



OOO
ON THE BEACH

SHAKESPEARE FESTIVAL

2023 **Impact Report**



MISSION, VISION & VALUES

Bard on the Beach was established in 1990 with a mandate to provide Vancouver residents and tourists with affordable, accessible Shakespearean productions of the finest quality. Begun as an Equity Co-op, Bard is now a fully professional company engaging hundreds of talented artists, artisans, technicians, and year-round administrators.

MISSION

Inspired by Shakespeare and our rich cultural landscape, we create magical theatre experiences and transformative learning opportunities.

VISION

Bard on the Beach opens hearts, expands thinking, and builds community through the power of storytelling.

VALUES

Bard values a standard of excellence and innovation, a culture of inclusivity, and the search for joy in all its work and play.

Bard is committed to the values of equality, diversity, and inclusion. It is our deeply held belief that all three must be embedded in everything we do.

Bard on the Beach's annual summer festival takes place in Vanier Park/Señákw, the ancestral lands of the Musqueam, Squamish, and Tsleil-Waututh Nations. We are grateful for the opportunity to be here.



WELCOME



ARTISTIC & EXECUTIVE DIRECTORS' REPORT

As the pandemic recedes in the rear-view mirror, we're delighted to report that our 34th season proved a return to form for Bard on the Beach. We brought back *As You Like It*, our most successful production to date, and paired it on the BMO Mainstage with *Julius Caesar* in a contemporary but timeless edition. On the Howard Family Stage, we were pleased to be able to stage Lois Anderson's adaptation of *Henry V* at long last, following a pandemic-related delay; and *Goblin:Macbeth* proved a runaway hit, selling out before it even opened.

The combination of Beatles music and Shakespeare once again proved irresistible, playing to full houses for a whopping 89 performances. Since then, Daryl Cloran's adaptation has gone on to rapturous reviews in Washington, DC, and carries on to Calgary and beyond. *Julius Caesar* received great reviews from all who saw it, with many singling out Cherissa Richards' vision and direction as particularly strong. *Henry V* asked the question, "what if love could triumph over war?" with a unique reimagining by Lois Anderson – and, speaking of reimagining, who would have guessed that a stripped-down Scottish play performed by Goblins could be the feel-good hit of the summer? Kudos to director and creator Rebecca Northan for her singular vision.

One thing the unpleasantness of 2020 & 2021 taught us was that preparation and perspiration can get us through almost anything. We invested heavily in our understudy program this season, which allowed us to overcome challenges without cancelling shows. Our fabulous volunteer squad returned full

force to the welcoming and inclusive Village atmosphere we all love, and our Company rose to every occasion. Our long-term sponsors and donors stuck by us through thick and thin, and their support is critical to our success. We'd also like to single out our Board of Directors, who give selflessly of their time and expertise to make sure we're on track and thriving. Our charitable partner, the Vancouver International Wine Festival, helped us to remain sustainable and thrive. Bravo to everyone who helped us create the magic.

Our focus on life-long, accessible learning also continued to grow in 2023. We inspired our community through accessible, engaging experiences of Shakespeare with a focus on low and no cost programs for ages 5 and up. With discount tickets, student matinees, professional training, adult workshops, and classroom-focused initiatives, truly there is something for everyone to deepen their connection to Shakespeare, and to each other.

In short, 2023 was a year to celebrate! Thank you to all who contributed to that success. We truly could not do it without you.

Christopher Gaze, Artistic Director, OBC

Claire Sakaki, Executive Director

PRESIDENT'S REPORT



It was great to be back "on the beach" once again and, for the first time since Covid struck, with a full season of plays in both tents. The return of *As You Like It* lived up to expectations, and *Goblin:Macbeth* showed us just how quirky (and exciting!) this business is. Maybe it was just me, but I thought everyone

was really having fun again—and isn't that the point? I thoroughly enjoyed it all, and I hope you did too.

Fortunately, the weather co-operated, and people stayed healthy, so we were able to test the audience's appetite for a return to live theatre. We did well, but risks remain. We will continue to work hard as a board to mitigate these risks and build a more permanent future in the parklands as Vancouver changes.

For me, in that moment as one approaches the tents on the night of the first performance, there is a feeling of sheer wonder that such a special place can be created each summer for the enjoyment of so many. Bard is truly special, and we must all do what we can to make sure it continues to thrive and grow.

Respectfully submitted,

John McCulloch, President



AS YOU LIKE IT



Making a triumphant return to the BMO Mainstage after its enormously successful inaugural run in 2018, *As You Like It* delighted and captured the hearts of **54,241** attendees. This original Bard on the Beach production, adapted by **Daryl Cloran**, drew in fans of Shakespeare, the Beatles, and casual theatre goers alike – a phenomenon like nothing the company has ever presented on its stages before. The chemistry between the actors was undeniable and exemplified by the immensely talented **Chelsea Rose** (Rosalind) and **Oscar Derkx** (Orlando), who delivered triple-threat perfection every performance. Patrons of all ages consistently raved about the humour, joy, and talent that all contributed to the magic of Bard's most successful production to date. The show travelled to Washington, DC's Shakespeare Theatre Company after our summer season, where it enjoyed an extended run, and will visit Theatre Calgary in 2024.

"Go. Again, and again, and again. And again."
—audience member Bernie Maroney

"As You Like It was amazing. A summer must."
—audience member Brenda Head



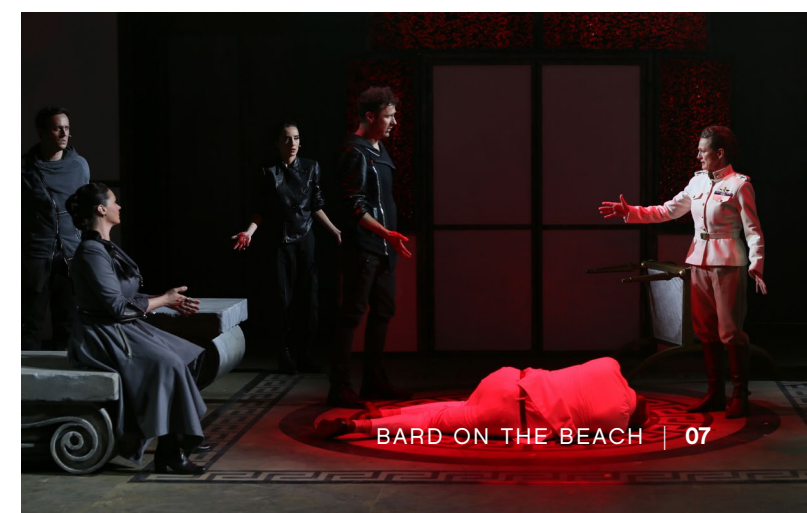
JULIUS CAESAR



This satisfying adaptation pleased audiences and critics alike. Dramaturg **Stephen Drover's** adaptation pared down Shakespeare's famed tragedy to a concise and thrilling ride directed by Dora Award-winning director **Cherissa Richards**. In a company of actors that seamlessly transitioned from humour one night (in *As You Like It*) to weighty high drama the next, **Andrew McNee** (Brutus) led the way as he wrestled with both internal and external pressures, pairing effortlessly with Bard veteran **Jennifer Lines** (Mark Antony), while **Emma Slipp** (Cassius) stole scenes with her commanding presence and powerful delivery. This critically acclaimed production of *Julius Caesar* played on the BMO Mainstage for 30 performances, captivating audiences with its stirring soundscape and thrilling storytelling.

"Loved it! Came to see it during my holiday in Vancouver. As good as anything I've seen at the Globe in UK. Worth the 4000+ mile journey. Particularly loved Mark Antony – a fabulous performance. Gorgeous venue, great pre-show talk, relaxed and yet took Shakespeare very seriously. I loved it all so much."
—audience member Jilian Whiting

"I saw it back in July. I was blown away. We've read Julius Caesar throughout school and have all seen a few iterations over the years, but this one was far and away the best. Every part, every actor, absolutely phenomenal. While this may have been my first experience at Bard on the Beach, it definitely won't be my last. Bravo."
—audience member Brian Larmer





HENRY V



This production was conceived pre-pandemic—and evolved throughout the course of it. Director **Lois Anderson**'s adaptation of *Henry V* was one that showed not only the seeming perpetuity of war, but also how love can break through even in the bleakest of conditions. A troupe of actors at the edge of the world, at the end of the world, performed Shakespeare's Henry trilogy, with the Chorus (**Emilie Leclerc**) serving as the north star guiding us through the story. The stage's three-quarter round configuration meant that audiences were part of the action as it unfolded—and this physical proximity paired with the weighty presence of the performers meant that it was impossible to leave the tent at the end of the production without feeling moved.

"We loved last night's @bardonthebeach Henry V! Innovative interpretation, brilliant staging and jam-packed with spirited performances. Don't miss it."
—audience member John Lee

"It was such [a] great production. One of my favourites in the decades I have been to Bard."
—audience member Michele Patterson

"Most incredible show I've seen [in] a good while. Thank you for moving my heart and soul in your performance. This was an incredible gift."
—audience member Natasha Purnell



GOBLIN: MACBETH



This was the first production in Bard on the Beach's history to sell out before its Opening Night performance. When it was extended for an additional two weeks, those performances also sold out. From the creative minds of **Rebecca Northan** and **Bruce Horak** (with musical contributions from **Ellis Lalonde**), *Goblin:Macbeth* presented something novel that captivated the people of Vancouver. Performed (sometimes sassily!) by Goblins Wug, Cragva, and Moog, all the characters in the Scottish play were brought to life by **Horak, Lalonde, and Colleen Wheeler**, along with artfully orchestrated audience participation that was never intimidating or overwhelming. Teens were also delighted to attend Student Matinees and created a unique energy for the actors on the Howard Family Stage. The fervour for the production was unmatched, with audience members even posting selfies with the Goblins post-show!



"... absolutely amazing, hilarious, and whimsical to watch! These actors were beyond incredible! I've never seen live theatre in a tent while it's raining outside, it was such a neat experience!"
—audience member Lindsey Elvira

"Finally had a chance to attend Vancouver's famous Bard on the Beach & watched the hilarious Goblin:Macbeth. A great comedic turn with three goblins essentially carrying the entire play!"
—audience member Gary Turcotte



SPECIAL EVENTS



Some of Bard on the Beach's most memorable moments of the Season are created at the Special Events happening on site at Señákw/Vanier Park. This Season played host to three incredible **Bard Fireworks Nights**, three **Wine Wednesdays**, two **Family Day** performances, one Pay-As-You-Like **Relaxed Performance**, and our second annual **Pride Night**.

It was a pleasure to facilitate additional activities for these events, such as Fireworks Night performances from **Coastal Wolf Pack** and our Bard Pride Night hosted by **Karmella Barr, Emprex 51 of Vancouver**. Additional activities such as button-making, colouring, and photobooths were also present for these events to help audiences commemorate their special experiences with Bard on the Beach.



BARD EDUCATION



2023 was a year of growth, discovery, and innovation. Our team and our programming have expanded, reaching new participants of all ages while offering greater engagement for returning participants. We're excited about the ongoing process of collaborating with our community to inspire discovery, celebrate creativity, and spark joy.



Youth

- 125 children and teens gained free access to mentorship, team building, and creative self-expression through Bard Youth Fest.
- More than 150 participants aged 5 – 18 shared their Shakespeare performances on our Festival stages through Bard Summer Camps.
- A new partnership with the City of Surrey led to us offering our first summer camp at the Surrey Arts Centre.

"... one of the best theatre experiences you can have as a teenager. The instructors are fantastic, the community is vibrant... you're guaranteed to learn more in a week than you thought was possible!"

—Bard Summer Camp teen participant

Schools

- 4,820 K – 12 students attended a Festival performance through subsidized or deeply discounted tickets.
- 696 students participated in interactive Bard in the Classroom workshops.
- More than 40 free online resources were made available to teachers and students anytime, anywhere.

"My grade four class loved... this workshop. They were engaged, excited, and educated—can't ask for much more in an hour!"

—Teacher who hosted Bard in the Classroom

Adults

- Four emerging theatre artists were brought on as Riotous Youth interns, collaborating directly with more than 25 theatre professionals and receiving 143 hours of training in physical theatre, text analysis, consent-based rehearsal practices, and teaching artistry.
- We shared over 60 hours of free classes with more than 175 theatre professionals, featuring 31 guest facilitators.
- Bard for Life, our recreational program for adults, provided 43 participants an opportunity to learn, collaborate, and create through playing Shakespeare.

"Theatre companies across Canada should take note of Bard Studio, and how it creates community while enhancing the practices of both emerging and professional artists."

—Bard Studio participant



5,516

K–12 students attended a performance or took part in a workshop with subsidized or deeply discounted fees.

2023 Volunteers:

321

Total Volunteer Hours:

17,366

Volunteer contribution (expressed as hours x British Columbia minimum wage):

\$290,883.01

Average number of hours per volunteer:

54.10

35% of our volunteers have been with us for 10 or more years!

VOLUNTEERS

At Bard, our volunteers are one of our greatest strengths. Our dedicated team helps us remain sustainable and is an intrinsic part of the Bard experience. Whether they're greeting patrons at the gates, ushering, staffing our concession, serving on our Board of Directors, or assisting us in the office: there's nothing Bard volunteers won't take on. When you're in our Village, say hello and express your appreciation for all they do!

"I feel very grateful and proud to be a member of the volunteers. While I am a Member, donor, and we're going on our second Bard Stratford trip next year, I think it's the volunteer experiences I cherish the most."
—Bard Volunteer

"I loved getting to know each of the shows and being able to talk about them with patrons as they arrived or during intermission. Feeling like I was facilitating people having a new and interesting experience of Shakespeare's texts was just fantastic."
—Bard Volunteer

"We live on the Sunshine Coast and we're so glad we made it to your venue. Excellent service from volunteers, etc... A perfect afternoon!"
—Helene Barril, Bard Patron

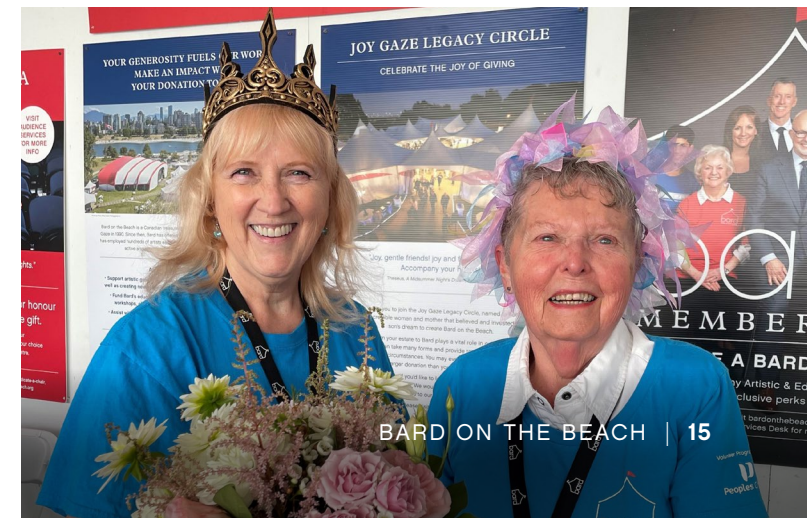
Why Volunteer?

We asked our many volunteers why they are so devoted, and here are some of their favourite aspects of their role at Bard:

- Positive and fun atmosphere: it's a fun, kind place to be – the sense of community and camaraderie is incredible
- Love theatre and want to support the arts community
- Love of Shakespeare: the play's the thing!
- Working with the managers and other volunteers. Meeting new people and making new friends
- The great benefits, including tickets and events
- The social activities
- Conversations with patrons
- The venue
- Doing the *In a Nutshell* talks
- Being able to preschedule weekly shifts
- Working concession
- Helping Bard and contributing to the community

Why not give some time to Bard as a volunteer, and take advantage of the wonderful community, great benefits, and social opportunities? Visit bardonthebeach.org/current-opportunities/volunteer to find out more.

"...Kudos include the hard-working volunteers who never fail to smile and serve."
—Mitch Taylor, Bard Patron



VANCOUVER INTERNATIONAL WINE FESTIVAL

In 2023, Bard celebrated its partnership with the Vancouver International Wine Festival with the annual Bacchanalia Gala Dinner + Auction Saturday, April 22, at the Fairmont Hotel Vancouver. Live and silent auctions raised nearly \$130,000, while the sold-out raffle for two round-trip Delta One International Business Class tickets, donated by Delta Air Lines, raised an additional \$20,000. Individual donations at the event brought the evening's total to \$160,000.

Honorary Gala Chair Anthony von Mandl, O.C., O.B.C. expressed gratitude and appreciation for all who made the evening possible. Guests were dazzled by the extraordinary wines and menu and once the Delta Air Lines raffle prize was awarded, the dance floor was packed! All in support of unique Education programs, which help inspire thousands of young people across British Columbia.

The evening began with a Champagne reception, where roving volunteers helped guests register for the online Silent Auction. Following the reception, guests savoured nine spectacular wines perfectly paired with five courses created by the Fairmont's executive chef, David Baarschers. The Adam Woodall Band soon had guests on the dance floor as the evening ended. Masters of Ceremonies Sophie Lui of Global BC and Christopher Gaze kept the evening flowing. During the dinner, Howard E. Blank hosted the exciting Live Auction, which featured once-in-a-lifetime wine lots and sensational packages.

We are grateful to be the charitable recipient of the Vancouver International Wine Festival!



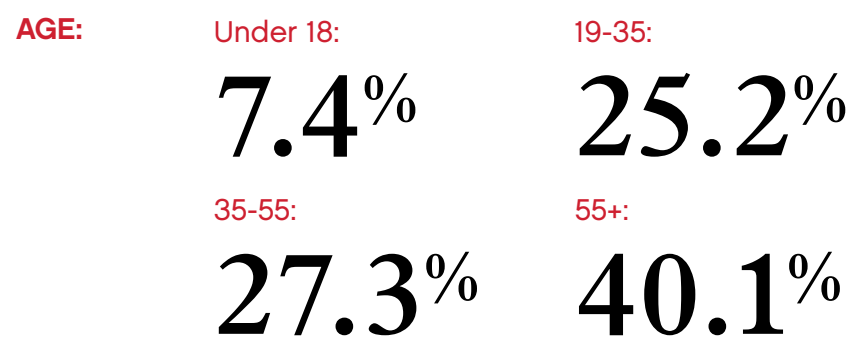
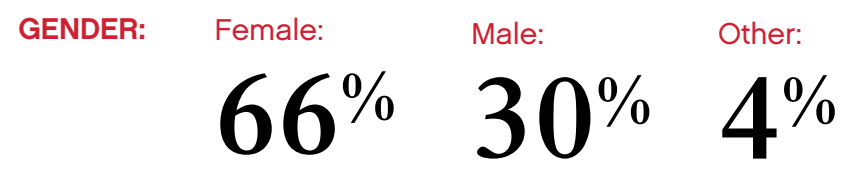
The IMPACT of Bard



OUR AUDIENCE



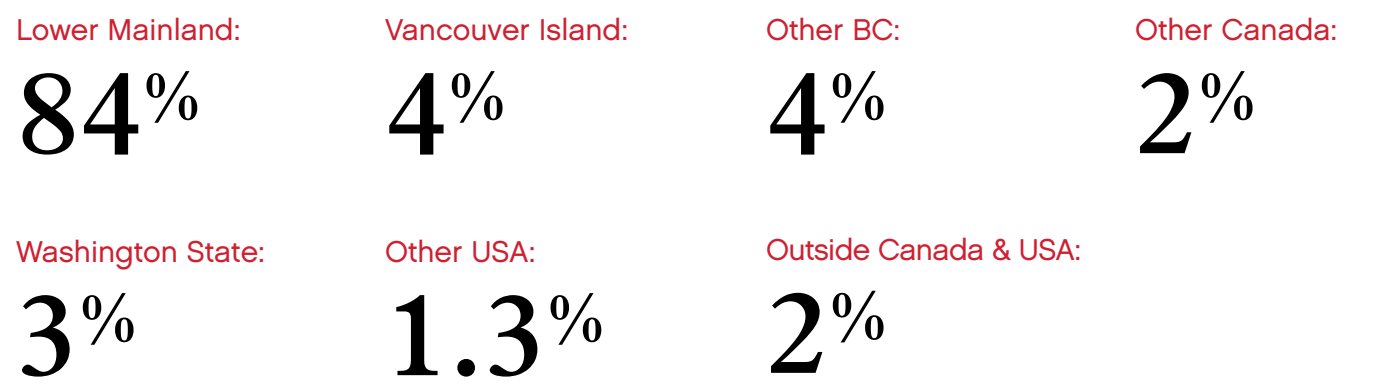
DEMOGRAPHICS



AVERAGE AGE
46



PLACE OF RESIDENCE



AVERAGE HOUSEHOLD INCOME
\$105,653



OVERALL ENJOYMENT SCORE
4.75 (out of 5)

OUR PROFILE



EARNED MEDIA

Earned Media Mentions, 2023 Season:

612

Earned Media Impressions:

325,050,884

Value of Earned Media:

\$3,006,721

Influencer Marketing Reach:

198,826



SOCIAL MEDIA FOLLOWERS

Facebook:

15,128

Instagram:

8,964

X/Twitter:

8,435

LinkedIn:

1,081



OUR ACTIVITIES



Number of Performances:

210



Number of Free
Community Access Tickets:

613



Demand-side
Economic Impact:

\$4,426,259



Number of Student Attendees:

9,358



Number of
Jobs Created:

320



Average Out-of-town per-guest
spending, secondary industries:

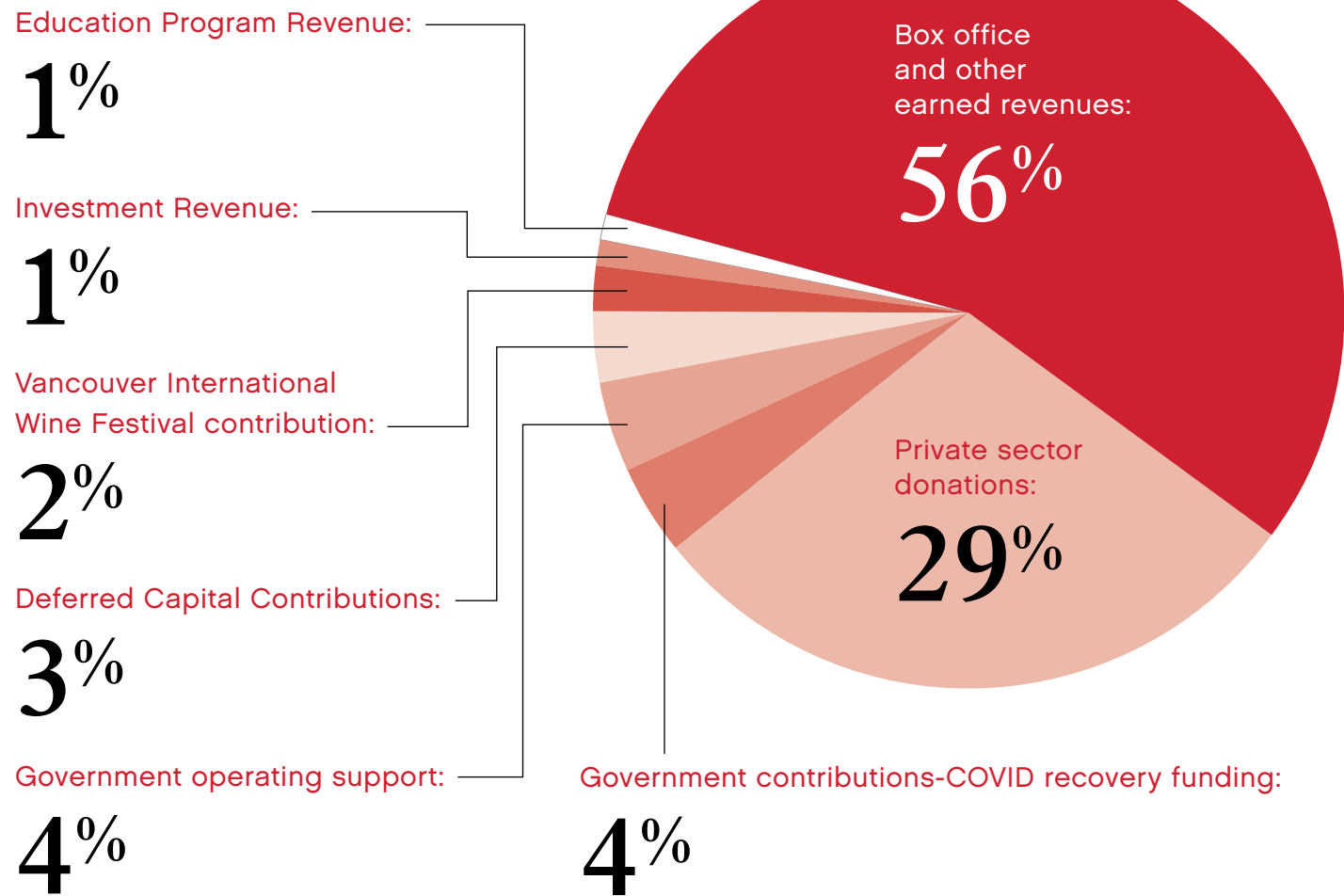
\$630.16



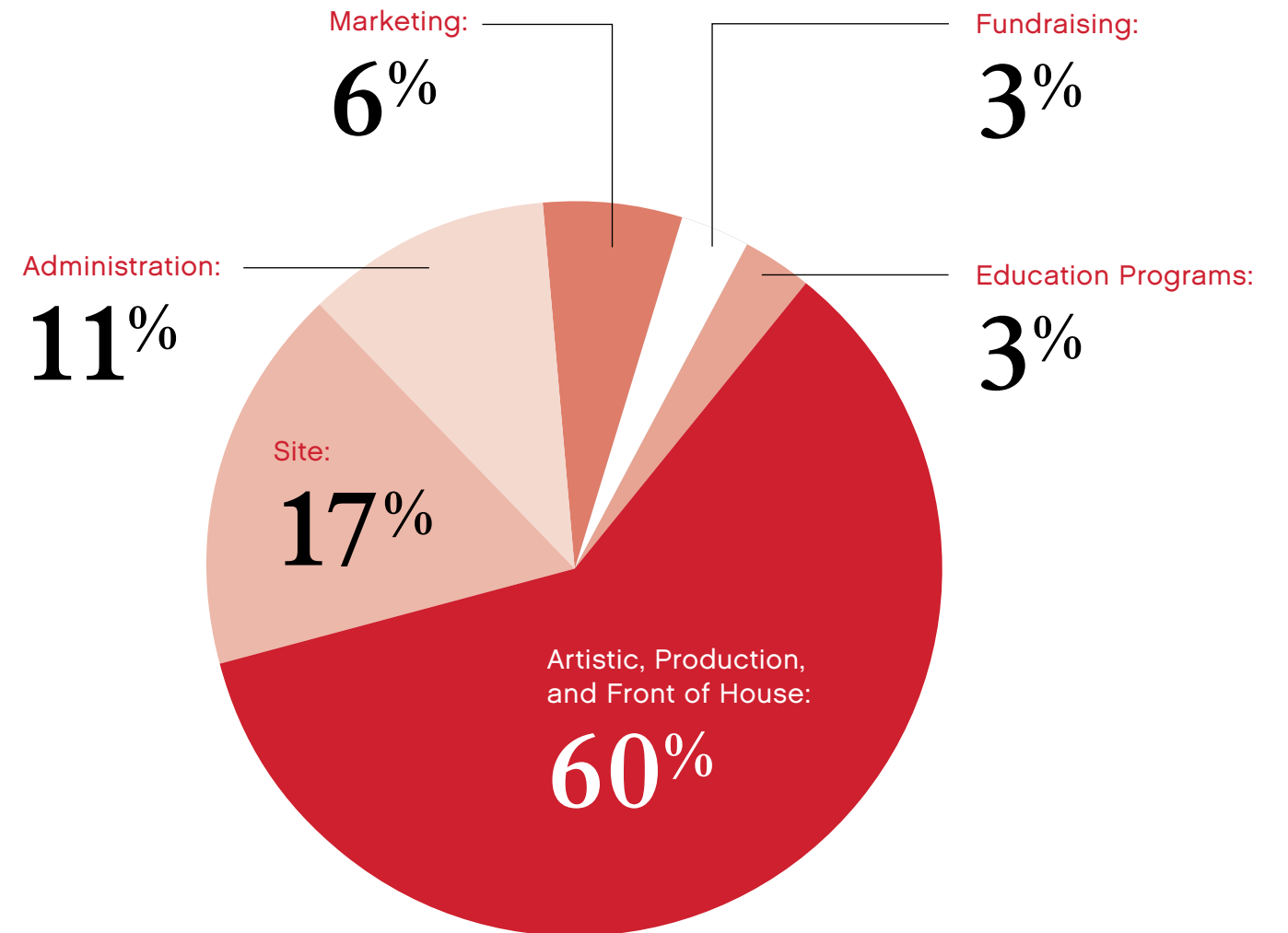
OUR FINANCES



2023 REVENUE



2023 EXPENSES



OUR COMMUNITY INITIATIVES

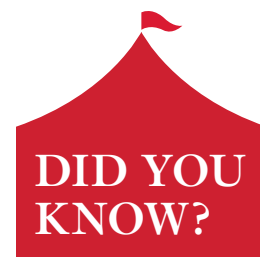


Bard on the Beach is dedicated to working towards more inclusive, accessible, and anti-oppressive spaces in our offices, gathering places, rehearsal halls, and stages. In 2020, we engaged three full-time community liaisons to evaluate our organizational practices and plan for a greater commitment to equity, diversity, and inclusion. These values are not only central to our hiring practices, artistic programming, and workplace culture, but to our mission of building community through storytelling that represents and reflects the world around us. We've evolved those community liaison positions into a Board and Staff committee to continue oversight and accountability for these initiatives and to ensure that these values are upheld in all we do.

"My first day [at work], I felt very nervous. I didn't know what to expect, and as a neurodiverse artist, I was worried about feeling like an outcast, but boy was I wrong. What I found at Bard was a wonderful and welcoming community full of incredible humans from all walks of life."
—Caylen Braun, Production Team Member

We continue to work closely with our Accessibility Committee Community Members to address any physical, environmental, and financial barriers to attending the Festival. Both of our tents are accessible to patrons using wheelchairs and mobility aids, and we also offer assistive listening systems and Visual Stories at all our performances. In addition, the Festival Season includes VocalEye described performances, Pay-As-You-Like Relaxed Performances, and Family Days for children of all ages.

"Any Shakespeare production that kicks off with a superstar wrestling match is a winner! VocalEye audio describer Cass didn't miss a beat with describing wrestling moves, humorous antics, and crazy dance moves. The post-show touch tour rocked! Thank you, Bard on the Beach!"
—@kristykassie via Instagram



This year, we researched ways to make our hearing systems better, and are delighted to announce that we will improve sound quality in 2024 with the installation of an app-based system that works with patrons' own headphones, hearing aids, cochlear implants, and smart phones.

Initiatives for Financial Access

For patrons facing financial barriers, we also offer complimentary tickets through our Community Access Tickets Program, which provides community organizations and schools across the Lower Mainland with complimentary tickets to our Season.

Thanks to our sponsor, Port of Vancouver, we were able to successfully provide 500 complimentary tickets to community organizations and 116 tickets to schools. Rainbow Refugee, QMunity, Sher Vancouver, LOVE BC, Kids Up Front, Starlight Children's Foundation, Big Brothers and Big Sisters of Vancouver, PALS Adult Services Society, Canucks Autism Network, Immigrant Service Society of BC, RecordMeNow Society, Kettle Society, Covenant House, Localife, West End Seniors Network, Minerva Foundation, Connective Supports Society, Disability Alliance BC, PAL Vancouver, Pacific Immigrant Resources Society, Diversecity Community Resources Society, Vancouver Film School, Studio 58, and UBC Theatre all received tickets to enable constituents to attend Bard.

As well, our Bard Access Fund offers financial support to all of our educational offerings, including Bard for Life classes, Summer Camps, and our many Student Matinee performances.

Initiatives for Neurodivergent Patrons

Bard hosted its first Pay-As-You-Like Relaxed Performance with a more relaxed theatrical environment this season. We reduced the house capacity to 50% to allow for audience movement and easy access to aisles and exits, as well to create a less intense experience for those with sensory processing challenges.

We also established a Low Sensory Zone in the Bard Village for those needing a quiet space, which was accessible to patrons every performance.

"A short note to give a shout-out to the caring and attentive volunteers at the Relaxed Performance of Bard on July 1. It was a tough decision as it's a costly day as a family, but they made our first family Bard event a wonderful experience and a special day."
—Bard Patron

Initiatives for Patrons who are d/Deaf or Hard-of-Hearing

We have complimentary hearing assist headsets available nightly on a first-come, first-served basis. This year, we researched ways to make our hearing systems better, and are delighted to announce that we will improve sound quality in 2024 with the installation of an app-based system that works with patrons' own headphones, hearing aids, cochlear implants, and smart phones.

We learned from our partnership with Say What Club, who attended a performance of *As You Like it* and were provided large-print scripts and hearing assists to better enjoy the performance.



Initiatives for Patrons who are Blind or Partially Sighted

We hosted three VocalEye Performances of *As You Like It* and one of *Goblin:Macbeth*, which was our first VocalEye performance on the Howard Family Stage. These performances included a touch tour and live description so visually impaired patrons could enjoy the performance.

We also offered two sighted guide training sessions on disability justice and language best practices, led by Accessibility Committee Community Member Amy Amantea. Thirty-nine of our volunteer ushers took part.

Initiatives for Patrons with Mobility Needs

We increased the number of accessible, movable, and affordable seats in both the Mainstage Theatre tent and the Douglas Campbell Theatre, along with adding Easy Exit Seats for patrons who need to stand periodically or leave the theatre for any reason.

Internal Initiatives

We began an overhaul of our Accessibility webpage led by staff and our Accessibility Committee Community Members, devoting resources to better organize and describe our Festival offerings and improve readability, descriptiveness, and comprehension.

"I purchased the tickets because I run a recreation program for people with disabilities. One of my group members uses a walker and can be quite stubborn when having to place it somewhere other than in front of her. The lady who assisted her was very kind and considerate and talked her through on what needed to happen. I have been doing this for quite a while now and you don't always see that kind of compassion. To whomever that lady was, I want to give out a big thank you."
 —Bard Patron

RECONCILIATION

Bard on the Beach Shakespeare Festival is located on the unceded and ancestral territories of the Musqueam, Squamish, and Tsleil-Waututh peoples, on the former Coast Salish village of Señákw. We are committed to the ongoing work of reconciliation and to fostering meaningful and reciprocal relationships with members of the community. Through our partnership with our Coast Salish Initiatives Consultant, Bard on the Beach has introduced a number of new initiatives to recognize the history of Señákw and honour the long legacy of storytelling on these lands.

These initiatives include an annual Cedar Brushing ceremony to welcome our staff and Company to the land, led by Squamish Hereditary Chief Ian Campbell; performances from Git Hayetsk on National Indigenous Peoples Day and Tsatsu Stalqayu at our Bard Fireworks Nights; and signage about the history of Señákw in our Festival site. In our 2023 Season, we also unveiled our new art project, *To Learn*, on National Indigenous Peoples Day. This commissioned design by artists Chase Gray (Musqueam), Ocean Hyland (Tsleil-Waututh), and Aaron Nelson-Moody (Squamish) was featured on our tickets, Season t-shirts, and select Boutique items, with proceeds going to the artists and to Urban Native Youth Association. We are grateful for the opportunity to collaborate on these initiatives, and we continue to explore new ways to work towards reconciliation while celebrating the rich histories and cultures of our Host Nations.

SUSTAINABILITY

As an outdoor Shakespeare Festival located in Señákw/Vanier Park, Bard on the Beach knows how important it is to not only honour the history of this land, but to protect it for future generations. Through our ongoing collaboration with Recycling Alternative, we successfully divert between 70–80% of the waste produced by the Festival each year, with almost 9 tons of waste being diverted from our landfills in 2023.

In addition, by partnering with ShareWares in 2022 to offer reusable wine glasses, we have successfully prevented 24,420 single-use cups—or 0.85 tons of waste—from ending up in landfills, saving 80,000 litres of water as well!



We are thrilled with these initiatives and are striving to further reduce our Festival's environmental impact. It is a responsibility that we take seriously, because we know that the natural beauty of the area – and the long legacy of storytelling on this land – is what makes the Festival so magical.

THANK YOU TO OUR SUPPORTERS

Thank you to our donors for the fiscal year 2022/23.
Your support makes all we do possible, and we are so
grateful for it.

Major Gifts (\$10,000+)

Michael Audain
Larry Beasley & William Logan
Suzanne Bolton & Jefferson Mooney
in support of Bard's Youth Education
Programs
Val & Dick Bradshaw
Peter & Joanne Brown Foundation
Ms Nancy Campbell &
Dr Marshall Dahl
Drs. Peter & Stephanie Chung
Linda Gibbs
Bob & Judy Hager Family Fund,
held at Vancouver Foundation
Kenn Hamlin
Doug & Margaret Hatlelid in memory
of Kathleen and Wes Hatlelid
David & Patti Howard
Paul & Darlene Howard in support
of the Howard Family Stage
Dennis McCann & Diane Darch
Summer Split Foundation, held
at Vancouver Foundation

Penny Pearse
Alan & Gwendoline Pyatt
Angus & Margaret Reid
The Pamela & David Richardson
Family Foundation
Russell-Mosoff Family Fund
Julie & Gavin Ryan
Carole Taylor
Ian Telfer & Nancy Burke
Anonymous (2)

Artistic Director's Circle (\$5,000-\$9,999)

Grant Burnyeat
Douglas & Alice Clarke
Martin & Diana Dawes
Virginia Evans
Doug & Margaret Hatlelid
Mary McDougall Maude
Gerald & Sheahan McGavin
Sean & Kerin Munro
Gloria Murphy

Marlie Oden & Ken Newbert
George Pajari
Nancy & Walter Segsworth
Don & Jane Shumka
The Stevens Family
John & Judy Taylor
Brian Tufeld
Ronna Webb
Anonymous (1)

Tudors (\$2,500-\$4,999)

Norm Ackermann & Nedra
Dickinson
Ruth Brodie
Patricia Charles
Dr. Margaret, Robin, & Merva Cottle
Lynda & Murray Farmer
Mike & Kathy Gallagher
Maria Harris
Sandra Herd & Doug Powrie
Dal Richards Foundation, held at
Vancouver Foundation

Katherine & Glenn Ives
Valerie Jones
Jeffrey Jung
Kate Ker & Paul Cobban
Tony & Margie Knox
Art & Angela Monahan
Eunice Opstad
Deborah Pound
Michael & Julie Seelig
Art & Aline Smolensky
Conal Walsh
Dr. Linda Warren
John & Susan Webster
Douglas Welch & Elizabeth Ball
Colin Whitaker
Bruce Munro Wright

Benefactors (\$1,000-\$2,499)

Thomas & Catherine Adair
Marion Allan
Rati Arora
Wendy & Simon Barron
Beverley Berger
Gordon & Cheri Bird
Paula & Gordon Boleen
V and R Britton
Wayne Brown
Alison Buchan
Lawrence Burr
Dawn Cadham
Rebecca Catley
Susan Christie
Christine Conroy & Clive Tucker
Diane Cook
Nancy M. Deshaw
Patricia Dowad
Rick Gammer
Christopher & Jennifer Gaze
John Geddes
Kathy & Stan Hamilton
Alasdair & Alison Hamilton
Richard Harrison
June Victoria Harrison
Mary Hartman & Patrick Mooney
Linda Lee & Jens Henriksen
Rosalind & Ken Hollett

Ainslie Hurd
Sam & Ann Isaacs
Terri Jelic
Reet Kana
Margery Kellett
Jacqueline Kelly & Rowland McLeod
John H. Kennedy
Gary & Louise Kenwood
Amanda & John Kump
Trevor Lautens
Ken Lee & Jim McLean
Linda Loomer
B. Macdonald
Marlene MacKenzie
Genny MacLean
Aveen Maharaj
Gillies Malnarich
Roselyn Manthorpe
John & Yuko McCulloch
Harvey McKinnon &
Marcia Thomson
In memory of Douglas Graves
Doranne & John McNee
Brenda McNeill
Mary Lou Miles
Sarah Morgan-Silvester &
Richard Fraser
Derral & Linda Moriyama
Christopher Morrissey
Gary Nelson & Kathy O'Shea
C. J. Newson
Marian Ngo
Glenda O'Connor
Richard Olson
Donald & Elizabeth Paterson
Andrew Piers
Art & Myrna Poisson
Todd & Valerie Prodanuk
John Puddifoot
Katherine Richmond
Don Rose
Claire Sakaki & Jason Keel
Kim Sander
Antonie & Susan Schouten
Andrew & Hilde Seal
David Smith

Dr. Arv Souch &
Dr. Sevena Khunkhun
Bruce Spence
Don & Maggie Stewart
Anne & Mitch Taylor
Carol van Rijn—*in memory of
Kiran van Rijn*
Barrie & Margaret
Kathleen & John Whyte
Charlie Ker & Cathryn Wilson
Jane & Michael Woolnough
Audrey Zaharichuk
Anonymous (6)

Midsummer Magic (\$600-\$999)

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Mark Fancourt-Smith
Ellen Flett
Susan Flynn
Peggy Hung & Gerry Furseth
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Norman Gish
Charles Goodbrand
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Heather Kennedy
Barbara Kuritzky
Paulette Lacroix
Margaret Lyle

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Dennis Magrega
Prof. Bernie Maroney
Shona McGlashan
Betty McGowan
Colleen & Wes Midmore
Peter & Suzanne Mogan
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Jackie Morris
Stephen Ng
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Carol Saxon
Thomas & Sonya Schmitz
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Alisdair Smith
Jeff Sadowsky
Catherine Sullivan
Mary Tait
Lisa Vogt & Chris Hodgson
Angelika Waber
Gillian Walker
Alison & Robert Watt
Andrea Webb
Paul Wheeler & Janet Soucy
Terry Whitehead
Dennis Wiebe
Korri Zivin
Anonymous (3)

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Sue & Bob Adams
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W. Alston
Jane Auxier
Wendy Baker
Jane Baker
Taylar Ball
Bill & Gladys Baxter
Anne Beaulieu

Angela Beer
Amy Benson & John Russell
Miriam Bergrud
Heather Berkowitz
Sigrid Bernhoerster
Oonagh Berry & Christopher Levenson
Andrew Bianchini
Avalon Bourne
Amanda Brittain & Trevor Nisbet
Brenna Britton
M. Brodeur
Janice Brown
Nancy Buan
Nigel Bullers – EasyPark
Donna Celle
Pete Chamberlain
Alison Chilton
Ian Chunn & Susan Reaney
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Hilary Feldman & Hannah Scott
Judy & Lance Finch
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Ava Forsyth
Tim Fort
Tamara Frankel
Margaret Fraser
John Gallardo
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Harvey & Jean Gerber
Arlene Gladstone & Hamish Cameron
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Jeremy Haile
Dr. Evelyn Harden in Memory of John Wood
Elizabeth Hardy
Isabel Harrison
In Memory of Nik Radosevic
Randy Hillman
Gwendoline Hoar
Heather Holmes
Dennis Holmes
Gary Hooley
Martin Hosking
David Hunt
Margaret Hyde
John Illes
Jennifer Jack
Carolyn Jay
Linda Johnston
Signe Jurcic
Karen Justice
Tyleen Katz
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Karen & Tony Williams
Ingrid Woldenga

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Anonymous (11)

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Douglas Adams
Sharon Adelman
Andrew Albright
Linda Aldous
Ian Alexander
Elizabeth Austin
Cheryl Banfield
Margaret Barrett
Charlotte Baynes
Vern Beckie
Desmond Berghofer
Penny Bickerton
Paul R. Birch
Patricia Birch
Mariam Bouchoutrouch
Kathryn Bowen-Roberts
Gordon Boyd
Joyce W. Bradley
Robert Branche
M Brayne
Miriam Bride
Heather Brown
Margaret Buttner
David Campbell
Heather Campbell
Daune Campbell
Sandra Cave
Joseph Charumski
Jian Chen
Jane Cherry
Tamara Chitticks
Caroline Christiaens
Nora Coates
Abe Cohen
Cari Copeman-Haynes
Craig Cote
Jane Craig
Pat Cryder
Susan Cummings
Bradley Cuzen
Christine Dahlberg

Edith Davidson
Sharon Davidson
Lynda Davies
Carol Anne de Balinhard
Matt & Brenda Dennis
Anne Dolina
Maureen Douglas
John Eastman
Krista Ediger
Richard Epp
Mary Farris
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Joan Fogarty
David Forrest
Bruce Fraser
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Erica Grant
Simon Gray
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Lois Hollstedt
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Joanna James
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Gerald Kowalenko
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Kim Lancaster
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Wendy Lee
David Leggatt
Juergen Leske
Joey Lesperance
Anna Levy
Rachel Lloyd
Barbara Low
Kathleen MacDonald
Elisabeth MacDonald-Murray
David Marley
Kelly Marshall
Heidi McElrath
Peter McLaren
Emma McPhail
Bruce Meek
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Wendy Monk
Carolyn Moon
Natasha Moore
Philip Moore
Cynthia Morawski
Shirley Mulschlegel
Lisa Mulschlegel
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Fraser Norrie
Jennifer Norton
Jim O'Connell
Arline Oishi
Daniel Ouellet
Wendy Parfitt
Jennifer Partridge
Michele Patterson
Kathleen Payne
Karl Perrin
Peter Phillips
Alwynn Pollard
Jane Purdie
Hugh Quinn

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Sharon Riches
Megan Riter
Jane Robinson
Margaret Robinson
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Jonathan Ryder
Carl Sager
Pauline & Peter Saunderson
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Anne Seymour
David Sims
Stephanie Smith
Dave Stephen & Astrid Beugeling
Anne Stobart
Douglas Super
Mary Sweeney
Anne Tickle
John Tierney
Maria Tofan
Moonira Ukani
Judy Illes van Der Loos
Linda Vance
Rachel Vogler
Betsy Waddington
Jacqueline Walker
Declan Walkush
Una Walsh
Donna Webb
Anita Webster
Beverly Webster
Stuart Welch
Brenda Weppler
Tini Wider
Tara (Dani) Willetts
Craig Withers
Joanie Wolfe
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M Brayne
V and R Britton
A. Chapman
Ann Coombs
Muriel Densford
Virginia Evans
Rick Gammer
June & Paddy Gooderham
Maureen Hannah
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Dr. Ron Jobe
Reet Kana
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Barbara Morris & Angela Kelly
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Paul Schofield
Ginger Shaw
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David Smith
Beverly Taylor
Jo-Ann Ternier
Barrie & Margaret
Anonymous (4)

If we have missed or incorrectly listed your name, please accept our heartfelt apologies. Please contact development@bardonthebeach.org so we can correct the information.

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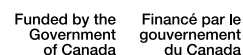
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Artistic Company Manager:
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Coast Salish Initiatives Consultant:
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Artistic Advisor: Meg Roe
Head Voice & Text Coach:
Alison Matthews
Coaching Staff: Evelyn Chew,
Tara Cheyenne Friedenberg,
Patricia Darbasie, Alana Hawley
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Medical Consultant: Dr. Jim Bovard
Integrated Support Team:
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Dr. Glenn Cashman, Wendy Epp,
Mia Mosters, Dr. Arv Sooch,
Robin Evan Willis
Production Director:
Jonathan Ryder
Production Manager:
Jessica Chambers

Production Coordinator:
Lauren McDonald
Technical Directors: Richard Hansen,
Neil Tamboline
Apprentice Technical Directors:
Zain Khudhur, Kade Larson
Head of Audio: Chris Engleman
Assistant Head of Audio:
Jamez Goodon
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Wallace, Paul Preston
Production Head Electrician:
Conrad Tugnum
**Production Assistant Head
Electrician:** Rachel E. Ross,
Tyler Bangsund
Production Carpenter:
William Dettlaff
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McRitchie, Natalie Jones,
Frances Henry
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Great Northern Way Scene Shop
Team for *Julius Caesar*

Project Manager: Leigh Kerr
Shop Manager: Chris Fader
Head Scenic Carpenter:
Kyle Sutherland
Metal Fabricators: Milo Butterfield,
Ezra Larsen
Scenic Artists: Amira Routledge
(Head), Marnie Hiebert
Grips: Randy Biro, Jude Crompton,
Logan Wang
UBC Opera Shop Team (BMO
Mainstage and HFS set)
**Shop Supervisor and Scenic
Carpenter:** Keith Smith
Scenic Carpenters: Andrew Moffatt
(Head), Jim Fergusson
Scenic Artists: Omanie Elias, Senem
Yaman, Isabelle Barlow,
Cecilia Vadala
Henry V Fabric Team: Heather Young
(Head), Tegan Klancnik,
Nik Majorkiewicz
Venue Technicians: Michael K. Hewitt,

Justin Gaudio, Rachel E. Ross,
Zain Khudhur
Production Crew: Aleks Harrison,
Beau Picard, Carolyn Moon,
Caylen Braun, Harrison Dehek,
Kajetan Sadowski, Keagan Elrick,
Kyra Soko, Irene Weng, Jeremy
Wright, Jillian Burke, Julie Wiebe, Lief
Liu, Marcus Vaillant, Miranda Collard,
Payton Komish, Sarah Rosner,
Sufan Wu, Joy Wu, Tyler Bangsund,
Cameron Root, Stefanie Grimaldi,
Lucy Jeffrey, Paul Preston
Head of Wardrobe: Amy McDougall
Assistant Head of Wardrobe:
Melissa McCowell
Cutters/Lead Builders:
Holly Anderson, Janet Dundas,
Jodi Jacyk
Stitchers: Melissa Cartwright,
Jayme Cline, Andrea Delano,
Tracey Gauvin, Amira Jawad,
Celeste Mol, Desiree Morin,
Eloise Pons
Buyer: Alaia Hamer
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Caitlin Peake
Makeup Consultant: Christopher Wu
Wig Builders/Stylists: Eric Evans,
Gabi Havens, Sandeep
Maan, Sean Malmas, Christopher Wu
Breakdown Artist: Tessa Armstrong
Head of Backstage Wardrobe:
Melissa McCowell
Wardrobe and Wig Technicians:
Stevie Hale-Jones,
Sarah Sosick, Christopher Wu
Wardrobe Intern: Harlow Nguyen
Wardrobe Work Learn Student:
Lauren Rankin
Site Project Manager: Sean Preston
Site Supervisors: Neil Griffith,
DJ Hicks, Anthony Walmsley
Head of Transportation: Jim Preston
Transportation Crew: Bryce Drew,
Nicole Iwaasa, Andrew Murphy
Site Project Coordinators:
Ingrid Tamboline, Nikki Abrams
Site Buyer: Eric Wiebe
Site Head LX: Ryan Yee

Site LX Crew: Adam Weaver, Grover Wong, Griffin Bates, Huda Shawwash, Annika Chan
Crew Chiefs: Evan Follweiler, Dylan Hargrave, Sarah Lennon, Mary Cantelon, Nic Mitsui-Shephard, Tenay Hall, Christian Lovell, Jill White
Lead Operator: Don Robinson

Operator: Brad Lemon

Site Crew: Aaron Lum, Adam Weaver, Alexandra Maryan, Anne Thieblemont, Brook Judge, Caylen Braun, Christopher Winter, Cole Albee, Dallen Brodowski, Emily Bloudek, Ethan De Hoog, Griffin Bates, Grover Wong, Hanako Yokota, Jillian Burke, Justin Gaudio, Kristina Kearley, Lauren Han, Leif Liu, Liam Robertson, Marlayna Martin, Nikki Abrams, Nora Pape, Paul Mayne, Randy Randall, Samantha Burnet, Tyler Bangsund, Amy Bell, Joy Wu, Ana Uruahy, Cameron Desloges, Benjamin Swan, Joel Anderson

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Education Manager: Katie Johnstone

Education Coordinator: Melanie Hiepler

Education Assistant: Santana Berryman

Education Production Assistant: Starlynn Chen

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