

SCOTT FRECK

2664 Augusta Street, Eugene OR 97403
(919) 538-7768 | scott@freckco.com

PROFESSIONAL EXPERIENCE:

FRECK & CO. ARTS CONSULTING

Principal

Eugene, Oregon

June 2023 to present

❖ Founded an independent consultancy to provide management expertise and functionality to nonprofit arts organizations, focusing on general administration as well as six specific service areas: Interim Leadership; Artistic Planning; Music Director Searches; Multimedia Production; Virtual Concert Production; and Radio/Podcast Production.

❖ Clients to date include Eugene Symphony Association; Oregon Mozart Players; City of Eugene/Hult Center for the Performing Arts; Eugene Ballet; Oregon Community Foundation's Creative Heights grant program; and Benton County Natural Areas, Parks, and Events.

EUGENE SYMPHONY ASSOCIATION

Executive Director

Eugene, Oregon

June 2012 to June 2023

❖ Provided comprehensive management of one of America's premier regional orchestras, with an annual budget of \$3.2 million, a 33-member Board of Directors, and a history of innovation, artistic excellence, and deep community connection;

❖ During the COVID-19 pandemic, pivoted artistic output to virtual activities including repurposing archival video to create streaming content; producing and directing new *Symphony Soundwaves* video series featuring community programs and diverse chamber orchestra repertoire; and creating new radio series for NPR affiliate KLCC-FM. Negotiated a pause in musicians' collective bargaining agreement to allow for maximum flexibility while providing employment opportunities and community engagement; managed FY2020, 2021, and 2022 budget cycles to a cumulative surplus of nearly \$600,000;

❖ Through prudent deployment of advertising resources, broadened range of concert attendees while setting records for single ticket revenue for subscription series, individual subscription concert revenue, and special concert revenue; guided the replacement of outdated website to a mobile-friendly and interactive platform; supervised advertising sales, content development, and production of four program magazines annually, while breaking previous records for revenue;

❖ Directed fundraising activities to generate more than \$1.9 million in contributed revenue annually, including 58% growth in corporate sponsorships, 13% growth in individual and major giving, and 40% growth in special events revenue; secured NEA project grants for eight consecutive years, and gained largest single-year and multi-year unrestricted government and foundation grants in organizational history; completed four-year \$1 million challenge match to generate cash gifts to Endowment Fund, which combined with market gains to increase corpus from \$2.3 to \$7.5 million;

❖ In partnership with two Music Directors, created artistically challenging and commercially successful concert projects such as "The Color of Sound" featuring cutting-edge digital projections and LED technology in the concert hall to augment Scriabin's Prometheus: The Poem of Fire; "The Four Seasons of the McKenzie River" with crowd-sourced visuals of one of Oregon's natural treasures; and "Love+Fate" with an abbreviated performance of *Romeo and Juliet* comprising actors from Oregon Shakespeare Festival combined with Prokofiev's ballet score;

❖ Conceived, fundraised, and executed 50th Anniversary Celebration which featured the returns of former Music Directors Marin Alsop, Miguel Harth-Bedoya, and Giancarlo Guerrero; a special concert with Yo-Yo Ma; a traveling archival exhibit documenting the orchestra's history; and a commemorative magazine issue; all while returning a \$70,000 operating surplus;

❖ Administered highly successful Music Director search to identify and name Francesco Lecce-Chong as ESA's eighth artistic leader, selected from over 250 candidates from more than 40 countries, in close collaboration with leading industry search authority Roger Saydack;

❖ Oversaw one of the most extensive Music Education and Community Engagement programs of any regional orchestra, growing from six to 12 individual programs over six years to serve up to 25,000 children, youth, and adults across five counties; among them, envisioned and implemented a pioneering project to offer live music experiences to clients of local human service agencies, including unhoused families, at-risk youth, and people with cognitive disabilities;

- ❖ Participated in Diversity, Equity, and Inclusion trainings with Dr. Charles Martinez, Dean of Education at University of Texas-Austin and through Oregon’s Cultural Advocacy Coalition; implemented DEI Committee to codify organizational values, establish vision statement, and implement strategies to provide for increased access and equality of experience for all;
- ❖ Cultivated broad community partnerships with over regional 50 organizations, ranging from higher learning institutions to health and human service organizations, retail companies, performing and visual arts groups, and a land conservancy;
- ❖ Provided guidance to five successive Presidents of the Board on governance issues, including revising ESA bylaws, creating and updating policies on a variety of critical topics including sexual harassment/discrimination and volunteer engagement; successfully recruited and on-boarded 25 new Board members, totaling more than 60% new to ESA since 2012 while lowering the average age and increasing diversity of representation;
- ❖ Built and maintained strong and collaborative relationship with musicians’ leadership and local chapter of American Federation of Musicians, including lead representation of ESA during collective bargaining negotiations in 2012, 2014, 2017, 2018, 2019, and 2022. Negotiated mission-critical modifications to CBA during COVID-19 pandemic, allowing for increased flexibility in service guarantees and work patterns, and providing for financial stability in a deeply uncertain time.

NORTH CAROLINA SYMPHONY SOCIETY

Vice President for Artistic Operations & General Manager

Raleigh, North Carolina

November 2000 to June 2012

- ❖ Provided direct management of season planning, scheduling and programming for all concerts and artistic activities totaling more than 200 performances per season, including booking and fee negotiation of guest conductors and soloists; embraced a leadership role among senior management in strategic product planning and audience development for subscription, single ticket, and special audiences; managed a departmental budget of \$10 million including orchestra payroll, guest artist fees and expenses, and operational venue and travel costs;
- ❖ Envisioned and implemented new artistic initiatives such as a series of commissions entitled “Postcards from North Carolina” in honor of NCS 75th anniversary; an American-British retrospective entitled “Crossing the Atlantic;” and artistically meaningful programs celebrating North Carolina’s musical heritage entitled “Blue Skies and Red Earth” and “Blue Skies and Golden Sands;”
- ❖ Nurtured or initiated artistic partnerships with numerous regional cultural and educational entities, including University of North Carolina School of the Arts, PlayMakers Repertory Company, North Carolina Opera, Duke University, the University of North Carolina at Chapel Hill, and various choral and instrumental groups;
- ❖ Negotiated terms for two-disc contract with BIS Records of Stockholm, Sweden; selected repertoire and soloists including saxophonist Branford Marsalis and pianist Yevgeny Sudbin; and facilitated significant artistic success for the orchestra’s first internationally distributed commercial recordings;
- ❖ Launched a bi-monthly radio series on NPR affiliate WUNC-FM and all-classical WCPE-FM; recruited nationally recognized broadcast David Hartman as radio host; served as Executive Producer of the series, including responsibility for script production, interview content, and frequent editing of finished programs;
- ❖ Oversaw orchestra’s transition into its new performing home of Meymandi Concert Hall in Raleigh, NC in February 2001, and its new primary summer venue, the Koka Booth Amphitheatre at Regency Park in Cary, NC in June 2001;
- ❖ Provided artistic administration for a 32-month search which identified, recruited, and hired Grant Llewellyn as Music Director; served on eight-member Search Committee comprising musicians, staff, and Board trustees;
- ❖ Held primary responsibility for administering all terms and conditions of musicians’ collective bargaining agreement; primary management contact with musicians’ Orchestra and Artistic Advisory Committees;
- ❖ Represented orchestra management in collective bargaining contract negotiations with local chapter of American Federation of Musicians in 2001, 2004, 2007, 2009, and 2010 sessions; negotiated orchestra musicians’ individual performance contracts.

OREGON SYMPHONY ASSOCIATION

Portland, Oregon

Artistic Administrator

June 2000 to September 2000

Director of Orchestra Operations

July 1997 to May 2000

Operations Coordinator

February 1993 to June 1997

Marketing/Public Relations Assistant

September 1991 to January 1993

- ❖ Provided comprehensive production coordination of more than 50 discrete concert sets, runouts, tours, and special events per season from 1993 to 2000, achieved by organizing the efforts of conducting staff, orchestra musicians, guest artists, artists' managements, operations personnel, facility management and IATSE stage crew;
- ❖ Coordinated production elements for a range of electronic media projects, including five compact discs (two via commercial records labels, three self-released), three prime-time local television specials (one of which won a regional Emmy award in the Fine Arts Special category) and a concert-length live-performance commercial video, plus regular regional radio broadcasts of subscription concerts;
- ❖ Represented orchestra management in collective bargaining contract negotiations with local chapter of American Federation of Musicians for 1996 and 2000 sessions, including participation in Interest-Based bargaining process; represented orchestra management on consortium of local non-profit arts groups in negotiations with stagehands' union for 1998 session;
- ❖ Integral involvement in planning, booking, production and execution of "Nerve Endings," a groundbreaking multi-media concert series stemming from a "Magic of Music" grant from the John S. and James L. Knight Foundation; technical direction of eight "Nerve Endings" productions;
- ❖ Established and cultivated innovative collaborations with other Portland-based arts organizations such as Imago Theater/Dance Ensemble and Artists' Repertory Theatre.

PROFESSIONAL AFFILIATIONS:

- ❖ Service on board of directors for Cultural Advocacy Coalition of Oregon, a statewide organization dedicated to lobbying policymakers to increase ongoing public investment in the arts, heritage, and the humanities, from 2013 to present;
- ❖ Service on board of directors for Travel Lane County, a nonprofit destination marketing organization which promotes regional travel and tourism and is funded by member support and transient room tax, from 2018 to 2023;
- ❖ Member of Downtown Eugene Rotary Club from 2013 to 2022;
- ❖ Service on board of directors for Third Angle New Music Ensemble, a Portland-based regional contemporary chamber music group, from 1997 to 2000;
- ❖ Professional individual member of the League of American Orchestras, from 1997 to present.

EDUCATION:

WHITMAN COLLEGE

Bachelor of Arts, English Literature

Walla Walla, Washington

May 1990

Principal Cello, Whitman College Orchestra

September 1986 to May 1990

Assistant Principal Cello, Walla Walla Symphony

September 1986 to January 1988

Section Cello, Portland Youth Philharmonic

September 1982 to May 1986

LBL Strategies Inc., in conjunction with George Washington University

Completed 10-week course in Strategic Management Performance Systems

September – November 2019