



**DIRECTOR OF GIFT PLANNING
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 a Director of Gift Planning.

The Director of Gift Planning has primary responsibility for the management of the Met's Gift Planning program. The Metropolitan Opera seeks a highly organized and detail-oriented individual for the position of Director of Gift Planning who will thrive within a large development office—a strategic thinker with the ability to work proactively and independently. In addition, the Director of Gift Planning will embody the professionalism and judgment needed to work with Board members, senior management, colleagues and support staff, and function well as a member of a team.

PRINCIPAL OPPORTUNITIES

The Met's audience is global and includes millions of devoted viewers and listeners. The Met is also uniquely positioned to reach and remain relevant to audience members throughout their life stages, presenting an extraordinary opportunity for growth in significant gifts as a component of long-term estate and financial plans.

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 Director will have the opportunity to build upon this strong foundation, expanding revenue generation in an area with significant untapped potential. The impact of the Director's work will be felt globally and for generations to come.

PRIMARY RESPONSIBILITIES

The Director will

- create and manage implementation of a strategic plan with short- and long-term goals for increasing the number and value of current and deferred planned gifts to the Met;
- devise and implement a marketing and communications plan designed to raise awareness of the importance of including the Met as part of long-term philanthropic plans.
- implement plans to increase knowledge of the Met's Encore Society among Met ticket buyers and donors with the goal of increasing membership in the group;

- plan and oversee stewardship activities and programs designed to deepen relationships with those who have included the Met in their estate and financial plans;
- provide orientation and training for the Met's development staff and volunteer solicitors on how planned and deferred gift opportunities can help donors make significant gifts with important impact on the Met;
- provide solutions to perceived obstacles to the completion of substantial gifts in ways that allow donors to maintain financial security for themselves and their loved ones;
- analyze existing staffing, review job descriptions, and recommend a staffing plan for the future, and manage the gift planning staff;
- review existing planned giving tracking and statistical reports and recommend changes if necessary, including creating statistical reports to measure the effectiveness of planned giving marketing and cultivation activities; and
- coordinate planned giving administration and tasks with outside financial services providers, donor's advisors, and the Met's General Counsel and Finance offices.

PREFERRED QUALIFICATIONS

The Metropolitan Opera seeks a Director with

- proven ability to manage and drive transformational growth in a gift planning program;
- demonstrated excellence in written and oral communications;
- a working knowledge of the tax and financial benefits of charitable gift planning vehicles, a proven ability to work with donors and their advisors on such vehicles, and familiarity with general fundraising activities and programs and how effective gift planning services are productively integrated into a comprehensive development program;
- mature interpersonal skills, discretion and sound judgement in dealing with confidential information;
- an ability and willingness to work closely with volunteers and Board leaders, attend performances and social functions;
- a willingness to participate in evening and weekend events and travel throughout the United States to visit donors; and
- a demonstrated commitment to opera or a willingness to gain a working knowledge of opera and its role in the arts and in society.

A bachelor's degree is required for this position. At least seven years of experience in a position that includes staff management is preferred.

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 16th 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 repertoire 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 39th 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 repertoire. 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 88th 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, 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.

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.



Kendall Hubert

Director of Leadership Gifts and Special Campaigns

Kendall Hubert joined the Met's development staff in May 2010 as the Director of Development with managerial responsibility for the Met's Guild and Patron membership programs, as well as the Research and Institutional Giving divisions. In December 2011, after a reorganization of the Development staff, she was named Director of Leadership Gifts and Special Campaigns, with continuing responsibility for the Institutional Giving area and new responsibility for the Support the Met Broadcasts, HD Live in Schools, capital and outreach program funding, and the Met's Planned Giving division. She supervises a staff of 6 and is responsible for raising \$23 million a year.

Prior to coming to the Met, Ms. Hubert spent four years as the Senior Vice President and Director of External Affairs for the Japan Society, where she was responsible for general administration, programming, and external affairs. During her tenure, she led planning and execution of the Centennial celebration, oversaw the mounting of exhibitions by renowned artists Takashi Murakami and Hiroshi Sugimoto, managed all major capital renovations, and raised the institution's first seven-figure gifts to cover all related costs. Prior to that, she served as Director of Corporate Development for five years at the Guggenheim Museum, leading a staff of 8, responsible for funding \$10 million a year through the museum's Global Partners sponsorship program. She also managed the museum's international funding cooperation between Guggenheim museums in New York, Bilbao, Venice, Berlin and Las Vegas. Previously, she held marketing promotions and programming positions at a Japanese advertising firm, Dai Ichi Kikaku Co, Ltd (part of the WPP Group) in Tokyo, the American Committee on the French Revolution, and The Kennan Institute at the Woodrow Wilson Center for International Studies.

Ms. Hubert received her B.A. in Russian and French from Washington University in St. Louis, her M.A. in Arts Administration from Columbia University, and certification from the Executive Management Program at the Getty Museum Leadership Institute. She speaks French, Japanese, and Russian.



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.

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:

[Director of Gift Planning, The Metropolitan Opera.](#)

To nominate a candidate, please contact Anne Johnson:

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

All inquiries will be held in confidence.