



# KATHERINE OMAN LEED AP, cSBA

## EDUCATION

2012 – 2013	Trinity College, Dublin Ireland	<b>M. Phil, Public History &amp; Cultural Heritage</b> <ul style="list-style-type: none"><li>• Thesis: “Weighing the Heritage Burden: The Cost of Museum Storage” analyzes the cultural economics of museum collections in the <b>National Museum of Ireland</b> in the context of public policy and government support. I developed a new cost model for expressing the cost of heritage stewardship on a unit-area basis, regardless of collections type. The thesis was awarded the only grade of <i>distinction</i> in this cohort.</li><li>• Other research: the economics of heritage, preservation planning, cultural districts and offsetting, public policy and its impact on arts and culture.</li></ul>
2011	University of Washington, Seattle	<b>Graduate Certificate, Construction Management</b>
2010	Olympic College, Bremerton	<b>Sustainable Building Advisor (cSBA)</b>
1996 – 2000	Princeton University, Princeton New Jersey	<b>BA, Architecture <i>summa cum laude</i></b>

## MISCELLANY

<b>Speaking</b>	<p>TCG 2014, San Diego: <b>Cultural Infrastructure, Capital Projects – Cultural Baggage or Public Assets?</b> Proposed with: Ben Moore (Seattle Rep), Janet Brown (Grantmakers in the Arts), Josh Dachs (FDA)</p> <p>AAM 2014, Seattle: <b>New Ideas Need Old Buildings: Museums, Cities, and Adaptive Reuse</b> (<i>moderator</i>) With: Rick Sundberg (Sundberg Kennedy Ly-Au Young Architects), Beth Takekawa (Wing Luke Museum), Sam Miller (LMN Architects), Leonard Garfield (MOHAI), Owen Richards (ORA Architects), Matthew Richter (Mayor’s Office of Arts and Cultural Affairs)</p> <p>World Stage Design 2014, Cardiff: <b>New Ideas Need Old Buildings: Innovative Spaces for Performance</b> With: Jean Guy Lecat (Studio JGL), Jean Nicholson (Birmingham Opera), Andy Hayles (Charcoalblue)</p> <p>NATEAC 2012, New York: <b>Efficient Design Ideas: Adaptive Reuse for Arts and Culture</b></p> <p>WSAA Cultural Congress 2012, Yakima: <b>A Practical Look at Environmental Sustainability for Arts Organizations; Addressing Generational Change in the Arts</b> (with Bill Moskin).</p>
<b>Publications</b>	<p>“Stage Lighting and the Environment: Results from a Year-Long Study.” <i>Protocol: the Journal of the Entertainment Technology Industry</i> Fall (2013) 18-22.</p> <p>“Examining our Practice through an Environmental Lens.” <i>Protocol: the Journal of the Entertainment Technology Industry</i> Spring (2012) 90-93.</p> <p>“Making the Case for Environmental Sustainability in the Arts” <i>Grantmakers in the Arts Reader</i> 23.</p> <p>“Weighing the Heritage Burden: The Cost of Museum Storage” (pending publication, hopefully!)</p>
<b>Affiliations</b>	<p>I am the Vice President of the Board of Seattle Pro Musica, an nationally-recognized choral group. As Development Committee chair, I conceived and led the implementation of an \$80k capacity-building campaign, in addition to managing development of the organization’s \$30k annual fundraising effort. The campaign is about to end its quiet phase.</p>
<b>Other</b>	<p>I love cooking, dogs, the visual display of quantitative information, adaptive reuse, and Gantt charts. I am a LEED-accredited professional, an avid sailor, and hold my USCG Master’s license with auxiliary sail and commercial assistance towing endorsements.</p>

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### SELECTED PROJECTS

The projects listed below are representative of the scope of capital development for which I have led programming, planning, and design. Work on these projects ranged from operational analysis (NMI) to project feasibility (Alberta Ballet and City of Beaverton) through theatre planning and design (everything else) to full architectural design services (Whidbey Island Center for the Arts and ACT Theatre). With Fisher Dachs, I also worked on room design and planning for numerous other projects including Arena Stage, the Harman Center for the Arts, the Park Avenue Armory, and the Four Seasons Centre (Canadian Opera Company).

<i>project</i>	<i>size</i>	<i>cost</i>
National Museum of Ireland, Dublin, Ireland Trinity College Dublin	n/a	n/a <i>heritage stewardship cost model</i>
Performing Arts Center, Beaverton, OR ACG with Jill Burnette Consulting	n/a	\$30m <i>operating model, venue plan</i>
Alberta Ballet & School of Alberta Ballet, Calgary, AB ACG with Orange Gerbera Consulting	n/a	\$190m <i>facilities plan and feasibility</i>
Rubicon Theatre Strategic Facilities Plan, Ventura, CA FDA with Bill Moskin Associates	n/a	n/a <i>strategic facilities plan</i>
Wheeler Theatre Planning Study, Port Townsend, WA FDA with AMS Planning & Research	n/a	n/a <i>strategic facilities plan</i>
Western Washington U. Fine and Performing Arts Bldg, Portland, OR FDA with Opsis Architecture	TBD	\$30m <i>programming &amp; planning</i>
Reed College Arts Building, Portland, OR FDA with Opsis Architecture and Hoffman Construction	85k gsf	\$35m <i>concept through construction</i>
National Music Center, Calgary, Alberta FDA with Allied Works Architecture	110k gsf	\$90m <i>concept through construction</i>
Eulalie Scandiuzzi Theatre at ACT Theatre, Seattle WA FDA with Sellen Construction	4k gsf	\$.3m <i>concept through construction</i>
Whidbey Island Center for the Arts, Langley, WA Place Architects with Gemkow Construction	10k gsf	\$2.5m <i>full scope architectural services</i>
Old Globe Theatre, San Diego, CA FDA with LMN Architects and DPR Construction	30k gsf	\$15m <i>concept through construction</i>
Mostly Mozart Festival, New York, NY FDA with Adirondack Studios	n/a	\$.7m <i>concept through construction</i>
Avery Fisher Hall Modernization, New York, NY FDA with Norman Foster and Partners and Turner Construction	180k gsf	\$200m <i>unbuilt</i>
Alice Tully Hall & Juilliard School, New York, NY FDA with Diller Scofidio + Renfro and Turner Construction	200k gsf	\$160m <i>concept through DD</i>