

# Barbara Lynne Jamison

t: [REDACTED]  
e: [REDACTED]

## PROFILE

Successful Artistic Director and CEO with a proven record of strategic leadership, increasing breadth and depth of community impact, while building new, resourceful revenue streams with calculated financial responsibility.

## CURRICULUM VITÆ

### KENTUCKY OPERA, Louisville, KY

2018-Present

General Director & CEO

- ◆ Oversee all aspects of operations, including artistic administration, financial management, fundraising, marketing & PR, advocacy, community engagement, and human resource management within \$2.2M annual budget
- ◆ Guided the company's first ever official statement on Equity, Diversity, and Inclusion; backed by a 5-year strategic implementation plan
- ◆ Serve as Board Chair (2020-present) for the Arts & Cultural Alliance, a membership organization representing over 100 Arts, Heritage, and Cultural groups in the Kentuckiana region
- ◆ Serve as Commissioner on the inaugural Juneteenth Jubilee Commission for Jefferson County (2021)
- ◆ Eliminated the company's accumulated structural deficit and all debt
- ◆ Reorganized staff and operations to cut overhead, while increasing programming to serve more individuals
- ◆ Build new programs to deepen engagement with opera for all ages, increasing the company's reach prior to and during the pandemic shut-down
- ◆ Co-commissioned with Santa Fe Opera, a new opera on the life of Fannie Lou Hamer, *This Little Light of Mine*
- ◆ Developing creative ways to extend the company's reach to new and diverse audiences, deliberately challenging the status quo, as necessary, in order to deepen Kentucky Opera's civic impact
- ◆ Broaden Kentucky Opera's footprint to a state-wide model, consistent with its position as the only professional opera company in the state and designated by state legislature as the State Opera of Kentucky since 1982
- ◆ Work closely with 30-member Board of Trustees to build advocacy and support, building best-practices governance policies, deeper committee engagement, and streamlined policies and procedures that encourage board interest and nominations from a broader community pool
- ◆ Implemented a strategy to increase and diversify revenue, broadening contributed revenue sources to a more balanced portfolio, and growing new and increased individual gifts
- ◆ Reconfigured the young artist studio programs to differentiate our apprenticeship model, increase racially and ethnically diverse candidate pool, and offer aspiring opera artists specialized opportunities to move their careers to the next step

### SEATTLE OPERA, Seattle, WA

2010 – 2018

Director of Programs & Partnerships 2015 – present

Youth Programs Manager 2011 – 2015

Education Music Director 2010 – 2011

- ◆ Developed mission-driven programming reaching almost 70,000 people per year
- ◆ Built new earned revenue streams, growing our annual earned revenue from \$87k (FY11) to \$260k (YTD in FY18)
- ◆ As a member of the senior executive team, worked closely with the General Director and Board of Directors to develop and implement strategic business plans that deliver on Seattle Opera's artistic, civic, and financial objectives
- ◆ Served as the company's primary artistic producer of its new Chamber Opera series; developing a new series of low-budget, high social impact operas successfully attracting new audiences
- ◆ Commissioned multiple new works for 21st century audiences; projects available upon request
- ◆ As a member of the senior artistic planning team, collaborated on planning & casting Main Stage repertoire
- ◆ Served as the company's lead on developing partnerships with community based organizations, service organizations, government agencies, and elected officials to build strong relationships throughout the region
- ◆ Spearheaded the company's Equity, Diversity, and Inclusion work to include building an employee equity task force to create company rubrics and scorecard, all-staff equity/diversity training, and community initiatives to actively reach and welcome marginalized communities
- ◆ Created new programs for young people, increasing the number of children & youth served from 7,000 (in 2010/11) to over 37,000 students (in 2016/17); this increase had a direct correlation on the Main Stage audience's average age —single Main Stage tickets for <50 years were almost 50% in 2018
- ◆ Represented Seattle Opera as public speaker and panelist for seminars and conferences, including OPERA America, Advanced Fundraising Professionals (AFP), Marketing Communication Executives International (MCEI), and many other local organizations

**SEATTLE GIRLS' CHOIR, Seattle, WA****2010 – 2015**

President &amp; CEO — Board of Directors; Non-profit 501 (c) 3 volunteer board

- ◆ Per the bylaws, functioned as Chief Executive Officer of the organization, directly managing the artistic director in an organization of 15 part-time employees and music faculty
- ◆ Led organization, founded in 1982, to build the first multi-year (10-year) strategic plan
- ◆ Implemented new philosophy for generating contributed income with new donor cultivation strategies, resulting in a first-ever surplus of \$35K (FY12) and a \$30k surplus in FY14k (\$450k annual budget)
- ◆ Created first Board Handbook, as part of a new board development plan to build board members' skills and deepen understanding of their roles, while building the make-up of the board to include a broader spectrum of expertise
- ◆ Guided and collaborated with committee chairs to meet their goals to fulfill strategic plan
- ◆ Reinvigorated volunteer base, creating new and meaningful ways to contribute their valuable time and skills
- ◆ Led the board in creating the organization's first board-approved mission statement
- ◆ Guided company to incorporate Human Resources best practices for employers, including creating the first employee handbook, whistle blower policy, conflict of interest policy, and background check policy, bringing organization into legal compliance on hiring practices
- ◆ Implemented organization's first system for performance evaluation of all staff, review and revision of job descriptions, compensation review, and setting performance goals and rubrics
- ◆ Revamped financial and general business systems to increase efficiency and comply with best-practices
- ◆ Re-organized board committees to increase effectiveness and to build capacity for growth

**BROADWAY BOUND CHILDREN'S THEATRE, Seattle, WA****2009 – 2011**

Music Director

- ◆ Conducted, contracted, rehearsed, arranged music and created parts for full pit orchestras, the first-ever use of orchestral instruments in the company's history; list of repertoire available upon request
- ◆ Provided musical direction for fully-staged regional premières closely advised by visiting composers
- ◆ Worked in collaboration with the artistic director, stage director, and choreographer to cast shows and prepare the young performers for Broadway Bound's fully-staged, ticketed productions

**METROPOLITAN OPERA GUILD, New York, NY****2007 – 2009**

Director of Programs, Curriculum, and Artist Development

- ◆ Advised schools, districts, and cultural organizations nationwide in the design and implementation of inter-disciplinary arts education programming, tailoring each element to suit the needs of their individual communities
- ◆ Managed \$2.3M budget for programs, remaining on-budget to reach our impact goals
- ◆ Designed and led engaging interactive workshops and professional development seminars for teaching artists, interns, and partnering classroom teachers and administrators throughout the U.S.
- ◆ Trained a superb roster of over 80 teaching artists in pedagogy, classroom management, and assessment strategies
- ◆ Led and mentored a dynamic team of five departmental managers (direct reports), seven project coordinators, and ten seasonal interns
- ◆ Implemented new performance review systems for education staff and teaching artists
- ◆ Revised existing curricula to better align with current community and school objectives and values
- ◆ Recruited new schools for partnership opportunities with the Guild throughout the five boroughs of NYC and New Jersey, successfully meeting our goals to reach delivery capacity
- ◆ Assisted Director of Development with written content for grants, donor cultivation, and stewardship opportunities
- ◆ Implemented new curriculum reporting methods for teaching artists to assist in sharing best practices and new ideas with each other, resulting in a stronger, more effective team

**ST. JAMES' CHURCH, New York, NY****2004 – 2007**

Director of Music for Children &amp; Youth/ Associate Director of Music

- ◆ Generated new enthusiasm throughout the entire parish by selecting challenging repertoire, providing new opportunities to sing, and placing emphasis on beautiful, joyful singing and music literacy for adults and children
- ◆ Created new continuing education program for adults, which filled up each term
- ◆ Managed \$500K budget, accounting and purchasing, submitting for approval annually and negotiating requested changes with the vestry (board)
- ◆ Augmented the choral rehearsals with new, well-attended music education opportunities for adults and children, including Suzuki-based violin classes, Dalcroze Eurhythmics classes, AP-level theory classes, and sight-singing
- ◆ Created and conducted the popular and exciting Parish Choir program for adult community members, come-as-you-are, no commitment opportunities to learn to sing and perform new repertoire in a social setting
- ◆ Conducted choirs in non-auditioned, graded choir program (ages 4 –18); choirs rehearsed weekly and performed for weekly liturgies, seasonal concerts, national television broadcasts, competitions, and festivals, with emphasis on healthy singing, ear training/sight-singing (Kodály), and musical excellence
- ◆ Served as Associate Director, conducting the Compostela Choir, a 16-voice, fully professional SATB choir, and the Canterbury Choir, a 30-voice auditioned semi-professional SATB choir; choirs performed for weekly liturgies and seasonal concerts
- ◆ Recruited children and youth from the community, resulting in sustained growth from 47 to 128 choristers
- ◆ Assisted the Director of Music/Organist in choosing music for all services, weddings, funerals
- ◆ Contracted professional singers and instrumentalists for regular services, concerts, and special events

**METROPOLITAN OPERA GUILD, Boston, MA****2002-2004**

Program Coordinator/Teaching Artist, Urban Voices Choral Initiative

- ◆ Hired, trained, and supervised choral directors/teaching artists for Urban Voices partner schools in Boston
- ◆ Guided choral directors in their continuing development of collaborative, inter-disciplinary curriculum and instruction, pedagogy, and classroom management skills
- ◆ Organized and delivered various professional development opportunities for Urban Voices choral directors
- ◆ Cultivated many new school partnerships throughout Boston and the surrounding area
- ◆ Served as choral artist in partnering schools, choosing repertoire for choral classrooms, and collaborating with general education teachers to present inter-disciplinary lessons for their students

**BOSTON UNIVERSITY, Boston, MA****2002 – 2004**

Teaching Assistant/Doctoral Studies

- ◆ Facilitated graduate courses including Philosophy of Music Education, African Music, Introduction to Research
- ◆ Presented materials to master's and doctoral students, consulted with and mentored students, graded papers and exams, and submitted mid-term and final grades
- ◆ Taught private voice to undergraduate music and non-music majors

**TRINITY CHURCH—WALL STREET, New York, NY****1996 – 2002**

Assistant to the Director of Music 2000-2002

Professional Soprano 1996-2001

- ◆ Conducted the professional Trinity Choir and the volunteer Family Choir, as needed
- ◆ Bookkeeping, accounting, and purchasing for materials, supplies and services within \$950K music budget
- ◆ Assisted publicity department with design and content for concert promotion
- ◆ Wrote program notes and articles for publications, as needed
- ◆ Maintained music library and database, purchasing, collecting, and distributing all music
- ◆ Contracted musicians and arranged remuneration for concerts and special events

**THE LUCY MOSES SCHOOL OF MUSIC, New York, NY****1998 – 2002**

Member of Lucy Moses Voice and Theory Faculties, 1998 - 2002

Voice and Theory Teacher for Special Music School of America (SMSA), 1999 - 2002

Director, Vocal Program at Professional Performing Arts School (PPAS), 1999 - 2002

- ◆ Taught private voice, voice classes, and theory in Young People's and Adult Divisions
- ◆ Conducted Lucy Moses Chamber Chorus in weekly rehearsals and two concerts annually
- ◆ Conducted SMSA choruses in weekly rehearsals and three concerts annually
- ◆ Taught music theory
- ◆ Conducted PPAS high school choruses in rehearsals, festivals, and four concerts annually
- ◆ Introduced heightened, new standards for the PPAS Vocal Program (grades seven through twelve), resulting in pre-conservatory level music theory, sight-singing and vocal/choral performance
- ◆ Vocal coach at SMSA and PPAS

**EDUCATION THROUGH MUSIC, New York, NY****1996 – 2000**

Teaching Artist, 1996 – 2000

Program Coordinator and Staff Developer, 1997 – 2000

- ◆ Co-chaired the curriculum development committee to create the first inter-disciplinary curriculum of ETM
- ◆ Hired, trained, and supervised teaching artists of ETM's twelve partner schools in standards-based curriculum development and instruction, pedagogy, and classroom management; ETM music disciplines included instrumental, vocal, and aesthetic education
- ◆ Taught music in ETM partner schools, emphasizing sight-reading, theory, keyboard and healthy singing skills
- ◆ Designed and presented professional development workshops for educators and administrators of public and private schools throughout the NYC area offering multi-disciplinary, standards-aligned curricular strategies for infusing general education classrooms with music

**PROFESSIONAL SOPRANO****1993 – 2005**

Specializing in Early Music from ca.1500 to 1750

- ◆ Performed professionally as an operatic and concert soloist
- ◆ Representative conductors/collaborators include Michael Tilson-Thomas, Jonathan Sheffer, Steven Crawford, Robert Page, Martin Pearlman, Andrew Parrott, William Christie, John Scott, Helmuth Rilling, Robert Levin, Will Crutchfield, Kenneth Cooper, Eduardo Mata, Jane Glover
- ◆ Recordings available on Naxos, Hänssler Classics, and ARSIS records
- ◆

## AFFILIATIONS

OPERA America  
 Arts & Cultural Alliance of Louisville (current Board Chair)  
 Juneteenth Jubilee Commission of Metro Louisville  
 Racial Justice Opera Network  
 OPERA America – Women's Opera Network (Steering Committee)  
 National Opera Association  
 Advanced Fundraising Professionals  
 American Choral Directors Association (ACDA)  
 Chorus America  
 The International Society for the Philosophy of Music Education

## HONORS & AWARDS

Leadership Intensive Fellowship | OPERA America  
 Dean's Scholar Award | College of Fine Arts, Boston University  
 Music Scholarship | College of Fine Arts, Boston University  
 Study Grant (Voice) | Manhattan School of Music  
 Most Outstanding Performer | Florida International University  
 Winner | National Federation of Music Clubs, Vocal Competition -Florida  
 Music Scholarship (Voice) | Florida International University  
 Honorable Mention | Metropolitan Opera National Council Regional Auditions–Tennessee  
 Music Scholarship | Trevecca Nazarene University  
 Winner | Stella Boyle-Smith Vocal Artists Competition

## EDUCATION

Doctoral studies in Music Education (ABD).....Boston University  
 Master of Music, Vocal Performance .....Manhattan School of Music  
 Bachelor of Music, Vocal Performance .....Florida International University  
 Vocal and Cello Performance studies .....Trevecca Nazarene University