



**EXECUTIVE DIRECTOR OF DEVELOPMENT STRATEGY AND GROWTH  
THE METROPOLITAN OPERA  
New York, New York  
[The Metropolitan Opera](#)**



The Aspen Leadership Group is proud to partner with The Metropolitan Opera in the search for an Executive Director of Development Strategy and Growth.

The Executive Director will work in close partnership with the Assistant General Manager, Development, and will be responsible for identifying and implementing strategies for growth in contributed revenue. Areas of focus in 2019 and 2020 will include national and global corporate partnerships, planned giving, and international fundraising. The Executive Director will manage staff and projects as assigned by the Assistant General Manager and as appropriate to each growth strategy.

**REPORTING RELATIONSHIPS**

The Executive Director of Development Strategy and Growth will report to the Assistant General Manager, Development.

**PRINCIPAL OPPORTUNITIES**

The Met's audience is global and includes millions of devoted viewers and listeners. This reach positions the Met for corporate partnerships at the highest levels, with significant growth opportunity. The Met is also uniquely positioned to reach and remain relevant to audience members until the very end of their lives, presenting an extraordinary opportunity for growth in planned giving. This global reach, combined with the growth of philanthropy in other countries, presents an additional opportunity for enhanced revenue from international sources.

The Met has one of the strongest individual giving programs in the country, rivaling and surpassing the levels of giving and donor engagement seen in many major universities and health care centers. Its core audience is deeply and passionately devoted to the art form. The Executive Director will have the opportunity to build upon this strong foundation, immediately expanding revenue generation in identified areas with untapped potential. The Executive Director will identify and lead efforts to capitalize on additional areas for expansion in the years ahead. The impact of the Executive Director's work will be felt globally and for generations to come.

## THE METROPOLITAN OPERA

The Metropolitan Opera is a vibrant home for the most creative and talented singers, conductors, composers, musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world.

Since the summer of 2006, Peter Gelb has been the Met's general manager—the 16<sup>th</sup> in company history. Under his leadership, the Met has elevated its theatrical standards by significantly increasing the number of new productions, staged by the most imaginative directors working in theater and opera, and has launched a series of initiatives to broaden its reach internationally. These efforts to win new audiences prominently include the successful *Live in HD* series of high-definition performance transmissions to movie theaters around the world. To revitalize its repertoire, the Met regularly presents modern masterpieces alongside the classics. In September 2018, Yannick Nézet-Séguin assumed the musical helm of the company as the Met's Jeannette Lerman-Neubauer Music Director.

The Metropolitan Opera was founded in 1883, with its first opera house built on Broadway and 39th Street by a group of wealthy businessmen who wanted their own theater.

From the start, the Metropolitan Opera has always engaged the world's most important artists. Christine Nilsson and Marcella Sembrich shared leading roles during the opening season. In the German seasons that followed, Lilli Lehmann dominated the Wagnerian repertory and anything else she chose to sing. In the 1890s, Nellie Melba and Emma Calvé shared the spotlight with the De Reszke brothers, Jean and Edouard, and two American sopranos, Emma Eames and Lillian Nordica. Enrico Caruso arrived in 1903, and by the time of his death 18 years later had sung more performances with the Met than with all the world's other opera companies combined. American singers acquired even greater prominence with Geraldine Farrar and Rosa Ponselle becoming important members of the company. In the 1920s, Lawrence Tibbett became the first in a distinguished line of American baritones for whom the Met was home. Today, the Met continues to present the best available talent from around the world and also discovers and trains artists through its National Council Auditions and Lindemann Young Artist Development Program.

Almost from the beginning, it was clear that the opera house on 39<sup>th</sup> Street did not have adequate stage facilities. But it was not until the Met joined with other New York institutions in forming Lincoln Center for the Performing Arts that a new home became possible. The new Metropolitan Opera House, which opened at Lincoln Center in September 1966, was equipped with the finest technical facilities.

Many great conductors have helped shape the Met, beginning with Wagner's disciple Anton Seidl in the 1880s and 1890s and Arturo Toscanini, who made his debut in 1908. There were two seasons with both Toscanini and Gustav Mahler on the conducting roster. Later, Artur Bodanzky, Bruno Walter, George Szell, Fritz Reiner, and Dimitri Mitropoulos contributed powerful musical direction. Former Met Music Director James Levine was responsible for shaping the Met Orchestra and Chorus into the finest in the world, as well as expanding the Met repertoire. He led more than 2,500 Met performances over the course of his four-and-a-half decades with the company. When Yannick Nézet-Séguin assumed the role of Music Director in September 2018, he became just the third maestro to occupy this position in company history.

The Met has given the U.S. premieres of some of the most important operas in the repertory. Among Wagner's works, *Die Meistersinger von Nürnberg*, *Das Rheingold*, *Siegfried*, *Götterdämmerung*, *Tristan und Isolde*, and *Parsifal* were first performed in this country by the Met. Other American premieres have included *Boris Godunov*, *Der Rosenkavalier*, *Turandot*, *Simon Boccanegra*, and *Arabella*. The Met's 32 world premieres include Puccini's *La Fanciulla del West* and *Il Trittico*, Humperdinck's *Königskinder*, and five recent works—John Corigliano and William Hoffman's *The Ghosts of Versailles* (1991), Philip

Glass's *The Voyage* (1992), John Harbison's *The Great Gatsby* (1999), Tobias Picker's *An American Tragedy* (2005), Tan Dun's *The First Emperor* (2006), and the Baroque pastiche *The Enchanted Island* (2011), devised by Jeremy Sams, with music by Handel, Vivaldi, Rameau, and others. An additional 53 operas have had their Met premieres since 1976.

*Hänsel und Gretel* was the first complete opera broadcast from the Met on Christmas Day 1931. Regular Saturday afternoon live broadcasts quickly made the Met a permanent presence in communities throughout the United States and Canada.

In 1977, the Met began a regular series of televised productions with a performance of *La Bohème*, viewed by more than four million people on public television. Over the following decades, more than 70 complete Met performances have been made available to a huge audience around the world. Many of these performances have been issued on video, laserdisc, and DVD.

In 1995, the Met introduced Met Titles, a unique system of real-time translation. Met Titles appear on individual screens mounted on the back of each row of seats, for those members of the audience who wish to utilize them, but with minimum distraction for those who do not. Titles are provided for all Met performances in English, Spanish, and German. Titles are also provided in Italian for Italian-language operas.

Each season, the Met stages more than 200 opera performances in New York. More than 800,000 people attend the performances in the opera house during the season, and millions more experience the Met through new media distribution initiatives and state-of-the-art technology.

The Met continues its hugely successful radio broadcast series—entering its 88<sup>th</sup> year this fall—the longest-running classical music series in American broadcast history. It is heard around the world on the Toll Brothers–Metropolitan Opera International Radio Network.

In December 2006, the company launched *The Met: Live in HD*, a series of performance transmissions shown live in high definition in movie theaters around the world. The series expanded from an initial six transmissions to 10 in the 2014–15 season and today reaches more than 2,000 venues in 73 countries across six continents. The *Live in HD* performances are later also shown on public television, and a number of them have been released on DVD. In partnership with the New York City Department of Education and the Metropolitan Opera Guild, the Met has developed a nationwide program for students to attend *Live in HD* transmissions for free in their schools.

Other media offerings include Metropolitan Opera Radio on SiriusXM Satellite Radio, a subscription-based audio service broadcasting both live and historical performances, commercial-free and round the clock. Met Opera on Demand (formerly called Met Player), a subscription-based online streaming service available at [metoperaondemand.org](http://metoperaondemand.org), was launched in November 2008. It offers more than 550 Met performances, including *Live in HD* productions, classic telecasts, and archival broadcast recordings, for high-quality viewing and listening on any computer or iPad. The Met also provides free live audio streaming of performances on its website once every week during the opera season.

In 2006, the Met launched a groundbreaking commissioning program in partnership with New York's Lincoln Center Theater to provide renowned composers and playwrights the resources to create and develop new works at the Met and at Lincoln Center's Vivian Beaumont Theater. The first of these to reach the stage was Nico Muhly's *Two Boys*, with a libretto by Craig Lucas, which opened at the Met in the fall of 2013.

Other initiatives include annual holiday entertainment offerings; a Rush Ticket Program offering discounted orchestra seats for \$25; expanded editorial offerings in Met publications, on the web, and through broadcasts; and new public programs that provide greater access to the Met.

## PRIMARY RESPONSIBILITIES

The Executive Director will

- develop a strategic plan to increase overall contributed revenue for the Met with an initial focus on corporate sponsorships, planned giving, and contributions from the international community;
- identify new business partners and sponsors to fund ongoing programs at the Met, including new productions, revivals, capital projects, media programs, PR and marketing programs, audience development programs, and education programs;
- develop media partnerships and secure funding for digital media initiatives;
- work with colleagues in Marketing, Media, PR, and Finance to develop specific funding goals; create specific, measurable quarterly benchmarks for achieving these goals; develop compelling messaging for same; and create communications systems and reporting mechanisms to build strong relationships between Marketing and Development staffs and across the organization;
- work with cross-departmental business intelligence groups to ensure that the Met can provide the marketing insights and market research needed to support new activities;
- cultivate and manage key relationships with existing corporate sponsors, business contacts, and corporate prospects;
- work with the Met's Customer Relations Management team, senior Marketing and Finance staff, board members and outside volunteers to identify changes in the business landscape that can be used to increase revenue for the Met;
- work with and build the planned giving team and work with other internal and external colleagues to establish a more proactive and comprehensive planned giving program; and
- work with colleagues across the organization to identify and secure revenue from international sources.

## KEY COLLEAGUES



**Peter Gelb**  
**General Manager**

Since becoming the 16th general manager of the Metropolitan Opera in 2006, Peter Gelb has launched a number of initiatives to revitalize opera and to connect it to a wider audience. Under his leadership the Met has recruited many of the world's greatest theater, film, and opera directors, increased the number of new productions, and launched *The Met: Live in HD*, the award-winning series of live performance transmissions to movie theaters, now seen in more than 70 countries. Other Met initiatives under Gelb include a commissioning program for new operas, free outdoor transmissions and recitals, a rush tickets program, a 24-hour Met radio channel on SiriusXM, and the online subscription streaming service

Met Opera on Demand.

Gelb began his career at 17 as an office boy for the impresario Sol Hurok. He became an assistant manager of the Boston Symphony Orchestra and was Vladimir Horowitz's manager during the pianist's career revival in the 1980s. Gelb served as President of CAMI Video until 1992 and was President of the Sony Classical record label before coming to the Met. His honors include multiple Emmy, Grammy, and Peabody Awards, the Sanford Prize from the Yale School of Music, and France's Chevalier de la Légion d'honneur.



**Diana Fortuna**  
**Deputy General Manager and Chief Financial Officer**

Diana Fortuna is the Deputy General Manager and Chief Financial Officer of the Metropolitan Opera. She joined the Met in 2008. At the Met, she has responsibility for all financial matters as well as serving as deputy to General Manager Peter Gelb. Prior to her work at the Met, she was the President of the Citizens Budget Commission a nonprofit research civic organization that studies New York City and State finances. Prior to that, she was Assistant Director at the White House Domestic Policy Council; a policy aide to the head of the Health Care Financing Administration of the U.S. Department of Health and Human Services; and Senior Legislative Assistant at New York State's Washington, D.C. office. She began her career at the New York City Office of Management and Budget, where she served as Deputy Budget Director with responsibility for New York's spending on health and education. She has a B.A. from Harvard University and an M.B.A. from Columbia University.



**Coralie Toevs**  
**Assistant General Manager, Development**

Coralie ("Cory") Toevs is the Assistant General Manager for Development at The Metropolitan Opera. She supervises a staff of 42 and is responsible for raising \$140 million in annual contributions.

She originally joined the Met staff as Director of Annual Giving. She served in that capacity for eight years with management responsibility for the Major Gifts, Patron and Research programs. She then left to become Director of Development for the New York Philharmonic, where she served for nine years, overseeing a staff of 19 and raising \$20 million in annual operating support for the Orchestra. She subsequently rejoined the Met staff in December 2005.

Prior to joining the staff of the Met, Ms. Toevs was the Manager of Membership and Special Events at The Brooklyn Museum. She began her career in fundraising in Eugene, Oregon, where she served as the Assistant Director of the Oregon Bach Festival and the Director of Development for the Eugene Symphony.

An Oregon native, she received her BA in English from Lewis and Clark College in Portland and her MA in Comparative Literature from the University of North Carolina at Chapel Hill.



**Gillian Brierley**  
**Assistant General Manager, Marketing and Communications**

Gillian ("Gilly") Brierley has held senior management positions in several leading UK arts organizations in a career that has specialized in marketing and communications strategy, audience development, innovative pricing solutions, and customer service programs. In January 2014, she moved to the US to take on the position of Assistant General Manager, Marketing and Communications at the Metropolitan Opera in New York, where her responsibilities include brand management, marketing, audience development, internal and external communications, and customer experience.

During her tenure at the Metropolitan Opera, Gillian has created audience and revenue generating strategies that have increased Box Office revenues and attendance, this year archiving record results with over 700,000 people attending the 18-19 season at the Met and a further 2.5million watching the Met in

cinemas across the world. She has also revitalized the Met's commitment to accessibility and customer experience, leading on a range of front of house innovations including day-time public access to the Met.

For fourteen years, she held the Head of Marketing and Communications role for Glyndebourne Opera, where her achievements included the implementation of a comprehensive CRM strategy, to maximize sales and engagement with audiences. Previously, she has held marketing and PR positions at arts institutions including The Royal Opera House, The London Philharmonic Orchestra and the Royal Philharmonic Orchestra.

**Henry Lanman**  
**General Counsel**

Henry Lanman joined the Met as General Counsel in June of 2013. Prior to joining the Met, from 2008 - 2013, Mr. Lanman was Associate General Counsel of The Museum of Modern Art. At MoMA, Mr. Lanman managed the legal affairs of the museum and its affiliate, MoMA PS1, in a broad range of activities including labor and employment, corporate governance, development, intellectual property and litigation matters. Mr. Lanman began his legal career in private practice with the law firms Sullivan & Cromwell LLP and Gibson, Dunn & Crutcher LLP. Mr. Lanman received his J.D. from the New York University School of Law, and his B.A. from Amherst College.

**PREFERRED QUALIFICATIONS**

The Metropolitan Opera seeks an Executive Director with

- evidence of innovation and creativity in developing and implementing new business initiatives and partnerships;
- the ability to identify and capitalize upon areas with the greatest promise of growth and to make wise decisions about new investments in terms of short and long-term return;
- a good understanding of traditional and digital marketing and communications;
- the ability to manage a broad and varied business portfolio and understand the business drivers for each sector;
- the ability to act as a highly effective ambassador for the Met;
- the ability to engage with senior leaders in a range of corporate sectors;
- strong staff management experience;
- exceptional writing and editing skills including the ability to draft major proposals, solicitation and acknowledgement letters, Board reports, and other materials for publication quickly and with great accuracy;
- knowledge of database reports and financial systems; comfort with budgeting and income and expense projections; and
- flexibility and a sense of humor.

A bachelor's degree is required for this position. At least ten years of experience in a senior position with success in managing fundraising/marketing partnerships or sponsorships for a large institution is preferred.

**DIVERSITY, EQUITY, AND INCLUSION**

It is the policy of the Met to provide equal employment opportunities to all applicants and employees on the basis of qualifications for the job and without regard to their membership in a protected class.

### **SALARY & BENEFITS**

The Metropolitan Opera offers a competitive and comprehensive salary and package of employee benefits.

### **LOCATION**

This position is based in New York City.

### **APPLICATION INSTRUCTIONS**

All applications must be accompanied by a cover letter and résumé. Before submitting your materials, please read them over for accuracy. Review of applications will begin immediately and continue until the successful candidate has been selected.

*To apply for this position, visit:*

*[Executive Director of Development Strategy and Growth.](#)*

*To nominate a candidate, please contact Anne Johnson:*

*[annejohnson@aspenleadershipgroup.com](mailto:annejohnson@aspenleadershipgroup.com).*