

# MITCHELL L. CRITEL

Assistant Professor of Practice- Technical Direction  
Johnny Carson School of Theatre & Film  
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## C U R R I C U L U M V I T A E

### EDUCATION

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Master of Fine Arts in Technical Direction from the University of Missouri-Kansas City, Received May 8, 2009. Served as a graduate teaching assistant for 2 years in addition to technical directing shows around the city and assisting the KC Rep with the completion of their productions. Awarded a residency at the University of Evansville for the final year of graduate study.

Bachelor of Fine Arts in Technical Theatre Production from the University of Nebraska-Lincoln, Received December 17, 2005. Served as a scene shop assistant in addition to the technical director for Theatrix. Served the Hixson-Lied College of Fine and Performing Arts as a recruitment Ambassador for 2 years.

### ACADEMIC

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#### University of Nebraska-Lincoln, Johnny Carson School of Theatre & Film

Assistant Professor of Practice- Technical Direction August 2014- Present

Courses:

Technical Theatre Practice-THEA 201-Recurring every semester Fall 2014- Present

- Professor
- Developed to introduce students to the basic methods and logic of technical production. These methods will serve as a cornerstone for any type of production, whether it is film, theatre, fine art, or general production. The general course objective is to provide students with a broad foundation of safe production techniques as well as a working knowledge of terms used in the various industries. At the conclusion of this course the student will be able to work safely in a technical production environment effectively. The lab component of this course consists of 40 hours of work. 20 of which must be in the scene shop, with an additional 20 hours coming from other production shops. All Theatre & Film majors must take this course- Increased enrollment from 40 students annually (2014) to 80 students (2017).

History of Theatre Technology- THEA 398/898-Spring 2017

- Professor co-taught with Laurel Shoemaker, Associate Professor
- MFA and BFA students examine historical stage design and technology. Starting in Ancient Greece and Roman, and moving up through modern times. Developed to give students a more in-depth look at the technology that has been developed in human history in response to stage design and how those technologies are still in use today. Students have 10 sectional research papers discussing a technology of each period discussed in class and where that technology is being used in modern stage design. Students also must present once during the course of the semester on a specific technology or technique of the period we are covering in class that day.

Mechanical Design- THEA 898-Fall 2017

- Professor
- MFA candidate examine techniques in engineering stage automation and effects. Topics covered; Pneumatics, Hydraulics, Electric Motors, Variable Frequency Controls, Cable Winches, Engineering of Systems, and Direct Drive Roller Chain. Students explored techniques weekly in a Motor Lab, and fulfilled the course final by demonstrating a solution to a production problem with a 'Proof of Concept' demonstration.

#### Stage Rigging 1-THEA 457/857-Dual BFA and MFA Course- Spring 2016, Spring 2018

- Professor
- This course consists of theoretical and practical rigging applications for live entertainment events. Extensive hands-on work with stage rigging systems, and standard rigging hardware that the common production technician will come in contact with working in the industry today. The objective of this course is to provide students with a broad foundation of safe techniques and common practices in the stage rigging industry. The topics in this course are a brief snapshot of current research in this area of the entertainment industry. Professionals continue to study and develop new theories; this class will serve as a foundation for the study of Stage Rigging. As such, THIS COURSE WILL NOT CERTIFY THE STUDENT AS A STAGE RIGGER. This course will only serve to prepare you for future study and work as a stage rigger, and prepare you to eventually take the ETCP Certified Theatrical Rigger test. A portion of this class will be taught by the CM-ET trainers- this qualification will be in addition to this course, and is not a graded component of this course.

#### Advanced Materials for Entertainment Engineering- THEA 398/898-Fall 2016

- Professor
- MFA and BFA students examine advanced techniques in woods, metals, and polymers in a lab environment. Specific techniques used will be wood and metal lathe, metal inert gas welding, oxygen and acetylene welding and cutting, plasma torch cutting, furniture construction and repair, and casting. Specific audience for this course is those seeking to work in the production areas of Technical Direction, Property Construction, or Scene Shop Management.

#### Scene Shop Management-THEA 398/898- Dual BAF and MFA Course Fall 2016

- Professor
- Developed originally at the University of Evansville, this course has been tested at the University of Nebraska. BFA and MFA students to prepare students for master carpenter, shop manager and other management positions. Project based course focused on the daily operations of shops; in tool maintenance, material flow charts, tool research, job descriptions, budgets, schedules, floor plans, specific shop functions and a final project based on a real theatre or production house and sent back to the providing organization.

#### Technical Direction 1-THEA 398/898- Dual BFA and MFA Course-Fall 2015

- Professor
- Developed as an overview of the common responsibilities and duties of a Technical Director in the regional theatre system. Projects are based on the items a Technical Director or Assistant may be required or asked to do to fulfill the mission of a producing organization. The objective of this course is to give the students a broad view of what a technical director/technical manager does in the collaborative process of producing live theatre. For students who are focused in technical direction as a major, they will get more direct hands on experience on the process while learning better skills associated with their chosen career path. All Design and Technology Emphasis majors must take this course-offered on a 3-year rotation. MFA Candidates will be required to complete more research and pro/cons on each project dependent on project scope.

#### Scene Shop Techniques- THEA 399- BFA Independent Study- Fall 2015

- Professor
- This independent study is developed for a student to gain specific scene shop advanced carpentry skills and study scene shop management techniques before his expected graduation of May 2015. The objective of this course is to provide hand tool techniques needed to become a proficient carpenter in a professional scene shop. As well as specific management techniques for the scene shop environment.

Problems in Technical Theatre-THEA 420/820- Dual BFA and MFA Course- Spring 2015, Fall 2017

- Professor
- This course explores problem-solving challenges set forth by scripts, production, and design concepts. Students are asked to research new products, techniques or approaches that will make production work in the entertainment industry more efficient and/or of higher quality. Each week we will cover a new challenge. Each student will need to develop his or her own solution for the challenge given, as well as any supporting research or documentation. This may include drafting, budgets, articles, and/or sketches. The objective of this course is to provide students with real life production problems that they can explore, solve and present to a group of their peers without the ramifications of professional entertainment stresses. MFA Candidates must provide extensive budget analysis as well as pro/con analysis for each solution.

CAD for Theatre THEA 416/816- Dual BFA and MFA Course- Fall 2014

- Professor
- This course was designed to give the student advanced work in computer aided design and drafting in two program, Vector Works and AutoCAD 2015. The first half of the semester was spent in AutoCAD, and covered file setup, drafting, dimensioning, archive, and printing. The second half of the semester was spent in Vector Works and covered the differences in programs, as well as file setup, drafting, dimensioning, archive and printing.

Structures for Entertainment Engineering-THEA 898-MFA Course- TBD

- Professor
- In development.

**University of Evansville;**

Courses:

Scene Shop Management

- Instructor
- Developed for students in the Design and Technology concentration of junior and senior standing to prepare students for master carpenter, shop manager and other management positions. Project based course focused on the daily operations of shops; in tool maintenance, material flow charts, tool research, job descriptions, budgets, schedules, floor plans, specific shop functions and a final project based on a real theatre or production house and sent back to the providing organization.

Production Techniques II

- Co-instructor
- More in-depth introduction of the basic methods and logic of technical theatre production. Included in-class lectures/discussions/practice in scenery, joinery, rigging, metal working, and welding.

Production Techniques I

- Co-instructor
- Introduction of basic methods and logic of technical theatre production. Included in-class lecture/discussions/practice in theatre organization, theatrical space, basic drawing and drafting principles for theatre, basic scenic construction and joinery, and safe theatrical rigging practice.

Theatre Practicum 190

- Guest Lecturer
- Developed to integrate students into the work and practices of the Department of Theatre and endeavors students to understand the principles of health and safety in theatre. Students explore basic practices in the areas of scenery and lighting. Lastly, through practical experience, students will integrate themselves into the department's production work through involvement in work calls in scenery, properties, lighting, costumes, and management areas.

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## EXPERIENCE

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### University of Nebraska-Lincoln; Johnny Carson School of Theatre & Film;

Assistant Professor of Practice- Technical Direction; August 2014-Present  
Maintain the BFA and MFA Technical Direction Tracts  
Serve as the Academic Recovery Coach for Undergraduate students  
Serve on the Graduate Committee  
Committee Chair the Recruitment and Outreach Committee  
Committee Chair of the Visiting Guest Artists Committee  
Committee Chair of the Safety Committee  
Serve on the Hixson-Lied College of Fine and Performing Arts Faculty Development Committee  
Supervise the Professional Staff in the Scene and Lighting Shops  
Set the production Budgets for all Production Areas  
Oversee all Rentals of the Spaces  
Oversee all Production Work  
Run Post-Rehearsal Production Meetings  
Develop Professional Academic Partnerships with National and International Companies  
Develop and Maintain all Safety Policies for the School  
Serve as the Point of Contact for Environmental Health and Safety  
Teach a 2:2 load with 2 course Releases to Supervise the Scene Shop Lab  
Supervise the Scene Shop and Paint Shop  
Assign all Production Positions in the Scene Shop and Paint Shop  
Serve as Academic Advisor for 8-10 Undergraduate Students Each Semester  
Serve as Academic Advisor for up to 4 Graduate Students Each Semester  
Recruit all Undergraduate Design and Technology Students through Regional and National Travel  
Recruit all Graduate Candidates into the Technical Direction Program  
Upgrade Technology in the Shops, Labs, and Storage Facilities

### Barter Theatre;

Technical Director. May 2010- May 2014

- Supervise the daily operations of the scene shop and paint shop.
- Supervise professional crews in the construction, installation and strike of a 25-production season.
- Engineer and install all scenery with repertory in mind.
- Engineer and install all automation.
- Maintain the on stage and backstage areas of all spaces.
- Maintain the vehicles assigned to the scene shop.
- Inspect all rigging in all spaces.
- Maintain good relationships with vendors and the community.
- Purchase materials for the scene shop and paint shop.
- Develop and set season budgets for scenery and paint.
- Develop and set all scenery specific dates and deadlines for the season calendar.
- Maintain stock scenery, hardware, tools and materials.
- Maintain all tools in the scene shop.
- Serve as the Chair of the Safety Committee.
- Teach safe tool operations and use of safety equipment in the scene shop and paint shop.
- Develop yearly touring productions for the Barter Players.
- Maintain historical documents of scene shop operations.

- Track and maintain MSDS sheets.
- Maintain EPA regulations specified by the university.
- Serve as the OSHA officer of the Barter Theatre.

**University of Evansville;**

Assistant Technical Director. August 2008–May 2010

- Supervise the daily operations of the scene shop, prop shop and paint shop.
- Supervise student crews in the construction, installation and strike of six-production season.
- Purchase materials for the scene shop, prop shop and paint shop.
- Help to develop season budgets for scenery, properties and paint.
- Maintain stock scenery, hardware, tools and materials.
- Advise student technical directors, assistant technical directors and master carpenters.
- Maintain all tools in the scene shop.
- Supervise Theatre Practicum, Work Study and Assistantship students in the scene shop.
- Teach safe tool operations and use of safety equipment in the scene shop, prop shop and paint shop.
- Technical direct productions as assigned.
- Track and maintain MSDS sheets.
- Maintain EPA regulations specified by the university.

**The Nebraska Repertory Theatre;**

Technical Director. Summer 2008

- Budget, draft and construct three productions for two different spaces.
- Manage five carpenters, one scenic painter and one shop foreman.
- Help to develop season budgets for scenery, properties and paint.
- Supervise the daily operations of the scene shop, prop shop and paint shop.
- Schedule space uses with production stage manager.
- Supervise rotating rep crew for load in/out.

**University of Missouri-Kansas City;**

Graduate Teaching Assistant. August 2006–May 2008

- Technical direct productions as assigned.
- Maintain safety equipment.
- Maintain a clean work environment.
- Develop budgets, schedules, drafting and plans for productions.
- Supervise five graduate student TD carpenters when the TD for a production.
- Serve as head rigger for the graduate student productions.
- Serve as a carpenter for the graduate student productions.

**Wide Awake Films LLC;**

Special Effects Artist. April 2007–August 2007

- 2 films awarded Emmys for Best Historical Documentary
- On site pre-production team leader.
- Develop and maintain all special effects prior to the shoot.
- Purchase specific materials for effects.
- Locate, develop, maintain and strike all locations and equipment.
- Secure and maintain weapons when a weapons expert is not on site.
- Serve as historical consultant on all mid-19<sup>th</sup> century projects.
- Transport equipment from Kansas City to shoot location.

**Nebraska Shakespeare Festival;**

Assistant Technical Director. Summer 2005

Master Carpenter. Summer 2006

- Outdoor theatre festival in Elmwood Park, Omaha Nebraska.

- Draft, build, install, maintain and strike two productions in rotating repertory.
- Transport scenic pieces across town in 24' box truck for load-in.
- Install and maintain all auxiliary spaces, ie. dressing rooms, control stations, power outlets, etc.

## **AWARDS AND CERTIFICATIONS**

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### **Awards:**

- 2012 Emmy Award- August Light: Wilson's Creek and the Battle for Missouri, Wide Awake Films
- 2007 Midwest Regional Emmy Award - Bad Blood: The Border War That Triggered the Civil War, Wide Awake Films

### **Certifications:**

- 2013 OSHA 10 Hour Certification
- 2012 American Red Cross First Aide, CPR and AED Certification
- 2011 Columbus McKinnon Motor Training and Certification

## **PRESENTATIONS AND PROFESSIONAL MEMBERSHIPS**

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### **Presentations:**

- CNC Technology in the College Setting. Session Chair and Presenter.  
58<sup>th</sup> Annual United States Institute for Theatre Technology Conference, Spring 2018
- Fundamentals of Stage Rigging. Presenter.  
58<sup>th</sup> Annual United States Institute for Theatre Technology Conference, Spring 2018
- Soft Skills in the Professional Production Shops. Co-Chair and Presenter.  
57<sup>th</sup> Annual United States Institute for Theatre Technology Conference, Spring 2017
- Knife and Dog Show; Designing Track Systems for Moving Scenery on Stage. Presenter  
56<sup>th</sup> Annual United States Institute for Theatre Technology Conference, Spring 2016

### **Professional Membership:**

- United States Institute of Theatre Technology, Technical Production Commission.