael Obertacz	Near West Theatre
<i>Matilda</i>	Jailyn Sherell Harris	M.A.D. Factory
<i>Legally Blonde</i>	Kristy Cruz	Near West Theatre
<i>A Midsummer Nights' Dream</i>	Emily Dezort	M.A.D. Factory
<i>Requiem</i>	Raymond Bobgan	Cleveland Public Theatre
<i>Les Miserables</i>	Amber Michalak	M.A.D. Factory
<i>Pippin</i>	Nathan Henry	Baldwin Wallace Univ.
<i>Wizard of Oz</i>	Trinidad Snider	Near West Theatre
<i>The Who's Tommy</i>	Eugene Sumlin	Fine Arts Association
<i>Spring Awakening</i>	Amber Michalak	M.A.D. Factory
<i>Kinky Boots</i>	Nina Fisher	M.A.D. Factory
<i>Bubbly Black Girl Sheds...</i>	Nina Domingue Glover	Karamu House
<i>What We Look Like</i>	Darius J. Stubbs	Dobama Theatre
<i>Music Man</i>	Jordan Cooper	Near West Theatre
<i>Sound of Music</i>	Nina Fisher	M.A.D. Factory
<i>Near West Benefit</i>		Near West Theatre
<i>Adventures of...Southgate</i>	Nathan Henry	Cleveland Public Theatre
<i>Passage</i>	Don Carrier	CWRU/CPH MFA Acting Program
<i>Into the Woods</i>	Amber Michalak	M.A.D. Factory
<i>Little Mermaid</i>	Trinidad Snider	Near West Theatre
<i>Alice</i> (remounted for outdoor tour)	Margo Sappington	Cleveland Ballet
<i>Les Miserables</i>	Trinidad Snider	Near West Theatre
<i>Parade</i>	Michael Obertacz	Near West Theatre
<i>Meteor Shower</i>	Scott Spence	Beck Center
<i>Dance Nation</i>	Shannon Sindelar	Dobama Theatre
<i>Near West Annual Benefit</i>		Near West Theatre
<i>Big Fish</i>	Trinidad Snider	Near West Theatre
<i>When Farah Cries</i>	Naila Al Atrash	Borderlight International Theatre Festival

<i>Mamma Mia!</i>	Nina Fisher	M.A.D. Factory
<i>Tree of Oedipus</i>	Dr. Michael Mauldin	Helen Theatre, CSU
<i>Coppelia</i>	Gladisa Guadalupe	Cleveland Ballet
<i>John</i>	Nathan Motta	Dobama Theatre
<i>Lady Day at Emerson's Bar...</i>	Scott Spence	Beck Center
<i>Carnival</i>	Bob Navis, Jr.	Near West Theatre
<i>Newsies</i>	Kelcie Dugger	Near West Theatre
<i>Provocativo</i>	Gladisa Guadalupe	Cleveland Ballet
<i>Appropriate</i>	Nathan Motta	Dobama Theatre
<i>The Effect</i>	Laley Lippard	Dobama Theatre
<i>Spring Awakening</i>	Bob Navis, Jr.	Near West Theatre
<i>Hunchback of Notre Dame</i>	Devon Turchan	Near West Theatre
<i>Aida</i>	Kelcie Dugger	Near West Theatre
<i>Alice</i>	Margo Sappington	Cleveland Ballet
<i>The Producers</i>	Nina Fisher	M.A.D. Factory
<i>Nutcracker Suite</i>	Gladisa Guadalupe	Cleveland Ballet
<i>Beauty and the Beast</i>	Devon Turchan	Near West Theatre
<i>Xanadu</i>	Kelcie Dugger	Near West Theatre
<i>Carrie</i>	Devon Turchan	Near West Theatre
<i>Aida</i>	Nina Fisher	M.A.D. Factory
<i>Really Really</i>	Don Carrier	Beck Center
<i>Mary Poppins</i>	Bob Navis, Jr.	Near West Theatre
<i>She Stoops to Conquer</i>	Jerrold Scott	CWRU/CPH MFA Acting Program
<i>The Wiz</i>	Kelcie Dugger	Near West Theatre
<i>Joseph and the Amazing...</i>	Bob Navis, Jr.	Near West Theatre
<i>Urinetown: The Musical</i>	Kelcie Dugger	Near West Theatre
<i>Sweeney Todd</i>	Nina Fisher	M.A.D. Factory
<i>Assassins</i>	Bob Navis, Jr.	Near West Theatre
<i>Big Fish</i>	Joanna May Hunkins	TrueNorth Cultural Arts
<i>Young Frankenstein</i>	Nina Fisher	M.A.D. Factory
<i>Becky Shaw</i>	Don Carrier	Dobama Theatre
<i>Young Frankenstein</i>	Scott Spence	Beck Center
<i>Sunday in the Park...</i>	Martin Friedman	TrueNorth Cultural Arts
<i>Seminar</i>	Don Carrier	Beck Center
<i>Of Mice and Men</i>	Michael Dempsey	TrueNorth Cultural Arts
<i>Hairspray</i>	Nina Fisher	M.A.D. Factory
<i>Ain't Misbehavin'</i>	Martin Cespedes	TrueNorth Cultural Arts
<i>Annie Get Your Gun</i>	Maryann Nagel	TrueNorth Cultural Arts
<i>Shrek: The Musical</i>	Nina Fisher	M.A.D. Factory
<i>Secret Garden</i>	Greg Violand	TrueNorth Cultural Arts
<i>Cinderella</i>	Lisa Ortenzi	TrueNorth Cultural Arts

<i>Children of Eden</i>	Douglas Bailey III	TrueNorth Cultural Arts
<i>West Side Story</i>	Fred Sternfeld	TrueNorth Cultural Arts
<i>The Misanthrope</i>	Don Carrier	CWRU/CPH MFA Acting Program
<i>Into the Woods</i>	Nina Fisher	M.A.D. Factory
<i>Piano Lesson</i>	Michael Oatman	TrueNorth Cultural Arts
<i>Fantasticks</i>	Fred Sternfeld	TrueNorth Cultural Arts
<i>Miracle on 34<sup>th</sup> Street</i>	Greg Violand	TrueNorth Cultural Arts
<i>Love's Labour's Lost</i>	Beth McGee	CWRU's Eldred Theatre
<i>The Winter's Tale</i>	Geoff Bullen	CWRU/CPH MFA Acting Program
<i>The Wiz</i>	Nina Fisher	M.A.D. Factory
<i>Diary of Anne Frank</i>	Maryann Nagel	TrueNorth Cultural Arts
<i>You're A Good Man Charlie...</i>	Kevin Kelly	TrueNorth Cultural Arts
<i>Cinderella</i>	Alexis Baker	Brush High School
<i>Seussical: The Musical</i>	Nina Fisher	M.A.D. Factory
<i>A Raisin in the Sun</i>	Marc Moritz	TrueNorth Cultural Arts
<i>Les Misérables</i>	Fred Sternfeld	Fairmount Performing Arts
<i>Urinetown: The Musical</i>	Nina Fisher	M.A.D. Factory
<i>Little Shop of Horrors</i>	Pierre Brault	TrueNorth Cultural Arts
<i>The Little Mermaid</i>	Pamela DiPasquale	Cleveland Play House
<i>The Butler Did It: Singing</i>	Nina Fisher	M.A.D. Factory
<i>Huck Finn</i>	Cathy Hartenstein	Cleveland Play House
<i>Ten Minutes from Cleveland</i>	Joel Hammer	Dobama Theatre
<i>Once Upon a Mattress</i>	Jean Heibert	M.A.D. Factory
<i>Jack and Jill</i>	Cathy Hartenstein	Cleveland Play House

#### **OUT OF STATE:**

<i>The Mortician</i>	Marina McClure	Washington D.C. Fringe Festival
<i>Messiah</i>	David Gautschy	Workshop Theater Company, NYC
<i>Arts Nouveaux</i>	Shela Xoregos	Wings Theatre, NYC

#### **INSTALLATIONS:**

Film Set design and construction for versatile stock film locations Department of Film and Media Arts at CSU

Original art installations for Pandemonium at Cleveland Public Theatre Summer 2022,2023 and 2024

Church Organ Pipe Masking- St. Peter Parish Lorain. – Design, Build and Install

“Leader in Me” inspired installations in Robert H. Jamison School, in conjunction with Cleveland Play House CARE Program – 2019

**GRAPHIC/MEDIA DESIGN:** (2020-present)

One of my newer ventures, I have begun designing media and artistic content for web and for print. This includes everything from brand development to web design, to recipe creation and process development and communication.

**Liar, Liar, Plants on Fire** (click title for link)

This is a blog suite I have created with a website and social media (Facebook, Instagram, YouTube and Tiktok) I have designed and connected. It is A vegan food blog investigating & debunking the great big lies we are fed revolving around food and vegan living. Explore recipes, videos, product recommendations, and information about the ecology of our eating practices for a more sustainable existence.

**Mimi Ohio Theatre Letterbox Model**

Designed a kit in collaboration with Playhouse Square Foundation that they could send out to all of their Children’s Series Subscribers. It is a 1/8” scale paper model of the Mimi Ohio Theatre at Playhouse Square. The children receive this kit with instructions on how to assemble the model. It comes with paper characters and scenery that they can use to engage with the virtual shows they are seeing and create their own shows with. The kit also comes with a small flashlight so they can imagine their own shadow puppet plays in the small space. So far 900 kits have been sent out to children all over North-East Ohio.

**LIVESTREAM DESIGN:** (2020-present)

Livestream designers are responsible for arranging the equipment, methods, and circumstances of what the content looks like, as well as how the content is delivered to the audience through avirtual experience, whether it is happening “live” or is prerecorded and streamed to the audience at specific times, or some combination of the two.

Cabarets for a Cause Series**	Amber Michalak	MAD* Factory Theatre Co.
<i>The Moors</i>	Toby Bercovici	Various Locations
<i>Red Bike</i>	Holly Holsinger	Pandemic Theatre CSU
CSU Spring Dance Parts 1 and 2	Antonio Brown/Lynn Deering	Various Locations
<i>Blithe Spirit</i> (implemented, unrealized)	Russ Borski.	Pandemic Theatre CSU
Continuous Replay	Bill T. Jones and Arnie Zane	Outcalt Rehearsal Hall
	Adapted by Antonio Brown	

## **AWARDS AND RECOGNITION:**

**Cleveland State University CLASS Engaged Service Award 2019-2020**

**Cleveland Critic's Circle Award AND Scene Magazine Best Scenic Designer of the Year, 2018 - *John***

**BroadwayWorld Cleveland Award Winner – *Becky Shaw* “Best Scenic Design of a Drama or Comedy - Theatres with Equity Contracts”**

**Tony Award – 2015 Regional Theatre Tony Award**  
Technical Director at the time

**CBS SUNDAY MORNING – featured with Cleveland Play House on**  
Episode #38.43 airing on July 17<sup>th</sup>, 2016

**Employee of the Month – Cleveland Play House October, 2008**

“...in tribute to his extraordinary efforts in the set construction for our Case Western Reserve University / Cleveland Play House Graduate Ensemble production of ANGELS IN AMERICA. The set was large, and the resources scarce, yet Cameron's work was exemplary and the results superb. For him, these kinds of efforts and results are typical. What's more, he can always be counted on to maintain a good-natured attitude despite any adverse circumstances...”

– Kevin Moore, Managing Director

## **STUDENT FEEDBACK:**

“I loved the course! I found it engaging and covered the material really well considering the circumstances (class pivoted online due to pandemic). I loved how you went the extra mile to get to know me personally which makes me enjoy learning from you so much more. This class felt like a safe place for me and my other classmates which made it easier to have discussions and banter. Great class!”

“This class was probably my favorite throughout the semester because I found I really enjoy using Vectorworks. I thought that projects made sense in a logical order and the end project of each project achieved a specific goal. I liked the setup of the course because I learn best to see first and then do... having access to the recordings was useful when I forgot how to setup the stuff for the lighting project. I'm going to

miss learning about the cool features of Vectorworks in class and having to instead search for dudes on YouTube explaining stuff. Thanks for always being a ray of sunshine and positivity and encouraging us to pursue stuff while still steering the bus and helping to set realistic goals.”

“I loved this course. It was very challenging at times, but seeing the work in the end made it all worth it. Each of the projects were fun to work on and helped me understand the capabilities of this software... Your teaching style played a major role in understanding this sometimes confusing program. The course was planned well to allow enough time to work on each project without the feeling of being rushed. Also, when questions about the program and how to use it came up, the solutions given were explained well.”

“Cam is extremely well-versed in the field of technical theatre and is really knowledgeable in many different fields of it. His classes are made easy to understand and he goes over the basics but also trusts his students with more complicated projects. I also appreciate that there are no dumb questions in his class and that he is open and receptive to questions from all students, from ones with large amounts of experience and with ones who have never touched any type of tool before the class”

## **PROFESSIONAL DEVELOPMENT:**

### **COURSES COMPLETED:**

#### **QPR Suicide Prevention Gatekeeper**

June, 2024. QPR Institute

#### **Faculty Online Teaching and Design**

December, 2023. Cleveland State University

### **WORKSHOPS TAKEN:**

#### **Strategic Thinking and Strategic Governance by Stevens Strategy**

May 10, 2021 Goddard College Board Development

#### **DEI Workshop by Hanover Research**

Feb 8, 2021 Goddard College Board Development

#### **Understanding the Clery Act**

2020 CSA Training at CSU

### **Advancement Analytics Hanover Presentation**

September 18, 2020 Goddard College Board Development

### **Be About It: Unpacking White Privilege, Bias and Anti-Racist Instruction**

2020 – Certificate obtained for 17 hours of conference attended, plus interaction with a few more hours of bonus lectures and materials

### **Safe Space Training – Cleveland State University**

2019 – Established Scene Shop and Office in Theatre and Art Building as Safe space for members of LGBTQ+ community and beyond.

### **Scenic Automation Workshop – Creative Conners and Stage Machines, LLC.**

2011- Studied with Gareth Conners, Founder and Adrian Davidson, Founder

### **Luminous Painting**

Studied in Brooklyn, NYC under Anders Knutsson

### **Improvisation**

Studied 7 weeks at The Second City under Kiff VandenHeuvel

### **Glass Blowing**

Studied in 2 workshops at Glass Bubble Project in Ohio City, Ohio

## **DEPARTMENTAL ADVANCEMENTS MADE (CSU):**

**Elevated Black Box** – Assisted in elevating the blackbox from a simple classroom-style theatre to a fully equipped teaching and performance venue fit for any type of performance from dance to workshop productions. Installed the latest in lighting console and digital sound mixer technology, while still maintaining a user-friendliness and approachability to the gear present in the space.

**SawStop Table Saw** – Purchased and incorporated the SawStop table saw into the scene shop to dramatically improve safety and efficiency in the shop.

**Added in Metal Work** – Acquired several pieces of equipment to the shop and began teaching metalwork in the curriculum. It is a quickly growing trend in scenic construction to use metal in addition to wood to create the theatrical environments.

**LED Lighting** – Awarded tech funds to acquire some of the latest technologies in Theatrical LED fixtures.

**Creative Conners Automation** – Through a combination of tech and CARES funding, I was able to propel the department ahead of the pack by acquiring state-of-the-art automation equipment (Pushstick Mini, Stagehand FX, Stagehand Apprentice, Spotline Practical and Revolver thus far) This technology is extremely important to obtain work in professional theatres, and VERY few universities have access to the equipment to teach it.

### **Maintaining and Obtaining New Mac Computers in Design Lab**

**Technology Funds Acquired-** \$473,404.50 as of June, 2024

### **COMMITTEES:**

USITT, OVS Chapter Board Member

Cleveland State University Broadcast Computer & Engineer Manager Search Committee Member, 2025

Cleveland State University Assistant Professor of Theatre Search Committee Member, 2022

Cleveland State University Musical Instrument Curator Search Committee Member, 2020

Elected as Student Constituent Trustee for Goddard College Board of Trustees  
July 2020 – present, Serving on:  
Institutional Advancement Committee & Campus Planning and Sustainability Committees

CPH Artists Gathering Committee – March 2020-present: Reimagining and Healing the local theatre community during and post COVID 19

Cleveland State University Professor of Practice Search Committee Member, 2020

M.A.D.\* Factory Theatre Co Advisory Board Member, 2019-Present  
Renovation Committee Chair

Cleveland Play House Season Planning Committee Member, 2012-2016

### **SPECIAL SKILLS:**

Adobe Creative Suite

OBS

Blackboard  
Zoom  
3D Printing  
Microsoft Office  
Vectorworks Designer  
Adobe Creative Cloud  
Qlab 4  
Scenic Automation  
    Creative Conners  
        Spikemark Software  
        Revolver  
        Stagehand FX  
        Stagehand Apprentice  
        Pushstick Mini  
        Pushstick  
        Spotline Practical  
CNC Routing  
Budgeting  
Basic Sound Knowledge  
Basic Lighting Knowledge  
Welding  
Carpentry  
Hydraulics  
Scissor and cable lifts  
Revolves  
Scenic Wagons  
Algebra and Geometry  
Website Building Basics  
Problem Solving  
Critical Thinking  
Hand Drafting  
Rigging  
Operating Manual Transmission  
Drawing  
Painting  
Sculpting  
Improvisation  
Acting  
Dance for Musical Theatre  
Tenor Voice  
Ukulele  
Juggling  
Sewing  
Listening  
First Aid/CPR  
Maintaining a calm and positive  
    atmosphere under any  
    condition