

NEWPORT PERFORMING ARTS CENTER: 30 YEARS OF GRATITUDE

The Newport Performing Arts Center (PAC) was never about “build it and they will come.” The key components on the performing side of the proscenium were already here in Newport and Lincoln county, doing the best they could in small spaces. Enthusiastic audiences were already here completing the other side of the proscenium and the performing arts equation.

Those two key elements ensured broad community support in the 1980's for an arts center. Thousands of people, of all ages, gave money, donated their time, talents and energy so this dream could be a reality. Fundraisers for a building were constant. The PAC would literally not exist today without those events headed by Alice Silverman and Pat Grimstad and so many more. “Thank you” cannot be said often enough.

At various times throughout the decades this building has expanded, added equipment, and renovated existing areas. The PAC resident artist teams, the community, volunteers, the Oregon Coast Council for the Arts, state and federal agencies, foundations, and the City of Newport have all been partners

Consider the financial impact of more than 587,000 people who have attended and participated on the stage of the Newport Performing Arts Center. It also pays Newport back in ways that don't have to do with decimal points and dollars. It has to do with civic health, pride, wisdom and our kids. It delights me so to see the theater camps and dance recitals involving kids. They think they own this place, and of course they do!

— David Ogden Stiers, Actor, Composer, Philanthropist



Phase 7 is a natural progression, continuing the growth of the performance arts, a substantial industry in Lincoln County.

— Cyn Wilkes, Porthole Players, Ltd

That's not counting the youth festivals, seminars, and meetings. That's not even counting the ongoing rehearsals where committed performers hone their craft for your enjoyment.

Literally millions of people have used and continue to use this creative community space.

None of this could have been, or can continue to be, possible without you, the community, generously donating to your Performing Arts Center.

Please consider a donation or pledge to “Entertain the Future!” Phase VII. Contact Oregon Coast Council for the Arts at 541-574-2655 and speak to our Business Manager, Bonnie Prater. Or mail a check to OCCA, P.O. Box 1315, Newport, OR 97365.

From the bottom of our hearts... another sincere “Thank You.”

in these endeavors.

Over the last 30 years hundreds of thousands of audience members have experienced about 6,000 performances. And, that's not even counting the graduations, when students walk across the PAC stage and realize their dreams. That's not counting the numerous weddings and celebrations of life.

GROWING UP AT THE NEWPORT PERFORMING ARTS CENTER



MILO GRAAMANS
Videographer, Pianist, Composer, Newport

The PAC is a wonderful venue that provides countless opportunities both for patrons and performers. Every production I have been involved in at the PAC has opened doors to new opportunities, as well as personal and professional connections.

ZANE PIHLSTROM

Theater Designer, Costumes and Scenery

The Newport Performing Arts Center was the most important element in the development of my teenage years and my future career as a professional theater designer. I benefited from the incredible family of interdisciplinary artists that came together under one roof and inspired each other and their community.

JENNIFER HARMER
Dancer

Growing up in Newport and performing at the PAC, with its state-of-the-art facilities and top-notch performances, made my transition to professional life working as a dancer in New York City seamless.

ERICA BROOKHYSER
Opera Singer

The PAC is a hotbed of dreamers, of adults who are young at heart, of people who are happier on stage than anywhere else. We young thespians were so inspired by this environment that we couldn't imagine our lives without the arts. For those of us who chose to become “starving artists,” we owe a debt of gratitude to all of the people who are the PAC for always believing in us, our talent, and our dreams.



AMBER STAR MERKENS
Dancer, Mark Morris Dance Company, NYC

I know the Newport Performing Arts Center very intimately, as it was basically my second home growing up! It provided a place for our wildly prolific local dance schools, theater companies and musicians to unleash their talents and create with abandon. It was on the PAC stage that I discovered the magic of live performance, and where I grew to understand that that magic could become my life path.



JOANNAH BALL
Musician and Vocalist

Growing up in Newport, the Performing Arts Center fostered a wonderfully supportive community. It provided countless opportunities to not only witness high caliber music and art, but to step into the role of a serious performer myself. The PAC felt like such a natural part of life that I did not fully realize what an unusual feature it was for a small town. It is, in

fact, a treasure, and I am grateful for the many incredible opportunities and experiences it has enabled in my life.

NEWPORT PERFORMING A·R·T·S CENTER

169 SW COAST HWY
NEWPORT, OREGON 97365
COAST GUARD CITY, USA



www.newportoregon.gov
NOMBETSU, JAPAN, SISTER CITY

September 6, 2018

Performing Arts Center 30th Anniversary

As the Mayor of Newport, I am honored to congratulate the Newport Performing Arts Center on its 30th Anniversary.

I moved back to Oregon and to Newport during the early 1980's. When I arrived, the construction of the PAC was being completed and Sharon Morgan was hired as the PAC's first director. I was thrilled that the City of Newport had a city owned performing arts center. During this time, Alice Silverman, a Newport resident and patron the arts, held the annual Silverman Ball as a fund raiser for the PAC. Newport and the surrounding cities attended this very popular and successful event.

During my three terms as the Mayor, I have served on the Board of the Oregon Mayors Association. I have been in the unique position to become acquainted with other mayors and cities across Oregon with a range of populations. I have enjoyed telling my colleagues about the PAC and how important it is to the quality of life for our citizens. Most who visited Newport knew about the PAC and had attended an event. Local theatre productions, school children being able to see live productions as well as perform in them, the formation of our Newport Symphony Orchestra, are just a few of the positive results of the PAC.

The PAC instills a sense of pride in the citizens of Newport and me. I consider it a gem and thank the city manager of the time, Don Davis, for gathering the expertise needed to see the construction of the PAC through to its completion.

Sincerely,

Sandy Roumagoux

Sandy Roumagoux
Mayor of Newport



EST.
1882

RESIDENT ARTIST TEAM: T.J. HOOFERS, INC.

Founded by Teri Jernigan in 1978, T. J. Hoofers first performed at the Newport Performing Arts Center in 1989.

Moving Kidstuff to the P.A.C. that first year felt almost magical. Comfortable, classy seating for our audience (it sure beat folding chairs and bleachers!), lots of dressing areas for the kids and a stage large enough to accommodate



all of us.

The Studio Theatre was incredible for all of our little ones to

The lighting added to the magic. The colors Ron Miller would come up with, the gobos on the back cyc and the fact that we could start and end in silhouette were so amazing to the dancers (and the teachers!). Our little ones were so entranced that they would sometimes turn around and look at the pretty lights, forgetting why they were onstage.

There were parents who had never been in a theater to see a play, hear music or enjoy a dance program. The PAC opened it up to so many new audience members. Yes, it is a magical place!

be entertained and wait for their upcoming dance numbers.

FORMER RESIDENT ARTIST TEAM: OREGON COAST BALLET CO.

Founded by Sian Zander in 1988, OCBC performed numerous original works at the PAC.

OREGON COAST COUNCIL FOR THE ARTS PROGRAMS



The Oregon Coast Council for the Arts (OCCA) just celebrated 40 years of arts advocacy, arts education programs, arts presenting and arts services.

In 1977 (OCCA) was founded by area individuals, including authors. Started as a local arts council it soon became a council that provided services for artists and arts organizations along the coast and, ultimately, became the regional arts council for the 363 miles of the Oregon coast.

OCCA has a contract with the City of Newport to manage the PAC and has done so since the PAC opened its doors on September 17, 1988.

The organization actively raised funds for the PAC construction.

For the last 30 years, OCCA has held its performance series, author's readings, storytelling festivals and more on the boards of the PAC. Currently OCCA is celebrating 15 years of the Oregon Coast Jazz Party; its



tenth season of Met Opera Live in HD; and the ninth season of National Theatre London Live in HD.

The PAC is one of only 12 venues in the state of Oregon to show Met Opera and one of only 14 venues in the state to present NT Live.

OCCA celebrated 26 years of Theatre Camp and 18 years of Shakespeare Camp at the PAC during the summer of 2018.



Our mission to develop, promote and celebrate community arts soars at the Newport Performing Arts Center.

RESIDENT ARTIST TEAM: PORTHOLE PLAYERS, LTD.

Founded in 1972 by Wendy Beams as Yaquina Drama Workshop, Porthole Players Ltd. was incorporated in 1978. Officers at incorporation



included Richard & Rose Poole, Ralph & Monica St. Romain, Mike Price and Jesse Hunley.

Porthole Players' primary purpose shall be to encourage, foster and promote the dramatic arts in Lincoln County by producing and staging dramatic works, comedies and musicals; by ensuring that people of all ages have opportunities to explore acting and stagecraft by being



a part of such productions; and by providing acting and musical theater workshops and educational opportunities to all the residents of our region.

Stacy Fisher remembers: "I remember performing in fundraisers for the PAC when I was in high school. I performed in the very first show at the PAC. I played Lenya in 'Bullshot



Crummond' [which was the first show held at the Newport Performing Arts Center in September 1988], directed by the wonderful Ira Eastman. Our community has been blessed to have this place to celebrate the performing arts for the last 30 years."

Porthole Players is in its 45th year serving theater to our community.

RESIDENT ARTIST TEAM: RED OCTOPUS THEATRE CO.



Red Octopus was founded in 1978. Four members of the Birnam Wood Shakespeare Company moved from San Francisco and joined with a group of Newport residents to form Red Octopus Theatre Company, which performed Shakespeare, Chekhov, and other classic theatre in a number of Lincoln county locations including Five Rivers, Yachats, Toledo, and Lincoln City. For years Red Octopus created and performed at the Naterlin Little Theatre (in the basement of what is now the Newport City Hall), and also traveled shows from Florence to Astoria.

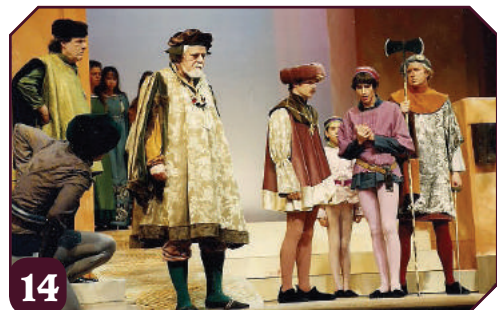
The group's first performance at the Newport Performing Arts Center was a production of William Shakespeare's "Twelfth Night" in November 1988. For a number of years, the company performed Shakespeare and American classics like "The Crucible" and "Death of a Salesman" for Lincoln County high school audiences there. For decades, many productions in a wide variety of genres have been performed, involving hundreds of

talented actors, musicians, directors, technicians, and craftsmen.

The company has also produced a body of original work by way of Octopus Originals, an original script project that involved

authors from all over the country, and has mounted a number of full productions of original work by local authors, including Vaughn Marlowe's "Doc Holliday and the Angel of Mercy", and the Richard Kennedy-Mark Lambert musicals "Snow Queen" and "What A Woman Wants."

The PAC feels like "home" to the artists of Red Octopus, and one of the best examples of that is our 24-Hour Theatre events. During these events, we dream up, write, cast, direct, rehearse, tech, and perform plays LIVE, all in under 24 hours – and the PAC plays host to all of it. Playwrights show up late in the evening to receive randomly selected writing prompts, then "camp out" overnight and must write a play by morning. (Is there a better place to create than within a building that has played host to hundreds of productions over the years? The very walls echo with inspiration.) Just after dawn the directors and actors begin to arrive (armed with donuts and coffee for the sleepy playwrights) and throughout the day light cues and sound cues are created, costumes and sets are crafted, and the productions come to life before a live audience that night. When the curtain falls, everything is cleaned up and put away... and the PAC falls silent once again, like a Japanese water painting that fades into oblivion.



I remember my first glimpse at the Newport Performing Arts Center when I crested the hill on Olive Street, saw the ocean and this huge astounding building rising from the sand dunes. That was 12 years ago, a mere drop in the bucket compared to people who have been in this community for 30, 40, 50 years.

What I saw reminded me of Bilbao, the Guggenheim museum that opened in 1997 (nine years after our PAC opened its doors on Sept. 17, 1988.) This museum transformed Bilbao's city and contributed to its cultural tourism. I wondered if the "Guggenheim effect" applied here in Newport.

I toured the building with members of the search committee looking for a new OCCA director. What struck me was the loving use and functionality of the spaces. Yes, I had seen any number of performing arts



CATHERINE RICKBONE
OCCA Executive Director
2007~Present

the last 30 years hundreds of thousands of audience members have come together to enjoy and celebrate the arts at the PAC.

We all know what the PAC has done for the

centers – many smaller, some larger, but the realization that this building was constructed specifically to be a performing arts center and it was not a refurbished church, school, Masonic lodge, warehouse, or surplus property, stuck me as incredibly ambitious for a small fishing village on the Oregon coast.

The intentionality of this building, of its purpose, shines through 30 years later. Thousands of visitors have observed that purpose and marveled at a community that brought it into existence. A community that rehearses and performs in it, loves and cherishes it, and educates its youth in it. Over

City of Newport, Lincoln County and the central Oregon coast. Every year when the Oregon Coast Council for the Arts gives its management report to the City, the economic impact of this building, through it eleven resident companies, OCCA programming and others events is more than three-quarters of a million dollars.

A recent Americans for the Arts national survey, Arts and Economic Prosperity 5 (which Lincoln County participated in, thanks to the Oregon Arts Commission and OCCA), concluded that over \$10.4 million is pumped yearly into the local economy through art audiences. Our partners throughout the county participated, but a big share of the cultural tourism comes from the PAC. (Yes, the Guggenheim effect is operative.)

We are now in the last phase of the Entertain the Future! capital campaign. As we all are nourished and inspired by the performing arts, please consider a gift in whatever amount you can.

The effect of your contributions will help sustain our youth, our community, and the performing arts for another 30 years. Thank you for your support.

The decision to renovate the building was done for us in the sense that Sam Sasaki, the City Manager, set into motion a process whereby we were allotted \$1.7 million to use to do what believed would be most helpful. Enclosing the entrance to the building and the adding of the expanded box office and conference room transformed the building significantly.

Of all the changes to the building that impacted the resident companies I would count the counterweight system as having the most dramatic impact on producers having the ability to achieve production elements impossible previously. Being able to fly scenery in and out made a huge difference to staging. Likewise, removal of some of the original architectural features in the Studio, which was designed to be divisible into two rooms, Studio A and B, and the large heavy wall dividers, and the introduction of tracks and curtains made it possible to

stage shows more easily in the Black Box.

I am informed that I should probably take credit for working tirelessly to preserve the legacy of Ernest Bloch alive. This has been a true labor of love for me, beginning about 15 or so years ago when I was in Catherine's job. That is when the Ernest Bloch Music Festival was still alive and the focus was more on the "music." I wanted there to be more said about the "man." To that end the Ernest Bloch Legacy Project was born. Of course, the Ernest Bloch Music Festival was initiated in conjunction with the earlier manifestation of the Newport Symphony Orchestra (NSO), then known as the Yaquina Orchestra.

I also initiated the project to purchase our new Steinway D concert grand, as well as various public art projects, including the Oregon Coast Children's Theatre mosaic tile piece just outside the PAC conference room, and Juergen Eckstein's wooden sculptures at the PAC and VAC.



FRANK GELTNER
OCCA Executive Director
1998-2007

A line from the play "Quilters" characterizes the Newport Performing Arts Center's early years, "If you make careful plans, it will come out right."

A promise that the PAC would be small, affordable, and versatile enough to be Oregon's Research and Development theatre facility was fulfilled by Greg Steink's Composers Symposium, the Bloch Festival and Tom Robinson's Original Scripts Workshop, complemented by audiences open to innovation and works in progress.

Learning to utilize the PAC's spaces and technical components after years of "making do" with the tiny stage in the gym and basement cafeteria cum black box theatre at the Naterlin Center was challenging for the genius designer/ techies of Porthole Players and Red Octopus. Refitting the orchestra pit cover after using it to create an extended stage beyond the proscenium was an exercise in brawn, patience and appropriate language.

Nothing seemed beyond possible to the original staff, Sharon Morgan, Babette Cabral, Polly Ivers and Ron Miller, soon to be joined by Sharlei Malavoz and Faye Pendergrass. Promises made to the investors, performing companies and community of Newport were within reach.

Performing youth exchanges with Russia and Japan, a residency by Buddhist monks from Lhasa, San Francisco Opera performances, development of the Newport Chamber Orchestra, a myriad of Family Arts Agenda events in partnership with OSU Extension, the School District and every social service agency in the county, plus the regular seasons of performances by the resident PAC companies. Only once in five years did a scheduling conflict need mediation. Amazing! "If you make careful plans, it will come out right." Congratulations.



SHARON MORGAN
OCCA Executive Director
1981-1998

THE NEWPORT PERFORMING ARTS CENTER: A HISTORY



'THE DREAM'

Since the 1970s, the dream of a performing arts center in Newport resurfaced every now and then. In late August 1983, this dream edged further towards reality when more than 30 persons representing individual interests and ten organizations attended the first meeting for local citizens interested in developing a performing arts facility. The meeting was held by the Oregon Coast Council for the Arts (OCCA) in conjunction with the Newport Development Commission. According to Sharon Morgan, co-director of OCCA at the time, "the consensus was that the central Oregon Coast could indeed sustain and profit by an adequate performing arts space."

Following that meeting, a group of citizens formally organized themselves into the Performing Arts Facility Action Group. Heading the steering committee were OCCA's co-directors, Babette Cabral and Sharon Morgan. Ron Sparks, Pat Grimstad and John Baker headed the design, promotion and operations committees respectively. This 60-plus-member action group represented individual artists, five dance companies, four theatre companies, musicians and film/video art.

Newport resident Ruth Coberly, in a letter to the *Newport News-Times* dated October 26, 1983, wrote: "Through the years I have lived in Newport I have often heard many people express the desire for an adequate facility for all groups – an auditorium-type facility equipped for all performing arts. My wish would be that a concerted effort be made to think 'big enough' for the requirements of all."



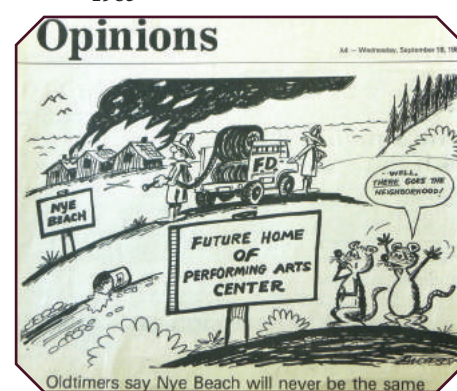
1984

In January 1984, OCCA received a \$10,000 grant from the Newport Development Commission. This grant was used to hire a project coordinator and in April 1984, Rod Price joined the staff of OCCA as coordinator and planner for performing arts facilities and activities. Price, a graduate of Newport High School, was for a number of years head of the drama department at the International School in Geneva, Switzerland. In an article in the *Newport News-Times* on May 2, 1984 Price said "I've been thinking about a theatre in Newport since the mid-1950's when I acted in plays at Newport High School...with the work of the citizens action group and the interest in facilities through the coastal community, I believe that now is the time to turn visionary dreams into usable structures."

With OCCA direction, the action group conducted a needs assessment study, identified preliminary equipment and structural needs and gathered more than 2,500 signatures in support of performing arts facilities on the central Oregon coast.

The 250- to 300-seat performing arts center was slated for completion sometime in 1986.

1985

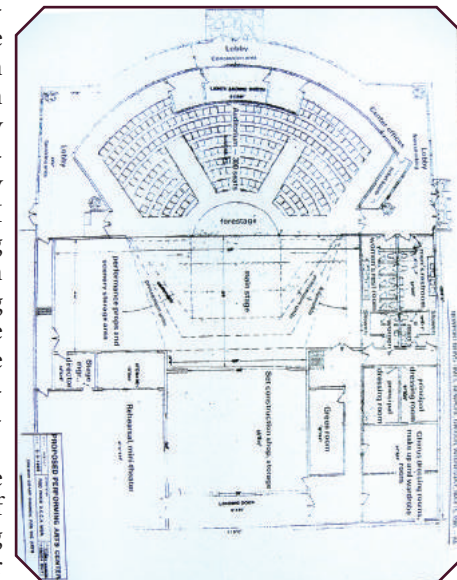


When asked by the *Salem Statesman Journal* in early February of 1985 about the likelihood that Newport would have a 300-seat performance hall within the next two years, planner Rod Price replied "Failure is not a possibility. It will be built." In that same article, Newport City Manager Don Davis said, "The people here really want it." The Newport City Council committed \$600,000 in urban renewal funds toward the facility.

"The most telling thing," said OCCA co-director Sharon Morgan, "is not the level of community support, but the breadth of community support."

In late summer of 1985, the Newport Development Commission purchased approximately 4 acres in Nye Beach to use for building a proposed performing arts center and signed a letter of intent with OCCA to build the performing arts center at Nye Beach. According to Rich Richmond of ERA Coastal Properties that handled the transaction for the urban renewal commission "the whole community worked to put this project together, especially the property owners. I think it's really exciting that a town this size can put together something like this." Houses were razed and the rubble burned, and a large colony of rodents was exterminated.

An article in the *Newport News-Times* of May 15, 1985 headlining the Nye Beach art center



RESIDENT ARTIST TEAM: LINCOLN COUNTY OMTA



After several years of recruitment and activity, the Lincoln County chapter of the Oregon Music Teachers Association (OMTA) finally gathered the minimum of six members and held the first official meeting May 17, 1989, founded by Sarah Barker Ball, with original members Mark Lambert, Jerryann Olson, Marian Brown, Christine Hilton and Regina Bumstead.

We are music teachers, offering lessons primarily on the piano, but also guitar, voice, violin and other instruments. Oregon Music Teachers Association provides professional growth and collegiality, as well as festivals, workshops and competitions for students.

Students and teachers attended the first official concert at the PAC in 1988, featuring renowned pianist and arts advocate, Lorin Hollander. Students also participated in the "Young Composers' Showcase" affiliated with the Bloch Festival in 1990. It took us longer to work up the nerve to sponsor a performance at the PAC, which we did by transferring our annual Ribbon Festival there from the Presbyterian Church in 1994.

In the early 2004s, Jess Smith, one of our most active members, served as chairman of the Piano Selection Committee for OCCA, to



purchase a Steinway concert grand piano for the PAC. At that time, OCCA Director Frank Geltner envisioned that a student would be the first one to perform on this magnificent instrument. A

competition was held, and Joannah Ball was selected to play a folk dance by Bartók. This performance dovetailed with the warmup for the exciting inaugural Pink Martini concert, and is a thrilling memory not only for the Ball Family, but for Lincoln County OMTA who invited her to represent them this evening. Although Joannah is now primarily a vocal artist and teacher, she still plays the piano frequently and is grateful to Newport for a myriad of musical opportunities as she grew up in the community.

The year 2011 was OMTA's "Monster" year. In February instead of our normal "Spotlight on the Teachers" Concert, we held a "Monster Concert" with eight pianos. We filled the stage with pianos of all types and sizes from around the community. This concert included teachers and some of our older students. We also used multiple pianos for our 2011 Ribbon Festival with students of all ages performing on multiple pianos to earn special "monster" ribbons.

Lincoln County OMTA holds two benefit recitals a year at the PAC to fund our Suzanne Brown Student Aid Fund, known as "Spotlight on the Teachers" concerts. The February event is "Broadway Movies & Fun"; the fall recital is "Classics You Love." In February of 2018 we donated one half of the proceeds to support the PAC Capital Campaign Fund.

RESIDENT ARTIST TEAM: PACIFIC DANCE ENSEMBLE

Pacific Dance Ensemble (PDE) is a nonprofit tax-exempt organization, which showcases young dancers interested in pursuing a career in dance. PDE dancers work closely with professional dancers and choreographers as well as visual, performing and literary artists. Younger PDE dancers provide inspiration and act as role models while sharing in the company's high standards of polished performances. Originally founded by director Nancy Mittleman in 1975 as Newport Theater Dance Company, the company incorporated younger dancers as PDE in 1986. PDE programs include producing 2-4 productions a year, exchange programs with other dance groups (national and international), lecture demonstrations for students in K-12, commissioning guest choreographers, dancers and artists, taking PDE members to performances by world renowned dance companies for enrichment and giving scholarships to PDE members for



auditions and workshops to further their dance careers. Some PDE highlights include:

- 1975-present – 2-4 productions a year including the "Family Classics" series of full-scale productions of literary works and the annual Valentine's Day "Dances from the Heart" original works.
- 1986- 2010 – lecture



demonstrations for schools including "The History of Dance", "The Right and Left Sides of the Brain" and "Northwest Native American Creation Myths"

- 1990-2003 exchange program with Toshitsuna Ensemble of Tokyo, Japan
- 1989 – Performers for the Governor's Arts Awards in Portland
- 1990/1994 – "A Showcase of NW Choreographers" in Eugene
- 2007 –

Oregon Arts

Commission Award of Excellence for 20 years of outstanding performances and education

PDE dancers have gone on to study and perform at Juilliard, Mark Morris Dance Group, The Jose Limon Dance, Chris Elam's Misnomer Dance Co., Martha Graham Studio, and Amanda Selwyn Dance, all in New York City, as well as the Laban School in London, Ballet Austin, San Francisco Ballet, San Diego Dance Theater, Eugene Ballet, Pacific Northwest Ballet, Headwaters Dance Co., Dancer's Workshop, Interlochen, Tisch at New York University, Cornish Institute for the Arts, and the California Institute for the Arts.



RESIDENT ARTIST TEAM: NEWPORT SYMPHONY ORCHESTRA

Founded in 1989, Mark Lambert and Sioux Boston made first plans, and then recruited the first Music Director Anthony Armore. The first board was made up of Boston, Linda Sorokin, David Dunsdon, Chris Shantz, Ron Slabaugh, Lin Lindly, Kathy Kollasch, and Sandy Roumagoux. Mission: to bring orchestral symphonic music to our community, including strings, woodwinds, and brass.

The NSO's first performance was on February 17, 1990 in the Alice Silverman Theater of the Newport Performing Arts Center, when it was known as the Yaquina Chamber Orchestra. The orchestra comprised 30 members from Lincoln City, Newport, Otis, Otter Rock, Siletz, Toledo, Waldport, Yachats, plus a dozen from the Willamette Valley. Tickets then were \$7.50 per adult and \$6 for students and seniors. Musicians were offered course credits from the Oregon Coast Community College for each quarter they performed.

David Ogden Stiers has supported the Yaquina Chamber Orchestra since 1991. Then in 1994, he was identified as its Resident Conductor. His constant strength and passion spirited the NSO musicians and audience until his passing in 2018.



Over the years the orchestra has taken steps to reach out to the entire community. In 2004, with the help of Mo's Restaurants, it began offering an annual free Fourth of July concerts for the community. And in 2012, the NSO started the Newport Youth Symphony on the Oregon Coast. In the 2013-14 season it added the Sunday afternoon concerts. Then in 2014, inspired by David Ogden Stiers, the first "Battle of the Batons" began for local youth conductors. The NSO has collaborated with local and guest choirs to present major choral concert works. The orchestra has performed in Astoria, Corvallis and Florence, and this year will also inspire new audiences in Nehalem.

Today the Newport Symphony Orchestra at the Ocean is a vibrant, capable orchestra of 60 musicians who hail from Lincoln County, Portland, Eugene, and Washington state. Under the leadership of Adam Flatt, the quality of performance has risen to a level where the orchestra is able to host guest artists from throughout the United States and Europe and its music is played on Portland public radio. Musicians regularly comment on the NSO friendliness, excellent repertoire, the skilled and considerate conductor, and great food at rehearsals.

RESIDENT ARTIST TEAM: OREGON COASTAL-AIRES

The Oregon Coastal-Aires group was founded by a small group of local singers a couple of years prior to being chartered as a chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (now known as the Barbershop Harmony Society) on June 25, 1995.

What drives the group? To promote and preserve the barbershop style of acappella four-part harmony.

Our charter show, in 1995, featured the Salem Senate-aires chorus, and the Edge Quartet from British Columbia, both international competitors. One of our greatest thrills has been to sing with the Performing Arts Center's Meyer Constellation acoustic enhancement system.



THE NEWPORT PERFORMING ARTS CENTER: A HISTORY

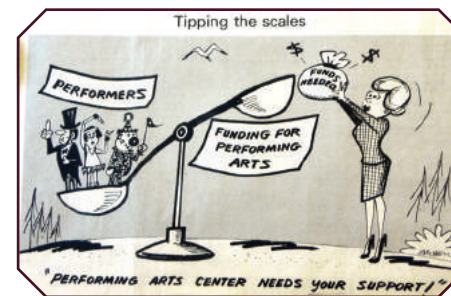
site shows an early design for the proposed performing arts center. In the same article Sharon Morgan cited a quality of life factor: "A performing arts center can become a factor of development for the 'whole region' artistically as well as financially."

A 1985 prospectus details the benefits of a performing arts center in Newport including the capacity to "touch and expand the community, artistic, educational, cultural and economic ... lives of most coastal residents and visitors."

The Newport Development Commission pledged \$1.1 million to the project; OCCA needed to raise \$400,000 more in private money and grants before the City's pledge could be released.

FUNDRAISING EFFORTS

The performing arts center fundraising committee, headed by Pat Grimstad and Bob Kaul, kicked into high gear with the Parade of Stars musical revue on September 28 and 29, 1984 at the Naterlin Community Center.



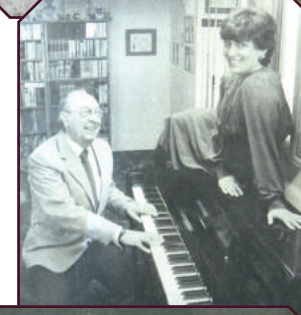
The star-studded cast made up of civic and business leaders was directed by Pat Grimstad aided by many volunteer helpers. Burt Lippman

emceed the 47 acts featuring a cast of 139 performers portraying such notables as Marilyn Monroe, John Wayne, Scarlett O'Hara, Mae West, W.C. Fields and Tom Selleck. This benefit netted \$1,000 to the Newport Performing Arts Center.

The sixth annual Champagne Fashion Gala was held at the Newport Hilton as a benefit for the Newport Performing Arts Center in December 1984. Alice Silverman agreed to match the gate receipts bringing the total funds received to \$3,325.

On March 21, 1985, a Spring Festival was held at the Newport Hilton with all proceeds going to the Newport Performing Arts Center. The highlight of the evening was a drawing for a spinet piano valued at \$1,500 donated by Bobbie and Burt Lippman.

A 14-hour dance marathon featuring 91 students from grades 7 to 12 (some of whom are pictured at right) was orga-



nized by Teri Jernigan and Judi Beaty along with 30 adult volunteers for April 20 and 21, 1985. The students collected pledges-per-hour from all over Lincoln County and free food was provided by almost every food store in Toledo, Newport and Waldport including many restaurants and dozens of individuals.



On April 27, 1985, the Smuggler's Cove opened with gala champagne buffet ticket sales benefiting the Performing Arts Center.

On May 3 and 4, 1985, a 100-member cast and crew took part in the Loyalty Days Talent Show at the Naterlin Community Center as a benefit for the PAC (Pat Grimstad pictured below left; Gold Diggers pictured below right).



1986

In the spring of 1986, graphic designer Gary Cockrum of Florence (pictured at right, with the winning design) won the Newport Performing Arts Center Logo Contest. In a Newport News-Times article dated June 7, 1986, Kent Jeppesen, chairman of the design review committee, said the group believed the winning logo combined horizon and focus "with a simple, clean design."

July 1986 brought a major donation to the Newport Performing Arts Center with the gift of \$100,000 from Alice Silverman in memory of her late husband, Capt. Ben Silverman. The Silvermans moved back to Newport from Houston and committed themselves to improve the arts offerings on the coast.

In a Newport News-Times article dated Saturday, July 12, 1986, Silverman says "We've always been involved in the arts. I thought this would be a good memorial to Ben. I feel everyone will be able to take part in the performing arts center and benefit from it."

In the same article, Sharon Morgan, co-director of OCCA says "...in the nicest, real quality kind of way the center will have something to offer for people who live in this community." (Sharon Morgan with Alice Silverman pictured at right, on the future site of the Newport Performing Arts Center)

Silverman's gala balls have also benefited the fundraising campaign for the performing arts center.



THE NEWPORT PERFORMING ARTS CENTER: A HISTORY

In early September, honorary performing arts center fundraising chairman Alice Silverman, received a check for \$50,000 from Newport residents Dolores and Norman Winningstad (Dolores Winningstad with Alice Silverman, pictured at right).



'BECOMING A REALITY'

In September 1986 OCCA received a two-to-one matched challenge grant from Fred Meyer Trust in the amount of \$150,000 meaning that OCCA must now raise \$300,000 to complete the funding. "We were absolutely delighted with the news of the trust grant to the Performing Arts Center," said Sharon Morgan. "Their \$150,000 is a vote of confidence in the project and in this community."

A major milestone in fundraising efforts occurred when OCCA received a \$150,000 grant in October 1986 from the M.J. Murdock Charitable Trust bringing the amount raised to over \$500,000. As noted in an article from the *News Guard* dated October 15, 1986, OCCA's Board President Jeff Ouderkerk said "They saw the Performing Arts Center as complimentary to the Aquarium, the new Waxworks, the expanding Marine Science Center and our growing business community."

The amount raised by OCCA fulfilled the requirements from the City meaning that now the performing arts center would be built with the \$1.1 million released for the project.

Community fundraising continued through the fall and early winter with a fashion gala at the Newport Hilton produced by Pat Grimstad and Alice Silverman's annual Holiday Ball at the Salishan Lodge. Toledo artist Michael Gibbons donated an original oil painting, "The Falconry," to be raffled off at the event. All proceeds from the ball went to the Performing Arts Center.



DESIGN AND CONSTRUCTION

In July 1986, the architectural firm of Bruns Moreland Christopher met with OCCA and the Newport City Council to review the first sketches and plans for the Newport Performing Arts Center.



An important component of the design, presented by the architects to the Performing Arts Center Board, was to create a center that would be the focus of the community's social life. The architects proposed a 300- to 500-seat courtyard theatre – an English theater style widely used for community theaters because of its flexibility. Facing galleries ensure that the audience interacts with itself and with what's happening on stage. Back-stage support areas, rehearsal space and administrative offices rounded out the design of the 23,000-square-foot-



building. The building was to be constructed by Quade Construction of Lincoln City.

On August 1, 1987, more than 400 people gathered at the construction site for a ground-breaking ceremony. Newport Mayor Mark Collson addressed the crowd and reflected on the forces that made the day possible. "People are awestruck at the ability we have in this area to put together



Aerial view of Nye Beach, with Yaquina Bay in the background and the completed Newport Performing Arts Center in the center, from January 1990.

these projects. One of the reasons for this program, and for its success, is the rich talent in this community" (*Newport News-Times* article, September 14, 1988).

Many furnishings for the green room and kitchen were either donated or provided at a discount from local businesses.

RESIDENT ARTIST TEAM: INTERNATIONAL FILM SERIES

The international Film Series was founded by Steve Bovee sometime in the early 1990's.

There was a need for smarter, independent and international films in Lincoln County where there was none.

Keith and Betsy Altomare bought the series from Steve in 1999. Betsy has been booking, hosting and running the series for the last 19 years with the help of a few volunteers from time to time with both hosting and running the 35-mm projector.

We are now in the digital age and project Blu-rays, hoping one day to grow up into full-fledged Hollywood compliant digital cinema projection system (donations welcome!).

The excitement of independent film is smarter scripts. Smarter, but also different and original, out of the norm that spark your brain and conversation. When we get the huge crowds and applause that IS why I run this series!

Some highlights were "The Full Monty," "Bowling for Columbine," "Boyhood," and "Loving Vincent."

We have had a few times when we had technical difficulties beyond anybody's control. But the patrons have been very gracious about it.

That's the thing to remember. It's not brain surgery. It's entertainment. People come to get away for a while and enjoy themselves. It is satisfying to provide that.

Thank you to the PAC and its people for being a place where all



these wonderful things can go on here!

RESIDENT ARTIST TEAM: NEW VISIONS ARTS

Founded in 1988 and revised in 2014 by actor, director, producer and playwright Marc Maislen, New Visions Arts follows its mission: "We Bring Arts to the Community."

In 1990 New Visions Arts produced, along with Ernest Brown, "Winterstock" in 1990 which included "Talley's Folly" directed by Margaretta Ramsey, Educating Rita starring Mary Eastman and a children's play, "The Boy Who Talked to Whales" starring the young Brent Barton. The sets were designed by Richard Cabral. After taking a hiatus in New York City and Seattle, New Visions Arts returned to produce the works, "Art," "Venus in Fur," "Riva Beside Me," and "RED" as well as Lady Rizo and Festival the Show. The original work, "Quintessence," written and directed by Marc was brought to the Silverman in 2002 after it was workshopped in New York.

New Visions Arts is committed to bringing professional directing to the Newport stage and educating actors on their craft so the community can benefit from an increased skill level in future productions.

As an umbrella arts organization New Visions has taught theatre classes at the PAC as well as at Palladine Studio and has a long running show, "New Realities" on KYAQ-FM.

New Visions Arts is small but mighty and is very grateful for the sharing of talents and this spectacular space we call our second home, the Newport Performing Arts Center.



RESIDENT ARTIST TEAM: CENTRAL COAST CHORALE

The Central Coast Chorale was founded in the fall of 1997 by four women who wanted to have a 4-part choral group within the community. With that in mind, Mary Lee Scoville, Toni Mueller, Marcia Wilcox, and Stacy Smith organized the first rehearsal; Toni placed an announcement in the Newport News Times, Mary Lee directed, Marcia played the piano, and Toni and Stacy sang with about 27 community members who answered the newspaper ad. Just a few months later the group walked across the recently constructed Waldport bridge singing Christmas carols for their December performance, ending with cookies and hot chocolate in the Alsea Bay Historic Interpretive Center.

Central Coast Chorale's first formal performance was on April 26, 1998 at the Community Presbyterian Church in Waldport. In 1999, the Chorale established a 501(c)(3) status with the following Mission Statement: "To perform quality choral music, to provide educational musicianship opportunities, to enhance our musical skills, and to share our love of music with the community."

During the early years, the CCC rehearsed and performed in South County at the Waldport Elementary School or at the Yachats Community Presbyterian Church and the Yachats Commons. As the Chorale grew and the desire to attract singers from North County became a goal, rehearsals moved to the Newport Performing Arts Center. Concerts were often held in the Silverman Theater as well as Newport Middle School and various churches in Newport. Now the CCC



performs regularly in Newport, Lincoln City, and Yachats.

The Chorale's "Wishes and Candles" concert is an annual holiday event. The spring concert "Anything Goes" is an eclectic mix of music. When the calendar falls appropriately, a Mardi Gras or a Requiem concert is added to the performance calendar.

There used to be a Lincoln Youth Chorale of about 30-60 kids. During

a Loyalty Days concert back in 2002 the Central Coast Chorale performed a medley from Andrew Lloyd Webber including the song, "Joseph and the Amazing Technicolor Dreamcoat." The Youth Chorale joined us on that song, singing from the back of the balcony, coming down the interior stairs and then joining us on stage. It looked wonderful!

In 2015 the Chorale performed Vivaldi's "Gloria." Nine orchestral instruments accompanied the 25 minute choral work. Because of the new Constellation sound system, our relatively small chorale was able to balance perfectly with the lush instrumentation.

The Central Coast Chorale is proud to be an active member of the PAC RAT group.



RESIDENT ARTIST TEAM: COASTAL ACT PRODUCTIONS

Founded in 2004, Coastal Act Productions was started by a dedicated and talented group, with Kim Fiske at its head. Kim was the driving force that made CAP happen. She served as the first Artistic Director, from 2004-2008. Jody Hanna became the Artistic Director in 2008 and today she leads CAP with Karen Taylor, Robin Gintner, Jori Bowen, Leah Carpenter and Rachel Steward at her side. Current board directors are Sheila Dodd, Kim Fiske, Jody Hanna, Doug Hoffman, Tammie Overton, Karen Taylor, and Darren Romney.

Coastal Act Productions (CAP) is a community theatre organization that stages shows where youth have the opportunity to be in theatrical productions in conjunction with adult actors and musicians, as age appropriate leads, ensemble, and orchestra members.

Our experience is unique because our younger actors grow up, graduate from high school and go out into the world. We love seeing where they go and what they do with their lives, but it challenges us as an organization. We spend a lot of time teaching. We teach about using a professional facility, like the PAC. We have to teach people to walk backstage and not run, to be quiet in the wings and in the green room, and how to be respectful of each other and the space where we perform. It is a constant process as our actors come and go. We have had over 1200 (642 different) people involved in our shows onstage and in our orchestra, over the 14 years we've been at the PAC.

We are especially grateful for the partnership we have with



the Lincoln County School District, as we bring students and their fans (over 23,000 attendees since 2004) to the PAC for school shows. We love and appreciate the opportunity to bring live theatre to our younger audiences and have them see their peers performing. The shared experience of theatre connects the actors and the audience in a beautiful way as they interact afterwards, in the school setting. When we first started, we asked our student audiences how many of them had never been to the PAC before and almost all of them raised their hands. Now, almost no one does. That is an amazing and beautiful thing.

We love bringing families together on stage. Our adults either have children in the cast, or are willing to work with and mentor youth. We have also had a few of our "kids" move back to Lincoln

County, as adults, and rejoin us. What a joy! We love and appreciate the opportunity the PAC gives us to bring all of these people together. We

feel privileged to perform in a beautiful, professional facility that invites and embraces everyone in our community.



THE NEWPORT PERFORMING ARTS CENTER: A HISTORY

CURTAIN UP

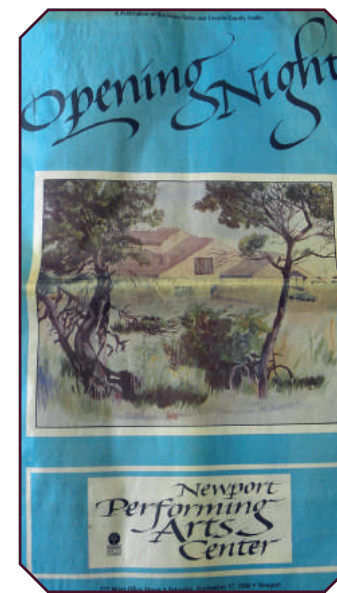
A ribbon cutting and dedication ceremony was held on September 17, 1988 to showcase the Newport Performing Arts Center, followed by free public tours. A gala performance called "Sounds, Sights, Future Lights" took place on Saturday evening and Sunday afternoon.

Congratulations poured in. Leslie Alexander, assistant director of the Oregon Arts Commission, said, "On behalf of the Oregon Arts Commission, a heartfelt 'Hurray' and congratulations to the City of Newport and the Oregon Coast Council for the Arts on the opening of this magnificent performing arts center. We are proud to have been a partner in this achievement."

City of Newport Mayor Mark Collson III remarked, "The Newport Performing Arts Center is a shining example of the cooperation between public and private enterprise... We can all take pride in our accomplishment in bringing this center to completion and look forward to the years of enjoyment our community will derive from it."

In the words of Guy Greco, then-president of the OCCA board, "For the first time local performers in our area will have a state-of-the-art facility available to them to demonstrate and refine their craft... Our economy will feel the impact as visitors to our area find a new source of quality entertainment here in Newport and extend their visits to see the performing arts. Students in Lincoln County will have a new, exciting source of learning in drama, music and dance."

In an article from the News-Times commemorative issue dated September 14, 1988 (cover pictured top right), Newport City Manager Don Davis (pictured at right) attributed a sound relationship between the city and its people to the smooth planning and construction of the new Performing Arts Center. The goal of the city was to make the Performing Arts Center 'a hometown facility,' said Davis. "We built for local talent with the idea that we'd also welcome outside performers. We didn't want the local talent to feel like they were on the outside looking in."



OCCA Staff members Ron Miller, Sharon Morgan, Polly Ivers, and Babette Cabral.



EARLY DAYS

The first production to be mounted after the gala opening was "Bullshot Crummond" by Porthole Players on September 23, 1988 (pictured at left). This was followed by the San Francisco Opera Company's production of "Madame

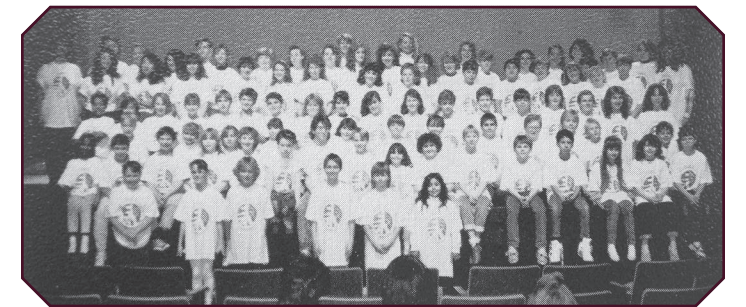


Butterfly," a Pacific Dance Ensemble concert, and the Northwest premiere of "The Mystery of Edwin Drood" produced by Porthole Players (photo of set decorators at top right).

Productions by Oregon Coast Ballet Company, Red Octopus Theatre Company, Oregon Symphony Orchestra and Metropolitan Brass Company closed out 1988.

1989 through December 1990 illuminated how important the PAC was to the community at large. Oregon Coast Community College held its graduation there. A mentor teacher reception and a wedding were held in the lobby. Samaritan House and Lincoln County Food Share used the PAC for benefits and Lincoln County School District met regularly there during the school year. During the first six months of the PAC's opening, more than 4,000 students attended performances, ticket sales were over \$100,000 and around 15,000 people enjoyed the shows, classes, meetings and luncheons. Fashion shows, a Knights of Columbus convention and Loyalty Days coronation all took place at the PAC.

In March 1989 over 100 Lincoln County School children performed in a musical production called "Peace Child" at the PAC (pictured below).



RENOVATIONS



The year 2000 saw improvements and renovations to the Alice Silverman Stage including added rigging and lighting capacity, a long awaited acoustical sound shell, and repair and replacement of drapes. The Lion's Clubs of Lincoln County helped raise funds for a

new hearing enhancement system for the Alice Silverman venue.

In the fall of 2001 the City of Newport Development Commission approved a package of Performing Arts Center improvements to upgrade the size and infrastructure of the space to better enable the OCCA staff to work in a space more suited for the computer age and its size. The northeast corner of the building was enclosed making space for a new indoor foyer and conference room. The box office was expanded and the office space expanded to the north by 500 square feet. The concessions area was upgraded to a full-service facility and all electrical and computer wiring upgraded. A new telephone system allowed for telephones at both the PAC and the Newport Visual Arts Center to be linked. Major signage on the corner of Coast and Olive Streets was also installed.

On Sunday June 23, 2002, the community was invited to a PAC grand re-opening to tour the renovated facility.



"ENTERTAIN THE FUTURE!" PAC CAPITAL CAMPAIGN

By 2010, the intensive use of the PAC began to reveal a number of shortcomings. For instance, the acoustic, lighting, and sound characteristics of the Alice Silverman Theatre were not conducive to some types of performances. Volunteers and paid staff had to manually reconfigure equipment set-ups between performances. This created an excess amount of down time and further limited the performance capacity of the PAC. In addition to the Alice Silverman Theatre equipment issues, the PAC's stakeholders identified capacity constraints ranging from restroom accessibility to backstage support areas for performers. It soon became clear that while the demand for use of the PAC continued to grow, these capacity constraints were impeding the ability of the PAC to meet these community needs.

In 2010 the OCCA PAC Visioning Committee was formed, with members including John Baker, John Clark, Michael Dalton, Jan Eastman, Frank Geltner, Mark McConnell and Catherine Rickbone. Between 2010 and 2012 a variety of stakeholders came together under the leadership of the Visioning Committee in a series of meetings and charrettes to identify and prioritize the next generation of enhancements to the PAC. As a result of this process, the OCCA developed the "Entertain the Future!" Capital Campaign to Enhance and Expand the Newport Performing Arts Center, a \$4.3 million project consisting of eight sequential initiatives representing distinct stand-alone benefits to the community. When viewed collectively, the campaign represented a major transformation that would greatly increase the performance capacity and quality of the PAC.

The first six initiatives focused on enhancing the Alice Silverman Theatre and adjoining community spaces in order to improve and enhance the use of the facility. These included: 1) upgrades to the sound system in the Alice Silverman Theatre, 2) upgrades to the acoustics in the Alice Silverman Theatre, 3) enhancement of signage for the PAC, 4) upgrades to the lighting system in the Alice Silverman Theatre, 5) expansion of the women's restroom, and 6) expansion of the lobby area.

The fundraising effort was launched in 2012 and resulted in securing a \$250,000 challenge grant from the City of Newport as well as more than \$300,000 of local cash donations to be used for start-up costs and the undertaking of the first initiative, upgrading the sound system in the Alice Silverman Theatre. In February 2013 the first Milestone Celebration for "Entertain the Future!" celebrated the installation and activation of a new public address system which included state-of-the-art speakers, sound control consoles and microphones.

Fundraisers included Lincoln County Oregon Music Teachers Association "Spotlight on the PAC: A Broadway Revue" featuring local performers and musicians and "Broadway Superstars: A Tribute to Jerry Herman."



The second phase of "Entertain the Future!" addressed the acoustics in the Alice Silverman Theatre with the installation of the cutting edge Meyer Constellation acoustic enhancement system. World-class acoustics at the touch of an iPad is what the PAC patrons experienced when Constellation debuted for the Newport Symphony Orchestra's final concerts on March 29 and 30, 2014. Funding for Constellation was made possible with grants from the Collins Foundation, Oregon Cultural Trust and the Autzen Foundation. OCCA also received donations from individuals, businesses and contributions from Newport Symphony Orchestra patrons.



Phases 3 and 4, enhanced signage and lighting upgrades respectively, were made possible by a grant from the M. J. Murdock Charitable Trust for \$150,000 as well as a grant from the Henry J. Hillman Jr. Foundation and many individual donors. Electronic signs were installed on the corner of Coast and Olive streets as well as two "box office open" signs and new marquee lighting. New state-of-the-art, energy-efficient and flexible lighting equipment and control systems were installed in the Alice Silverman during March 2015. The new equipment improved artistic quality allowing for special effects and better control of the lighting on the stage areas. Former PAC Operations Manager and Technical Director Ron Miller stated, "On the design level, the range of colors from just one instrument gives an unlimited set of choices as opposed to the old lighting system. This adds a level of creativity that wasn't available before."

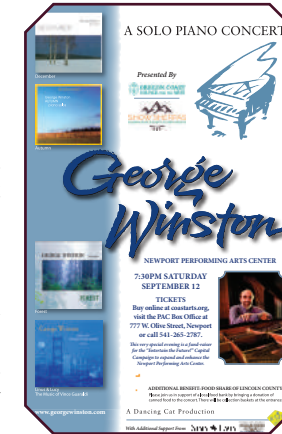
OCCA's "Lights for Lavern" fundraiser shone a spotlight on the late Lavern Weber (pictured at right),



"ENTERTAIN THE FUTURE!" PAC CAPITAL CAMPAIGN

OCCA board member and past director of the Hatfield Marine Science Center, which was very successful in raising funds for the lighting campaign.

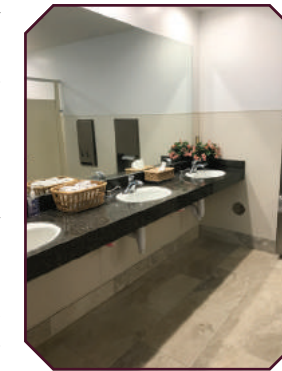
Fundraisers included a concert by the celebrated improvisational pianist and composer George Winston and an "Art Deco Delights" lecture by local actor, singer, director and artist Stephan.



In 2016, a grant from The Ford Family Foundation for \$100,000, individual contributions and grants from the Autzen Foundation and Siletz Tribal Community Fund went toward Phases 5 and 6, expanding the women's restroom and the lobby. The local architectural firm of Goebel and Capri were retained to facilitate the design and create construction documents. OCCA formed a Lobby Design Committee made up of OCCA staff, PAC RAT representatives and community members. Quade Construction of Lincoln City who originally built the PAC were contracted to work on the restroom



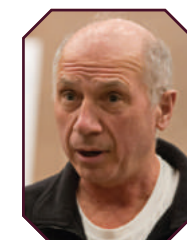
and lobby expansion and enhancements.



The lobby was expanded to the north with a 612-sq.-ft. addition. New hard flooring, carpeting, paint, sound and multi-media systems completed the lobby enhancements. A ribbon-cutting ceremony on February 3, 2017 celebrated the completion of the PAC lobby and women's restroom expansion. Ramona Martin provided music as more than 80 guests assembled.

Speakers included OCCA Executive Director Catherine Rickbone, OCCA Board Chair Sandi Williams, Capital Campaign Chair Mark McConnell, architect Dietmar Goebel, Craig Hoffman from Quade Construction, Newport City Manager Spencer Nebel, major donor Bill Barton, and Oregon State Rep. David Gomberg.

Major donor Bill Barton (right) engaged the audience with his commentary on culture. Barton re-



called Mark, the mailman, delivering a letter addressed to "Culture" and wanting to know where "Culture" lived. Barton suggested delivering it to 777 W. Olive Street, the home of the Newport Performing Arts Center. "If culture were a person, a sentient being, then the Performing Arts Center is culture's home," said Barton.

2016 Fundraisers for Phases 5 and 6 included a concert by jazz vocalist Halie Loren, Pendleton Men's Chorus and two concerts by the satirical political comedy revue The Capitol Steps.



Currently, OCCA is focusing on Phase 7 – enhancing the Studio Theatre, expanding the backstage support areas and west side.

Thanks to a grant from Oregon Cultural Trust, OCCA hired Yost Grub Hall Architecture (YGH) from Portland to create a conceptual design for the Studio Theatre and backstage areas. YGH conducted three workshops attended by PAC RATs, OCCA staff and community members to discuss and establish space needs. Participants provided valuable input and ideas. With this feedback, YGH delivered a final conceptual design diagram and budget. The Studio Theatre will have sound, acoustic and lighting upgrades and flexible, modular seating. Backstage areas will be expanded to the east to allow for two Studio Theatre dressing rooms and a green room. A new kitchen will serve both the Studio and Alice Silverman Theatres and a new green room for the Alice Silverman will be added. The piano storage room on the west side will be built to accommodate two grand pianos and provide space for music rehearsals.



Local fundraising efforts included a very successful year-end campaign, intimate home gatherings, a first annual wine tour (pictured at right) and fundraising concerts.

OCCA received \$300,000 from the State of Oregon's General Fund. The City of Newport pledged \$200,000 in support of Phase VII as the first of a three-year commitment.

To date, OCCA has raised over \$2 million in support of the capital campaign.

