



CHIEF ADVANCEMENT OFFICER
THE ATLANTA OPERA
Atlanta, Georgia
[The Atlanta Opera](#)

THE ATLANTA OPERA

The Aspen Leadership Group is proud to partner with The Atlanta Opera in the search for a Chief Advancement Officer.

The Chief Advancement Officer (CAO) will be responsible for all revenue generated for The Atlanta Opera; earned and contributed. The CAO will be directly responsible for successfully creating, leading, and implementing an integrated resource development strategy and developing new relationships, while maintaining existing relationships to build the organization's visibility, impact, and financial resources. This individual will be responsible for raising private sector funds to support The Atlanta Opera's initiatives and leading the development and implementation of organization-wide strategies to increase its fundraising capacity.

The CAO will support the General & Artistic Director and the Board of Directors in cultivating and soliciting major gifts and grants from individuals, corporations, foundations, government institutions, and others. The CAO will lead a team of professionals responsible for fundraising, volunteer cultivation, corporate philanthropic support, events, communications, public relations, marketing, and social media functions for the organization. The CAO will also provide leadership and support for its Comprehensive Campaign.

The Chief Advancement Officer is a member of the Senior Management Team and works together with the General & Artistic Director, Managing Director, the Directors of Finance, Marketing, Production, and Artistic Departments to provide strategic leadership and operational management of The Atlanta Opera as a whole.

REPORTING RELATIONSHIPS

The CAO will report to the General & Artistic Director, Tomer Zvulun, and the Managing Director, Micah Fortson, and will serve as a member of the senior management team.

ABOUT THE ATLANTA OPERA

The Atlanta Opera is celebrating its 40-year anniversary in 2019.

Atlanta's taste for opera began in the early years of the 1900's with the Metropolitan Opera's annual week-long tour to Atlanta. Performing at the Auditorium-Armory, the fabulous Fox Theatre, and finally the Boisfeuillet Jones Atlanta Civic Center, the Metropolitan Opera's annual tour was a major social event. Every night of the week featured the performance of a different opera starring opera legends including Enrico Caruso, Leontyne Price, and later, Luciano Pavarotti. The audience included a who's who of Atlantans and was celebrated with posh parties at the Georgian Terrace, Piedmont Driving Club, and other upscale venues.

In 1979, the Atlanta Civic Opera (now known as The Atlanta Opera) was born, a result of a merger between two competing entities, Atlanta Lyric Opera and the Georgia Opera, and was one of the finest regional opera companies in the nation. The first artistic director was noted composer Thomas Pasatieri. The company's first production was *The Seagull* on Friday, March 14, 1980 at the Fox Theatre. The following December, a festive gala was held in Symphony Hall with such noted young artists as Catherine Malfitano, Jerry Hadley, and Samuel Ramey. In 1985, the company was renamed The Atlanta Opera.

In 2007, The Atlanta Opera moved its mainstage performance home to the acoustically exceptional [Cobb Energy Performing Arts Centre](#), just inside the I-285 perimeter. In 2013, the company recruited internationally recognized stage director [Tomer Zvulun](#) as its General & Artistic Director.

In the 2014-2015 season, the company launched the acclaimed Discoveries series of operas staged in alternative theaters around Atlanta. The Discoveries series is dedicated to audience members who are seeking new works, new ideas, and fresh perspectives. As part of The Atlanta Opera's efforts to bring opera to new audiences all over the Atlanta metro area, these productions are performed in exciting alternative venues, including the [Atlanta Botanical Garden](#) and the cabaret [Le Maison Rouge](#) on the Atlanta BeltLine. The series was recognized by the *Atlanta Journal Constitution* as part of its [Best of 2015](#) awards and the company was nominated for the International Opera Awards in London in 2016.

Beginning with the 2016-2017 season, the company expanded its mainstage season from three to four productions at the [Cobb Energy Performing Arts Centre](#) (CEPAC) while ushering the Discoveries series into its 3rd season for a total of six productions per season. The Opera works with world-renowned singers, conductors, directors, and designers who seek to enhance the art form and make it accessible for a sophisticated, 21st century audience. The Atlanta Opera strives to expand the experience of its patrons with memorable and exciting performances reflecting the highest musical and theatrical standards, while supporting community and educational programs.

PRINCIPAL OPPORTUNITIES

The Atlanta Opera is in the middle of its Comprehensive Campaign and half-way to its campaign goals for Annual Funds, Specials, Endowment, and Facilities. A strong push is needed to achieve its campaign goals, build on the last five years of growth, and continue The Atlanta Opera's momentum in achieving the goals set out in its Strategic Plan.

The Atlanta Opera is beginning its preparations for a February 2020 Gala to celebrate its 40th anniversary season at the beautiful Piedmont Driving Club. This celebration will be an opportunity to highlight the company's history and progress and celebrate all the important milestones and supporters that have contributed to its success.

The Development department is staffed with a talented and dedicated group of employees who desire a strong and strategic leader who can lead and mentor them with experience, optimism, and vision. The Marketing department is a strong team led by a talented Director of Marketing. This position will manage the Development department directly while providing the Marketing department with strategic oversight focused on inter-departmental collaboration.

PRIMARY RESPONSIBILITIES

Strategy

The Chief Advancement Officer will

- participate in the ongoing strategic planning process as an integral member of the leadership team;
- engage in short- and long-term planning for all revenue opportunities within the organization;
- innovate and maintain the brand perception of the organization including front of house experience, donor and event experience, online experience, and all other patron interactions;
- develop specific fundraising and branding strategies with The Atlanta Opera's strategic priorities and guide the staff in implementation;
- in coordination with senior managers, design and implement product marketing strategies including audience development initiatives like the Discovery Series;
- track and analyze issues, trends, and changes in revenue activity for reports to organizational leadership and the Board marketing, development, campaign, and executive committees; and
- oversee Development and Marketing budget and forecasting process for both revenue and expense, providing strategic guidance and assisting the Finance team in maintaining current monthly expense and revenue information for both cash and accrual.

Development (focused "hands-on" supervision and leadership)

The Chief Advancement Officer will

- oversee all revenue generation for contributed income including all individual giving, corporate support, foundation support, governmental support, endowment support, planned giving, and other ad hoc campaigns;
- maintain a steady pipeline of donor advancement leading prospect identification, qualification, cultivation, solicitation, and stewardship;
- develop and implement a comprehensive fundraising plan to ensure that the organization meets its annual and long-term fundraising goals;

- facilitate and manage membership activities, functions, directories, nominations, and orientations for the Board of Directors;
- ensure preparation for all Board and Committee meetings (except Finance and Education);
- oversee marketing and donor database management and procedures;
- develop and adhere to an internal planning, delegation, oversight, and communication system to effectively engage the leadership, senior management team, staff, and Board of Directors in the execution of fundraising plans; and
- maintain and manage the donor relationship portfolio.

Marketing and Patron Services (minimal supervision)

The Chief Advancement Officer will

- oversee strategic collaboration between Development and Marketing endeavors providing strategic consolidation, efficiency, and collaborative guidance; and
- collaborate with the Director of Marketing to facilitate and empower the Marketing department to set priorities and achieve inter-departmental goals and tactics.

KEY COLLEAGUES



Tomer Zvulun

Carl W. Knobloch, Jr. General & Artistic Director

General and Artistic Director of The Atlanta Opera since 2013, Israeli born Tomer Zvulun is also one of the leading stage directors of his generation, earning consistent praise for his creative vision and innovative interpretations. His work has been presented by prestigious opera houses in Europe, South and Central America, Israel, and the US, including The Metropolitan Opera, Washington National Opera, Seattle Opera, Houston Grand Opera, Dallas, San Diego, Boston, Pittsburgh, Minnesota, Montreal,

Buenos Aires, Israeli Opera, and the festivals of Wexford, Glimmerglass, and Wolf Trap, as well as leading educational institutes and universities such as The Juilliard School, Indiana University, and Boston University.

Tomer spent seven seasons on the directing staff of the Metropolitan Opera where he directed revivals of *Carmen* and *Tosca* and was involved with more than a dozen new productions. He is a frequent guest director in companies such as Seattle Opera (*Semele*, *La Boheme*, *Eugene Onegin*, *Lucia di Lammermoor*), Dallas Opera (*Die Fledermaus*, *La Boheme*), Houston (*Flying Dutchman*, *Rigoletto*), Wexford Festival (*Silent Night*, *Dinner at Eight*), Cincinnati Opera (*Magic Flute*, *Don Giovanni*, *Flying Dutchman*), Wolf Trap (*Falstaff*, *Don Giovanni*), Israeli Opera (*Dead man walking*, *Giulio Cesare*) among others. His European premiere of *Silent Night* at the Wexford Festival received two Irish Times Awards and traveled from Ireland to Washington National Opera, The Glimmerglass Festival, and the opera companies of Atlanta, Austin, and Salt Lake City.

Zvulun directed over 15 new productions in his home company in Atlanta, including *Dead Man Walking*, *Flying Dutchman*, *Soldier Songs*, *Silent Night*, *Maria de Buenos Aires*, *La Boheme*, *Madama Butterfly*, *Lucia di Lammermoor*, *Magic Flute*, and *Eugene Onegin* to name but a few. During Tomer's tenure, the company's fundraising has tripled, resulting in twice the number of productions presented annually. His focus on innovation has garnered national attention and resulted in a Harvard Business School case study chronicling The Atlanta Opera's turnaround, an

International Opera Awards nomination, an ArtsATL luminary award, and an invitation to deliver a Ted Talk about innovation in opera.

His upcoming projects include a new *Rigoletto* in Houston, a new *Salome* in Atlanta and Kansas City, revivals of his acclaimed production of *Eugene Onegin* in Montreal, Seattle, and Palm Beach, *Silent Night* at the Utah Opera and *Madama Butterfly* and *Glory Denied* in Atlanta. He is currently working on developing a world premiere based on Anna Frank's Diary and *Sensorium Ex*, a world premiere based on a story about artificial intelligence.

Tomer's recent shows have traveled across continents, receiving critical acclaim for their striking visuals and cinematic quality. Some of them included *The Flying Dutchman* (Houston, Cincinnati, Atlanta), *Dinner at Eight* (Wexford Festival, Minnesota Opera), *Eugene Onegin* (Seattle, Atlanta, Detroit, Kansas City), *Lucia di Lammermoor* (Seattle, Atlanta, Cleveland), *Silent Night* (Wexford, Atlanta, Glimmerglass, Washington, Austin), *Soldier songs* (Atlanta, San Diego), *Dead Man Walking* (New Orleans, Atlanta), *La Boheme* (Seattle, Pittsburgh, Cleveland, Atlanta, Dallas), *Lucrezia Borgia* (Buenos Aires), *Gianni Schicchi* (Juilliard, IVAI Tel Aviv), *L'heure Espagnole* (Juilliard), *Magic Flute* (Cincinnati, Atlanta, Indiana University), *Don Giovanni* (Wolf Trap, Cincinnati), *Die Fledermaus* (Dallas, Kansas City), *Falstaff* (Wolf Trap, Des Moines), *Rigoletto* (Boston, Atlanta, Omaha, Charlotte), *Madama Butterfly* (Atlanta, Castleton Festival, New Orleans), *Tosca* (National Theatre Panama, Atlanta), and *Semele* (Seattle).

Tomer Zvulun was born and raised in Israel, attended the open University in Tel Aviv and Harvard Business School and makes his home in Atlanta.



Micah Fortson
Managing Director

For over a decade Micah Fortson has served in production and stage management for companies such as San Francisco Opera, Steppenwolf Theatre, and New Orleans Opera. Following this, he spent the next seven years with the law firm Fortson, Frazer & Siegrist, located in Houston, Texas, where he expanded his skills as a commercial litigator. He holds a BA in Theatre from the University of New Orleans, an MFA in Theatre Design and Management from Tulane University, and a Juris Doctor from South

Texas College of Law.

As Managing Director with The Atlanta Opera Micah is the key administrator working alongside Tomer Zvulun and the Board of Directors. He's charged with overseeing and maintaining organizational administrative functions, implementing the opera's strategic plan, and advancing the organization's mission, artistic vision, and growth.



Holly Hanchey
Director of Marketing

Holly Hanchey is an experienced cross-platform and integrated marketer, with expertise in digital marketing, media planning, advertising sales, social media, copywriting, and email marketing. A real consensus builder, she specializes in sales consulting, presentation writing, and marketing in the digital space.

In her current position as Director of Marketing at The Atlanta Opera, Holly is working to re-energize the brand connection with the city, increase

subscription sales revenue, and increase single ticket sales. She has revamped the marketing mix and is already seeing results.

As Director of Marketing with the Atlanta Symphony Orchestra, Holly remodeled the marketing and advertising in the ASO as well as the media buying strategy. In her first year she brought in more than 10,000 new single ticket buyers and 380 new subscribers. In her second and third years, her brochure and subscription sales plan made the substantial subscription revenue goal before Opening Night. The fourth year, she set records for most tickets sold for an orchestral concert in the history of the ASO and ended the second season in a row in the black.

At CNN, Holly was Senior Director, Strategic Integration, where she worked with the editorial teams and management to develop sponsored content and partnered with Sales to position those opportunities in the market place, leading to double digit revenue growth year over year. In addition, she worked closely with vendors and product development to bring new ad technologies and experiences to CNN.com. She has extensive experience working with legal teams and the CNN Standards & Practices group, shepherding through unique and original ideas onto the CNN networks.

Prior to her work in sales, Holly was a producer in the CNN newsroom, working in the political unit during two Presidential campaigns and on the Emmy award-winning program "Larry King Live."



Amy Davis

Associate Director of Development (Interim Director of Development)

Amy came to The Atlanta Opera in 2018 as Major Gifts Officer with over ten years of fundraising and development experience.

She is a graduate of Clarke University with additional coursework from Bowling Green State University as well as becoming a Certified Fund Raising Professional (CFRP) in 1999.

She worked in development at the University of Northern Iowa cultivating alumni for major and planned gifts. At Bowling Green State University she directed several giving campaigns. Amy was Income Manager at the American Cancer Society where she was managed golf, gala, and other events raising \$1 million annually.

As the Director of Development at the Atlantic Lyric Theatre Amy developed and promoted giving opportunities for patrons and sponsors as well as grant proposals for corporate, foundation, and government funders.

At the Center for Puppetry Arts as a Grants Manager and then Director of Development, Amy was responsible for creating, implementing, and supervising all development activities for the center, including grants, sponsorships, special events, membership, crowd-funding, direct mail, major gifts, and board activities. She developed and implemented strategies for securing upper-level gifts from individuals, corporations, foundations, and government sources. She was also responsible for raising \$1.7 million annually in addition to capital funds and oversaw a staff of four.

CANDIDATE QUALIFICATIONS AND QUALITIES

The ideal candidate for the position of Chief Advancement Officer at The Atlanta Opera will have

- the ability to represent The Atlanta Opera well in the community, nationally, and internationally;
- advanced fundraising skills and comprehensive knowledge of fundraising best practices with a demonstrated ability to cultivate, solicit, and close major gifts;
- experience with international constituents and donors;
- experience in initiating and developing effective partnerships with individuals, companies, foundations, and government agencies;
- a demonstrated track record in strategic and tactical achievement of revenue goals, revenue forecasting, and budget management;
- excellent critical thinking and strategic planning skills with strong operations management abilities;
- considerable experience in board management and engagement;
- superior management skills including the ability to recruit, inspire, motivate, and lead top talent, setting demanding targets, and delivering consistent results in a fast-paced environment with tact, diplomacy, attention to detail, creativity, and cultural sensitivity;
- excellent interpersonal as well as written and verbal communication skills;
- strong organizational and analytical skills;
- an entrepreneurial spirit and the ability to work in partnership with senior-level managers, volunteers, colleagues, staff, and others;
- knowledge of opera (preferred);
- a desire and willingness to collaborate, think creatively, assess risk, and make data-driven decisions;
- incorrigible optimism, a strong work ethic, with respect, courtesy, and patience for colleagues, other staff, patrons, core constituent, and volunteers, and;
- an eagerness to make The Atlanta Opera a more diverse and inclusive institution.

A bachelor's degree is required for this position as is a minimum of ten years of demonstrated nonprofit leadership and major gifts experience in an organization of comparable size and complexity. Experience in the performing arts, orchestral or opera arenas is strongly preferred. Travel, both nationally and internationally, is required for this position.

DIVERSITY, EQUITY, AND INCLUSION

Diversity, equity, and inclusion are integral to a thriving international artistic community. The Atlanta Opera is deeply committed to empowering the arts and artists to celebrate diversity, model inclusion, and advance equity at the highest professional level. This commitment is an investment in The Atlanta Opera's future and its growth.

In its goal to create and maintain a diverse community and organization, The Atlanta Opera does not discriminate in employment opportunities or practices on the basis of race, color, religion, sex, sexual orientation, national origin, ancestry, age, disability, veteran status, marital status, gender identity, genetic tests and information or any other characteristic protected by federal, state, and local laws.

SALARY & BENEFITS

The Atlanta Opera offers a competitive salary & benefits package.

LOCATION

The Atlanta Opera is in the West Midtown area of Atlanta, Georgia. The successful candidate must live within or be willing to relocate to Atlanta, Georgia.

APPLICATION INSTRUCTIONS

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

To nominate a candidate, please contact Anne Johnson:

annejohnson@aspenleadershipgroup.com.

All inquiries will be held in confidence.