



**CHIEF DEVELOPMENT OFFICER**  
**PITTSBURGH PUBLIC THEATER**  
**PITTSBURGH, PENNSYLVANIA**



Aspen Leadership Group is proud to partner with Pittsburgh Public Theater in the search for a Chief Development Officer.

The Chief Development Officer will oversee all fundraising activities for Pittsburgh Public Theater (The Public). The Chief Development Officer will partner with with The Public's Managing Director and Artistic Director as well as the Board of Trustees to develop and achieve ambitious fundraising goals that meet and exceed The Public's current contributed revenue targets while building, leading, and inspiring a talented team of development professionals. The Chief Development Officer will understand the importance of values-based leadership and seek to positively influence organizational culture while contributing to The Public's overall strategic goals. As it approaches its 50<sup>th</sup> anniversary season and launches a \$15 million campaign in support of capitalization, endowment, and special programming initiatives, The Public seeks a Chief Development Officer who will contribute to a work environment that supports and nourishes the lives and experiences of all of those with whom Pittsburgh Public Theater engages.

The mission of Pittsburgh Public Theater is to provide artistically diverse theatrical experiences of the highest quality. The Public strives to serve, challenge, stimulate, and entertain while operating in a fiscally responsible manner. The Public shares its resources with the community through education and engagement initiatives intended for a wide range of people with the goal of expanding and diversifying the audience while enriching the community.

Margaret Rieck, Ben Shaktman, and Joan Apt founded Pittsburgh Public Theater. It was chartered in 1974 and opened in September 1975 after a decade in which the city had become known nationally as an unenthusiastic theater town. Once a major stop on the pre-Broadway circuit, there was no longer a suitable venue for road shows after the city lost the beautiful "Old" Nixon Theatre. Even worse, a similar fate was anticipated for the "New" Nixon. The Pittsburgh Playhouse, once the flagship of American community theaters, had also closed, leaving only smaller community theaters, colleges, and universities to keep the art form alive.

The broad-based efforts of many private and public individuals throughout the community contributed to the successful launch of Pittsburgh Public Theater. Commitments to ensure full funding of the first season were made before its opening. A strong volunteer organization was developed, community engagement programs were created, and 7,100 subscriptions sold (twice as many subscribers as the Theater Guild had in its heyday) before The Public opened in 1975.

The inaugural season was an enormous success, bringing great audience and critical acclaim for the three productions. *The Glass Menagerie*, directed by Ben Shaktman, was reviewed by *Pittsburgh Press* drama critic Ed Blank with the headline “Pittsburgh Public Theater triumphs with *Glass Menagerie*.” *One Flew Over the Cuckoo’s Nest* (one year before the film version), directed by John Going and starring Tom Atkins, was described by *Pittsburgh Post-Gazette* drama critic George Anderson as “thunderously engrossing theater.” *Twelfth Night*, directed by Ben Shaktman, was praised by Ed Blank as “a Shakespearean production capable of turning heads and changing minds,” with a special mention of Leonard Nimoy’s Malvolio as “one of the funniest stage performances in memory.” As stated by Martin Gottfried, author of *A Theater Divided*, a highly praised survey of American theater, “The Pittsburgh Public Theater has gotten off to an excellent start—as excellent a start as I’ve yet to see a regional theater get off to.” With strong ticket sales and many sold-out performances, the season expanded to four productions the following year, which quickly grew to six over the next few years.

The Public enjoyed 24 years on the North Side before moving to its current home—the O’Reilly Theater—in the heart of the Downtown Cultural District. The new performing space, which was built by The Pittsburgh Cultural Trust, opened with the world premiere of August Wilson’s *King Hedley II* in December 1999.

The Public has a proud tradition of producing new work. In addition to the world premiere of August Wilson’s *King Hedley II*, another of his masterworks, *Jitney*, received its professional premiere at Pittsburgh Public Theater. The pre-Broadway run of Andrew Lloyd Webber and Alan Ayckbourn’s *By Jeeves* was staged at The Public before moving to New York’s Helen Hayes Theatre.

Some of the plays which received their world premieres on The Public’s stage include Horton Foote’s *The Habitation of Dragons*; Jonathon Bolt and Thomas Tierney’s *Eleanor*; Michael Cristofer’s *Amazing Grace*; Mark Hampton and Barbara J. Zitwer’s *Paper Doll*; Rob Zellers and Gene Collier’s *The Chief*; Naomi Wallace’s *Things of Dry Hours*; Mark Hampton and Michael Sharp’s *The Secret Letters of Jackie and Marilyn*; and Lynn Ahrens and Stephen Flaherty’s brand-new musical, *The Glorious Ones*.

The Pittsburgh Public Theater continues to develop new ways to support artists of the Pittsburgh region. Established during the 2020 COVID crisis as a way to engage and support regional writers, the Pittsburgh Theater Playwrights Collective exists to elevate playwrights with ties to the Pittsburgh region and increase the visibility of Pittsburgh’s past legacy and future potential as a home for extraordinary playwrights. Member writers meet every other week to hear one another’s work and to encourage each other’s progress through constructive feedback and collective effort. They also serve as ambassadors for Pittsburgh Public Theater by engaging in organizational events and adjudicating the theater’s annual new play competition.

And just last year, Pittsburgh Film and Pittsburgh Public Theater announced an exciting new partnership to attract, develop, and retain talent in the film, theater, and entertainment production industries to support the growing entertainment arts environment of Pittsburgh. A first-of-its-kind initiative partnering theaters and the film industry, CREATE PA: Pittsburgh Film & Theater Works! will attract high quality talent and develop their skills for behind-the-screen and behind-the-stage crew positions, including Grips, Electric, Hair, Wardrobe, Carpentry, Set Decoration, and Accounting. CREATE PA: Pittsburgh Film & Theater Works! will be led by Morgan Overton. Overton, the former Inclusion, Diversity, Equity, & Access Manager of Pittsburgh Mayor Ed Gainey’s Office, will fulfill missions critical to the Pittsburgh Public Theater and the Pittsburgh Film Office by coordinating and growing job training partnerships with local unions, community organizations, and media companies. The program will also mentor film and theater students in the region to develop their skills and experience through vibrant internship opportunities.

## REPORTING RELATIONSHIPS

The Chief Development Officer will report to the Managing Director, Shaunda McDill, and partner closely with the Artistic Director, Marya Sea Kaminski. The Chief Development Officer will oversee a team of three current and planned staff.

## FROM THE MANAGING DIRECTOR

*Fifty years. To most, it's nearly a lifetime. To us, it's just the beginning. Fifty years ago, when the average woman had five children and the women's labor force was just 34%, this flagship organization was founded by two visionaries, Joan Apt and Margaret Rieck. In 1974, these women raised \$370,000 (\$2.4 million in today's dollars) from 37 corporations and foundations, 934 individuals, and the Pennsylvania Arts Council. Fifty years later, I am proud to be the first Black female Managing Director, leading alongside the unrivaled Marya Sea Kaminski, the first female Artistic Director. The two of us, two new women, building upon the same history, five decades later. And new achievements mean engaging our legacy to inform the future so that we can continue to innovate, lead, and evolve what it means to be a **True Public Theater**.*

*Before accepting the offer to serve as the Managing Director, I spent five years as a program officer for Arts and Culture at a reputable Pittsburgh-based foundation. The Public was part of my funding portfolio. My choice to join the company as Managing Director was an impassioned and purposeful move that aligned with my life's work. The Chief Development Officer at The Public will not only see this opportunity as a strategic alignment with their career aspirations, but also as a call to action to maintain and build the relationships that will sustain The Public and advance the American Regional Theater in the years to come. It will require acumen and rigor as well as hope. I want to be inspired!*

*I am seeking a self-starting professional who is motivated by their own desire to create meaningful moments in the lineage of this great institution. Our first Chief Development Officer will understand the importance of values-based leadership and seek to positively influence organizational culture while achieving strategic goals. At The Public, time, treasure, and talent help illuminate a loyalty path that determines how we prioritize and with whom we are in meaningful relationship with. I am seeking a partner who will help bolster the development work of our organization, encourage the next leaders in the field, and eagerly accept the challenge to steward only the second capital campaign since its founding.*

*Despite my education and training in some of the nation's finest institutions (Dartmouth, David Geffen School of Drama, and regional theaters from coast to coast), I realize now more than ever that it is possible to know what change means but be incapable of motivating others toward its achievement. Insight without the ability to implement is useless these days. It will be difficult to find another staff or group of colleagues more ready and willing to face whatever lies ahead. We eagerly await the opportunity to work with you. The Steel City isn't for the faint of heart, but true legacies are forged here, and we hope you'll want to be a part of this one.*

—Shaunda McDill, Managing Director

## **PITTSBURGH PUBLIC THEATER'S COMMITMENT TO DIVERSITY, EQUITY, INCLUSION, AND RACIAL JUSTICE**

Pittsburgh Public Theater serves as a *True Public Theater* by creating diverse theatrical experiences in a responsible way that engage and elevate the entire region. In response to the powerful call to action and generous insights offered by the Black, Indigenous, and artists of color from its regional and national communities, especially the artists who have organized to create We See You White American Theatre and Black Theatre United, The Public has taken action in its ongoing commitment to racial justice.

In June 2020, Pittsburgh Public Theater released a statement declaring solidarity with its Black colleagues, artists, audiences, and neighbors. In it, The Public said, *You matter to us. Your stories matter. Your lives matter. Justice matters.* These beliefs have not waned. In that statement, The Public promised to take a hard look at its own internal practices to identify and initiate steps to achieve greater racial equity and just representation throughout the organization. Since that time, it has launched a Racial Justice Task Force composed of Board members, artists of color, and community leaders to steer it in a year-long process to create meaningful improvements across its operations. The Chairperson of this Task Force now sits on the Executive Committee of the Board. Pittsburgh Public Theater has begun honest and rigorous conversations with its staff and has collaborated with its Board's Executive Leadership to ensure these commitments are sincere and appropriately funded.

Pittsburgh Public Theater recognizes this work will be ongoing and that it cannot be done in a vacuum. It will stumble, and it will get things wrong. It is dedicated to listening and learning from the communities of color in the Pittsburgh region, and to opening more channels for transparency so that it may continue to improve. It extends its earnest gratitude to the individuals and organizations who have already helped it shape this process and offered it a clearer understanding of what its role must be in addressing systemic racism in American theater and in the own community.

### **PRIMARY RESPONSIBILITIES**

The Chief Development Officer will

- develop and implement an integrated development plan that includes individual giving, annual giving, planned giving, corporate and foundations, sponsorships, special events, and capital campaigns in support of operational, capitalization, special project, and endowment fundraising goals;
- create, track, and forecast departmental revenue, expense budgets, and projections on a monthly basis;
- supervise, manage, and support development staff towards the achievement of departmental goals;
- serve as principal steward and liaison of The Public's institutional funders;
- serve in tandem with the Managing Director and Artistic Director as principal steward and liaison to the Board of Trustees, and to a portfolio of major individual donors and prospects;
- supervise and oversee fundraising events including the annual Gala (with support from an event planner), and staff-managed stewardship and cultivation events; and
- partner with leadership on activities that contribute to The Public's contributed revenue goals.

## LEADERSHIP

### **Shaunda McDill** **Managing Director**

Shaunda McDill is honored to co-lead Pittsburgh Public Theater. Shaunda has nearly two decades of arts management and nonprofit leadership experience. She previously worked with The Heinz Endowments since 2017 as Program Officer for Arts and Culture, where she worked to promote the strength and vitality of a suite of Pittsburgh-based artists and arts. She also co-managed the Advancing Black Arts in Pittsburgh initiative, which received a \$2 million dollar grant from novelist and philanthropist MacKenzie Scott in 2021.

Additionally, Shaunda contributed to and helped found Just Arts, the foundation's first cross-programmatic social justice initiative, and the Arts|Equity|Reimagined Fund, aimed at providing an informed, equitable, and actionable response to the needs of the local arts community during and beyond the coronavirus pandemic. Shaunda has worked for theater companies across the country including The Goodman Theatre of Chicago, Second Stage Theatre, Yale Repertory Theatre, Pasadena Playhouse, and Cornerstone Theater Company. With experience spanning dramaturgy, directing, producing, and playwriting, she also has worked as a publicist for Blake Zidell and Associates, a Brooklyn-based public relations firm representing artists, arts institutions, and festivals. In 2006, she founded DEMASKUS, a national theater collective currently participating in the inaugural B.U.I.L.D. residency at the August Wilson African American Cultural Center supported by the Richard King Mellon Foundation. As an individual artist, Shaunda worked in residence with Quantum Theatre as part of the company's inaugural InQubator class. Shaunda has an undergraduate degree from Dartmouth College, where she studied under Pulitzer Prize winner August Wilson, was directed by Ntozake Shange, and instructed by Augusto Boal. She also holds an M.F.A. in theater management from Yale University's School of Drama (David Geffen School of Drama).

### **Marya Sea Kaminski** **Artistic Director**

Marya Sea Kaminski is honored to co-lead Pittsburgh Public Theater. She came to Pittsburgh after four years as the Associate Artistic Director at Seattle Repertory Theatre. One of the highlights of her tenure there was spearheading a collaboration with New York's Public Theater and Dallas Theatre Center to create Public Works Seattle. This initiative was based on long-term, authentic partnerships between regional theaters and local nonprofits and designed to make theater of, by, and for the people. Earlier in her career, Marya co-founded the Washington Ensemble Theatre and served as Co-Artistic Director there for five years, leading season planning and new play development. She has worked as a director, writer, producer, and actor and is a proud member of the Stage Directors and Choreographers Society, Actors' Equity Association, and the Society of Authors and Dramatic Composers. Marya has taught and lectured on Theater at Hollins University, the University of Washington, and at Cornish College of the Arts, where she was awarded the Drama Department's Award for Teaching Excellence. She has also been honored with the Genius Award in Theater from the Seattle newsweekly, *The Stranger*, and has been recognized as an Artist of the Year by *Seattle Magazine*. Marya holds a B.A. in English and Theatre Arts from the University of Pennsylvania and an M.F.A. from the University of Washington's School of Drama.

## **PREFERRED COMPETENCIES AND QUALIFICATIONS**

Pittsburgh Public Theater seeks a Chief Development Officer with

- a commitment to the mission of Pittsburgh Public Theater—to provide artistically diverse theatrical experiences of the highest quality;
- experience developing, implementing, and assessing integrated development plans across revenue streams including individual giving, annual giving, planned giving, corporate and foundations, sponsorships, special events, and capital campaigns;
- an understanding of major campaign execution including setting goals, priorities, and strategy; campaign architecture; prospectus development, branding, and messaging; volunteer structure; and cultivation and recognition events in partnership with major campaign consultants;
- an understanding of fundraising KPI's and code of ethics in fundraising;
- a commitment to The Public's racial justice efforts and an ability to apply anti-racist tools and practices to individual and departmental processes and systems, and to contribute to a work environment that encourages knowledge of, respect for, and engagement with persons of all cultures, identities, and backgrounds;
- an ability to lead, direct, and motivate staff and volunteers;
- excellent communication skills across platforms and well as exceptional interpersonal skills and a customer service sensibility;
- strong organizational, time-management, attention to detail, and problem-solving skills;
- an ability to model and practice the values of artistic excellence, joyful collaboration, and resolute respect when faced with challenges, through constructive, clear, solution focused communication with fellow staff, supervisors, guest artists, and other stakeholders of The Public;
- financial acumen and an ability to create, track, and forecast departmental revenue and expense budgets and projections on a monthly basis;
- an ability to maintain confidentiality and discretion in the workplace; and
- experience with CRM platforms particularly Tessitura (preferred).

A bachelor's degree or an equivalent combination of education and experience is preferred for this position as is at least five years of leadership and fundraising experience at an organization of similar, or larger, size and scope. Experience in a performing arts environment is preferred. Pittsburgh Public Theater will consider candidates with a broad range of backgrounds. If you are excited about this role and feel that you can contribute to The Public, but your experience does not exactly align with every qualification listed above, we encourage you to apply.

## **SALARY AND BENEFITS**

The salary range for this position is \$100,000 to \$110,000 annually. Pittsburgh Public Theater offers a comprehensive benefits package including health, vision and dental insurance with choice of five health insurance options; paid vacation, personal, and sick days; and eligibility to contribute pre-tax to Pittsburgh Public Theater's 401(k) retirement plan and receive a match of contributions up to 1% of salary each calendar year.

## **LOCATION**

This position is in Pittsburgh, Pennsylvania.

## APPLICATION INSTRUCTIONS

All applications must be accompanied by a cover letter and résumé. ***Cover letters should be responsive to the mission of Pittsburgh Public Theater as well as the responsibilities and qualifications presented in the prospectus.*** Review of applications will begin immediately and continue until the successful candidate has been selected.

To apply for this position, visit: [Chief Development Officer, Pittsburgh Public Theater](#).

To nominate a candidate, please contact Patrick Key, [patrickkey@aspingleadershipgroup.com](mailto:patrickkey@aspingleadershipgroup.com).

*All inquiries will be held in confidence.*