



ON THE BEACH

SHAKESPEARE FESTIVAL

2024 **Impact Report**



MISSION, VISION & VALUES

Bard on the Beach was established in 1990 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 takes place in Señákw/Vanier Park, 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

Thank you so much for joining us for our 2024 Season: one full of laughter, joy, love, and depth. We were delighted to feature *Twelfth Night*, in a new, carnival-themed adaptation and a contemporary yet timeless *Hamlet* on the BMO Mainstage. On the Howard Family Stage, we were pleased to welcome back the creator of the hit *Goblin: Macbeth* for *The Comedy of Errors*, and to present a fresh and sensitive (and very funny) take on one of Shakespeare's "problem plays," *Measure for Measure*.

We're best known for our festival, with its iconic setting and quality productions, but there's always a lot of activity going on behind the scenes. Our understudy program allows us to overcome challenges without cancelling shows, and it was utilized in some high-stress situations this season, with our marvellous Company not missing a beat. As well, we were thrilled to take the Beatles and Shakespeare on the road, with our adaptation of *As You Like It* receiving award nominations for its run in Washington, D.C. and enjoying critical and audience acclaim in Calgary and London, Ontario. In other company activities, our Education team began the massive undertaking of overhauling our classroom materials into the ambitious new Discovery Zone, which enjoyed a test-launch this fall. All these exceptionally valuable activity guides are available free of charge.

As ever in the live performing arts, the season was not without its challenges, but our future is looking brighter thanks to the incredible support of our board, volunteers, members, sponsors, and donors. Our fantastic volunteers

welcomed all to our Village with enthusiasm and love, and our long-term sponsors and donors contributed generously, allowing us to produce exceptional theatre in an incredible location. Their support is critical to our success. Thanks to our charitable partner, the Vancouver International Wine Festival, who helps us remain sustainable, and our longstanding partners at the Vancouver Board of Parks and Recreation and the City of Vancouver. Their support has been—and will continue to be—essential to our success.

Bravo to everyone who helped us create the magic, and in particular, we would like to thank our Board President John McCulloch, on this, his final term at the helm. John has been the greatest supporter and champion for Bard, and a loyal friend to us both. His unwavering commitment has been second-to-none, and we are a stronger organization directly due to his leadership.

In short, 2024 proved another wonderful year at Bard! 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

You will sense a theme emerging from the arts sector of how challenging it has been, and continues to be, for the arts in Canada generally to recover from the hangover of the pandemic years. This has been true for Bard as well, but while we are still rebuilding, we are optimistic for the future and have great confidence not only in the magic Bard produces, but the team that produces it.

We are proud of our artistic offerings this year, excited about those for next year, and believe we have sound strategies and plans in place to ensure a bright future. Several new people joined our board in 2024, building its strength, diversity, and enthusiasm, and once again it has been a pleasure and a privilege to work with everyone associated with Bard.

If there is one thing I reflect on and am proudest of as my tenure in the Chair comes to an end, it is the number of people—whether patrons, donors, staff, volunteers, directors, or actors—who have said this year how welcome they feel when they encounter Bard, and that it's like a big family. That's pretty special and I am proud to be associated with it.

John McCulloch, Board President





TWELFTH NIGHT



Headlining the BMO Mainstage for the 2024 Season, *Twelfth Night* brought the carnival to the Bard tents. Helmed by director **Diana Donnelly**, the adaptation featured original music by **Veda Hille** that added gravity to the script's emotional moments and enhanced the whimsy at the heart of it. Costumes, lighting, and set design— spearheaded by an entirely women-led creative team— brought this bright and wonderfully absurd world to life for **73** performances to **36,319** audience members.

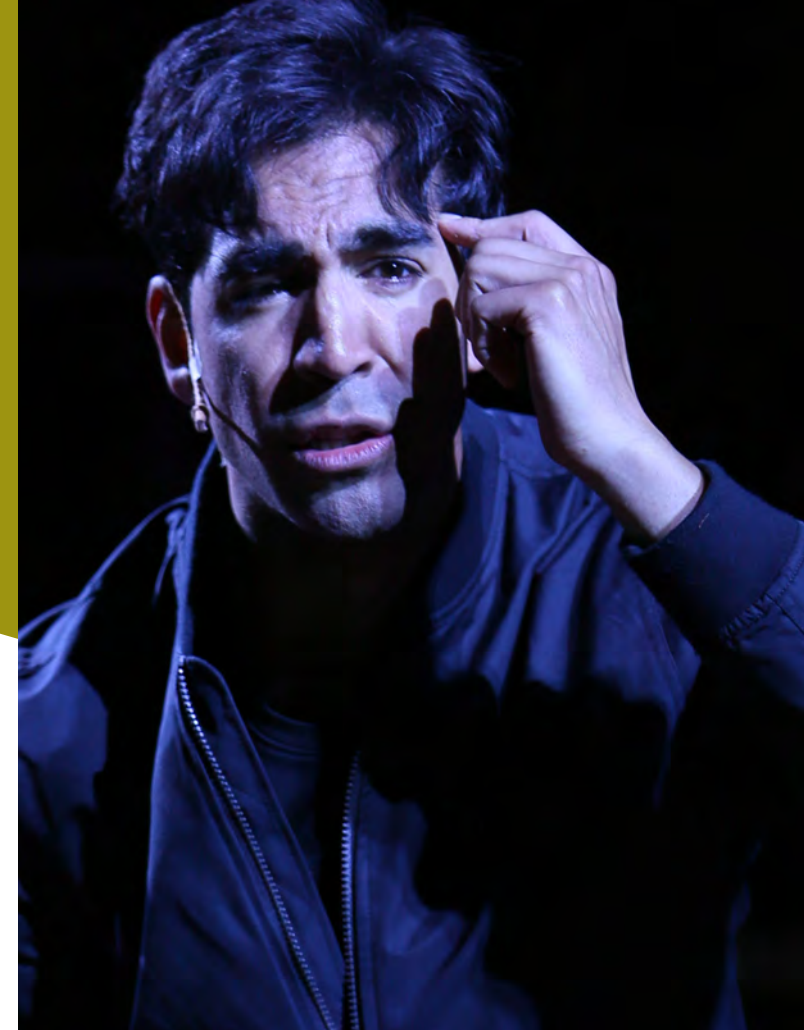
Led by the charismatic performance of **Camille Legg** (Viola/Cesario), who had electric chemistry with the actors on both sides of the love triangle (**Olivia Hutt** as Olivia and **Aidan Correia** as Orsino), and big moments from **Dawn Petten** (Malvolia), *Twelfth Night* soared with the artistic might of its cast. The endurance of Shakespeare's storytelling and the power of love were evident every night when audiences were brought to Illyria's carnival world.

"Just saw it. Brilliant production. Highly engaging. Sooo much talent! GO!"
—Chris, Bard Audience Member

"What a joy from beginning to end! So creatively staged, and some terrific music! The cast were all excellent."
—Noreen, Bard Audience Member

"Watching Twelfth Night was the most fun I have had at the Festival, and I have been attending yearly for over 20 years! The costumes, the actors, the music, and set... all were superbly chosen to bring this classic Shakespeare comedy to life!"
—Tara, Bard Audience Member

HAMLET



With a text as culturally significant as *Hamlet*, the challenge for a creative team is always to present it in a way that is fresh and evocative. In his bold adaptation, director **Stephen Drover** manipulated the structure of the story to create a production that both clarified the narrative and heightened the pace—all without sacrificing its intensity. *Hamlet* played **40** performances on the BMO Mainstage and left **21,894** audience members breathless with its fearless examination of power and revenge.

Met with audience and critical acclaim, *Hamlet* was led by incredible performances from **Nadeem Phillip Umar Khitab** and **Chirag Naik** (for the month of September) as the titular character, and featured show-stopping moments by **Kate Besworth** (Ophelia) and **Munish Sharma** (Claudius). With its dramatic use of haze and lighting, a soundtrack inspired by procedural television, and remixed excerpts from modern pop and rock songs, the intense aura of the production only added to the phenomenal performances seen on stage.

"I attended Hamlet this week and wish to express my utter delight in the production. The acting was exceptional, the set very effective, and the interpretation so moving that I was in tears a few times."
—Rebecca, Bard Audience Member

"I was overhearing everyone in the audience's conversations at intermission/after the show, and even people who don't usually like Shakespeare were absolutely gushing about how much they loved it."
—Camryn, Bard Audience Member





THE COMEDY OF ERRORS



With a title like *The Comedy of Errors*, everyone who took their seat in the Douglas Campbell Theatre knew they were in for a good time—and they were proven right before the production even began. Director **Rebecca Northan** (adapted with **Bruce Horak**) welcomed people to the “Bard Toga Party” with a #JoinTheTogaParty movement, and every performance, they did! The immersive experience didn’t just end with an invitation to cosplay—before entering the tent, the audience walked past a market inspired by the Agora of old, with local artisans offering hand-crafted items for sale, before they were greeted in the tent by actors hawking their wares in character.

When the play finally began, the incredible performances of the double-cast **Jeremy Lewis** (the twin Antipholi) and **Tal Shulman** (the twin Dromios) led the way in this classic tale of mistaken identity. The hilarious confusion was a resounding success, with riotous praise for the energy of the production and its immersive concept. Stunning costuming and a perfect port market soundscape invited **13,020** audience members to experience the Toga Party with the majority of its **55** performances selling out.

“This is a fantastic production. Well worth your time.”
—Jamie, Bard Audience Member

“The pre-show on-stage cosplay interaction was amazing, and we had so much fun!! My husband who’s not a Bard nerd like me loved it and it made him want to come to more shows at Bard.”
—Rene, Bard Audience Member



MEASURE FOR MEASURE



Known as one of Shakespeare’s most infamous “problem plays,” director **Jivesh Parasram** approached this Season’s adaptation of *Measure for Measure* by reframing the integral themes of morality and coercion in the original text. In this darkly absurd comedy, Vienna’s pulsing dance floors are shut down by newly introduced morality laws that send the party city reeling. With **33** performances on the Howard Family Stage, we welcomed **7,441** audience members into the vibrant Vienna of this footloose adaptation.

The Acting Company put in the work to ensure the immense amount of choreography (led by **Krystal Kiran**) in this dance-heavy adaptation was seamless and outstanding with every performance. Highlights included **Raugi Yu** (Duke Vincenzo) as the evocative antihero, **Craig Erickson** as the repressive Angelo, and **Meaghan Chenosky** (Isabella, Mistress Overdone) playing two characters with opposing morals. With sharp satire, vibrant costumes, pulsing lights, and a soundscape that transformed our tent into a rocking night club, *Measure for Measure* was truly a production that had audiences talking.

“Great fun, built on a very serious issue. Effective.”
—Mary, Bard Audience Member

“I LOVED it. Brilliantly contemporary.”
—Lyn, Bard Audience Member

“Clever twist and interpretation—thoroughly enjoyed the play.”
—Sandra, Bard Audience Member



SPECIAL EVENTS



VANCOUVER INTERNATIONAL WINE FESTIVAL



Every Season our Special Events celebrate the bright and diverse community that we are a part of. Our roster of events expanded on our previous Seasons' standard of four **Bard Explored** educational talks, three **Bard Fireworks Nights**, three **Wine Wednesdays**, two **Family Days**, a Pay-As-You-Will **Relaxed Performance**, and **Pride Night** to include a new initiative called **Bard Club**. These four Bard Club events were an opportunity for patrons to arrive early and build connections with fellow theatre enthusiasts, and we were proud to offer it at no additional charge.

"I attended and enjoyed the Bard Club and thought this new initiative was a marvelous addition to the festival's programming. The concept is well thought out and fuels a sense of community."
—Bard Audience Member (Post-Season Survey)

With each of our Special Events this Season we worked to integrate our community into the festivities and offer the chance for our patrons to experience something "beyond the tents." Bard Explored talks reached people who wanted to delve into the academic side of Shakespeare. Family Days allowed young families to enjoy a day together while enjoying activities provided by the H.R. MacMillan Space Centre, Vancouver Academy of Music, the Bard Education team, and even face-painting. The Pay-As-You-Will Relaxed Performance offered a lower price point and the opportunity for a casual theatre experience with reduced capacity to allow for movement and less stress. Our annual Pride night brought drag queen **Sisi Sinatra** to the Bard Village to engage with patrons ahead of the evening performance along with other Pride-themed activities.

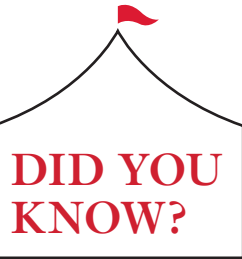
"Huge thanks to @sisixsinatra for two of my favourite [In a Nutshell] talks last night."
—@VChura on Instagram

Bard once again celebrated all things wine with the Bacchanalia Gala Dinner + Auction, the sparkling centrepiece of the Vancouver International Wine Festival at the Fairmont Hotel Vancouver on Saturday, February 24. Live and silent auctions and a wine wall raised more than \$145,000, while the sold-out raffle for two round-trip business-class tickets to anywhere Delta Air Lines flies in Europe, donated by Delta Air Lines, raised an additional \$20,000.

The evening featured special guests, Honorary Gala Chair Howard Soon, C.M., and Academy and Tony Award winning actor Marcia Gay Harden. Ms. Harden spoke eloquently about the transformative nature of theatre in her life and the hope it brings to the lives of young. She encouraged guests to bid often and high.

Throughout dinner, guests placed their bids on silent auction lots of exclusive and rare wines and wine experiences, while Masters of Ceremonies Sophie Lui of Global BC and Christopher Gaze kept the evening flowing. During the dinner, Tim Ellison of The Vancouver Club hosted the exciting Live Auction, which featured once-in-a-lifetime wine lots and sensational travel packages.

This year's Bacchanalia Gala Dinner + Auction is scheduled for February 22, 2025. We are very grateful to be the charitable beneficiary of the Vancouver International Wine Festival!



Since the partnership began in 2013, the Vancouver International Wine Festival has contributed more than \$2.2 million to Bard on the Beach!

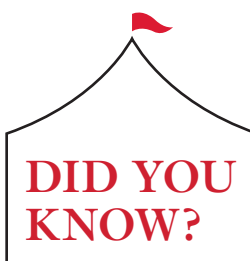


VOLUNTEERS

Our dedicated team of volunteers is one of our most remarkable assets. Their kindness, warmth, and enthusiasm shines through all they do for us. Their contributions keep us sustainable and enhance the Bard experience for our patrons, whether they are taking tickets, staffing our concession, ushering, assisting with office tasks, or serving on our Board.

We literally could not do it without them. Please join us in offering sincere and heartfelt thanks to the many people who give so generously of their time.

Explore the wonderful community, social opportunities, and great benefits that we offer our volunteers. Visit bardonthebeach.org/current-opportunities/volunteer to find out more.



54% of our volunteers have been with us for 5+ years?

VOLUNTEERS BY THE NUMBERS

2024 Volunteers:

350

Total Volunteer Hours:

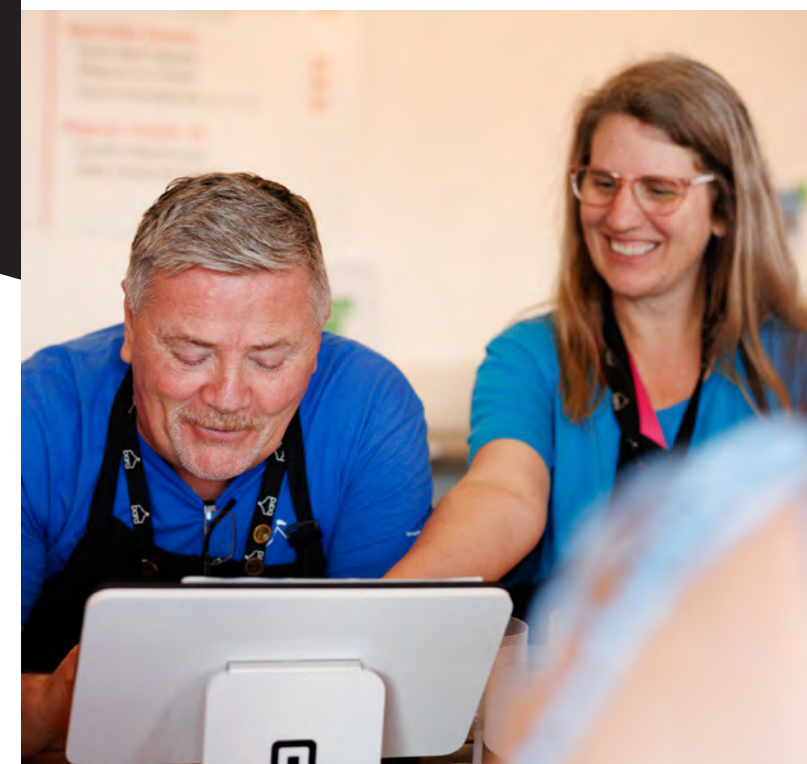
19,478

Volunteer Contribution (Expressed as Hours x British Columbia Minimum Wage):

\$338,917.20

Average Number of Hours Per Volunteer:

58.67



BARD EDUCATION



In 2024, our programs for youth, schools, and adults served more than 8,000 participants, expanding access, deepening impact, and fostering joy through dynamic, engaging, and creative experiences.

Through Summer Camps and Bard Youth Fest, children and teens have the opportunity to play Shakespeare and make it their own. Our participants connect in creative collaboration, forging friendships and fostering community. Demand for Bard Youth Fest was so great in 2024 that we doubled our capacity, offering the program to twice a year.

“We were, again, so impressed with the professionalism, respect, and enthusiasm at the heart of this program. (Our child) had a wonderful experience. He came out of rehearsal each week smiling and inspired.”
—A Bard Youth Fest family

Schools

In addition to welcoming nearly 5,000 students to our 2024 Festival productions, we tripled the number of students we reached through Bard in the Classroom workshops. Another highlight of the year was hosting our first post-pandemic full-day workshop for teachers at the BMO Theatre Centre in October. We were at full capacity for an event one teacher called “the most enriching Pro-D experience I have ever taken part in.”

“Bard in the Classroom was a breath of fresh drama air. The students laughed and cried and danced and stomped—they had a full range of dramatic feelings while playing and learning. In the end the students wanted to know when the next workshop would be.”
—MJ Moran, Elsie Roy Elementary

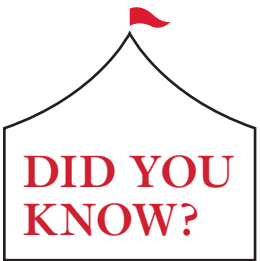
Adults

Bard for Life, our recreational program for adults, proved so popular that we offered two programs for the winter session. Meanwhile, in addition to welcoming 28 guest facilitators for Bard Studio, our free classes for theatre professionals, we added monologue coaching sessions with core Bard faculty, providing 48 actors with in-depth coaching on Shakespeare.

“Bard for Life: for many stages of life, for lifelong learning, and to give me life! That’s how I’ve taken to describing my Bard classes to people: life-giving.”
—Bard for Life participant

Discovery Zone

In 2024 we invested significant time and effort in creating the Discovery Zone, a collection of 50+ free online resources for inquiry-based, student-centred exploration of Shakespeare.

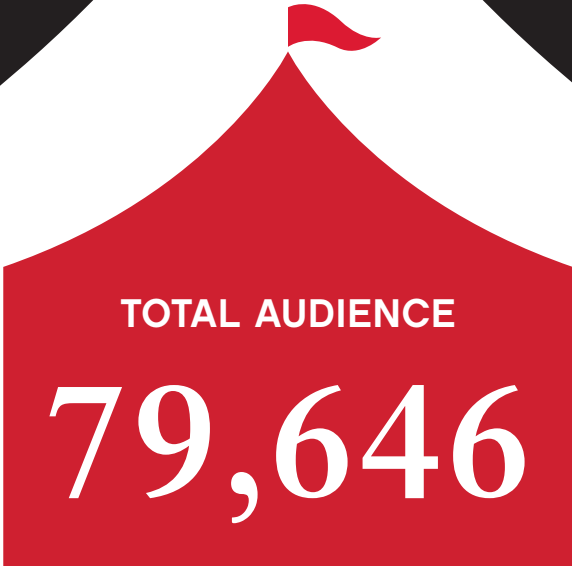


Tips from the Festival bar and concession support the Bard Access Fund. In 2024, the Fund supported 17 Summer Camp participants, 8 Bard for Life participants, 213 Bard Studio participants, and Festival access for 17 schools.

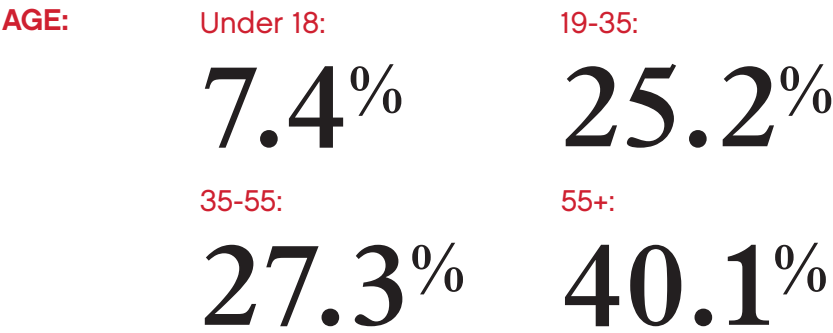
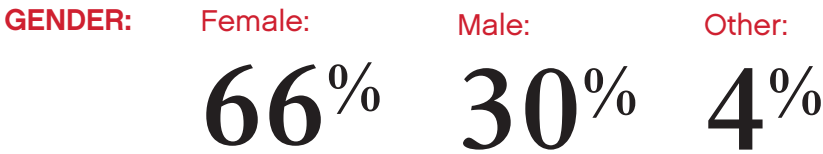
Bard by the NUMBERS



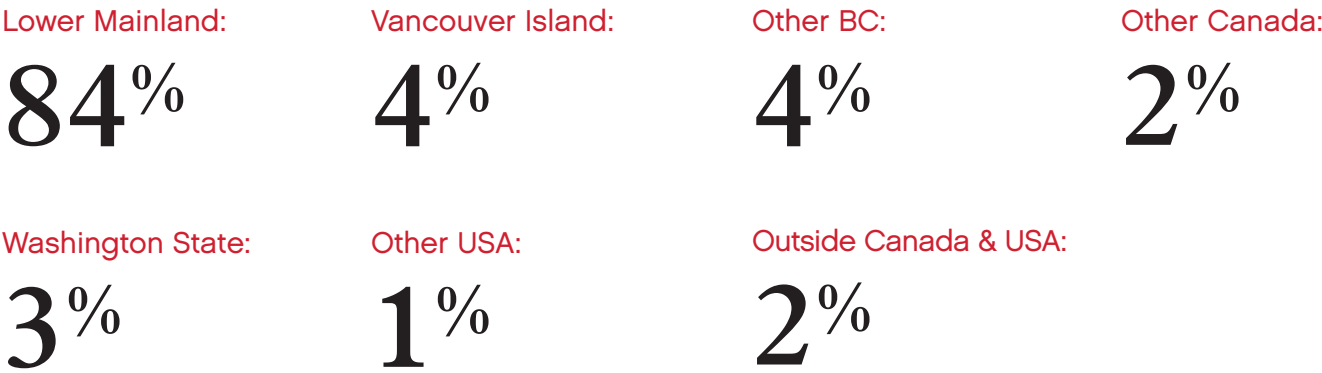
OUR AUDIENCE



DEMOGRAPHICS



PLACE OF RESIDENCE



AVERAGE HOUSEHOLD INCOME



OVERALL ENJOYMENT SCORE



OUR
PROFILE



EARNED MEDIA

Earned Media Mentions, 2024 Season:

416

Earned Media Impressions:

326,124,912

Value of Earned Media:

\$3,016,655.55



SOCIAL MEDIA FOLLOWERS

Facebook:

15,128

Instagram:

10,200

X/Twitter:

8,352

LinkedIn:

1,282



OUR ACTIVITIES



Number of Performances:

205



Number of Free
Community Access Tickets:

529



Number of Student Attendees:

9,627



Number of
Jobs Created:

345



OUR FINANCES



2024 REVENUE



Total Budget:

\$10M



Economic Impact:

\$18.5M



2024 EXPENSES

Investment Revenue:

2%

Education Program Revenue:

1%

Vancouver International
Wine Festival contribution:

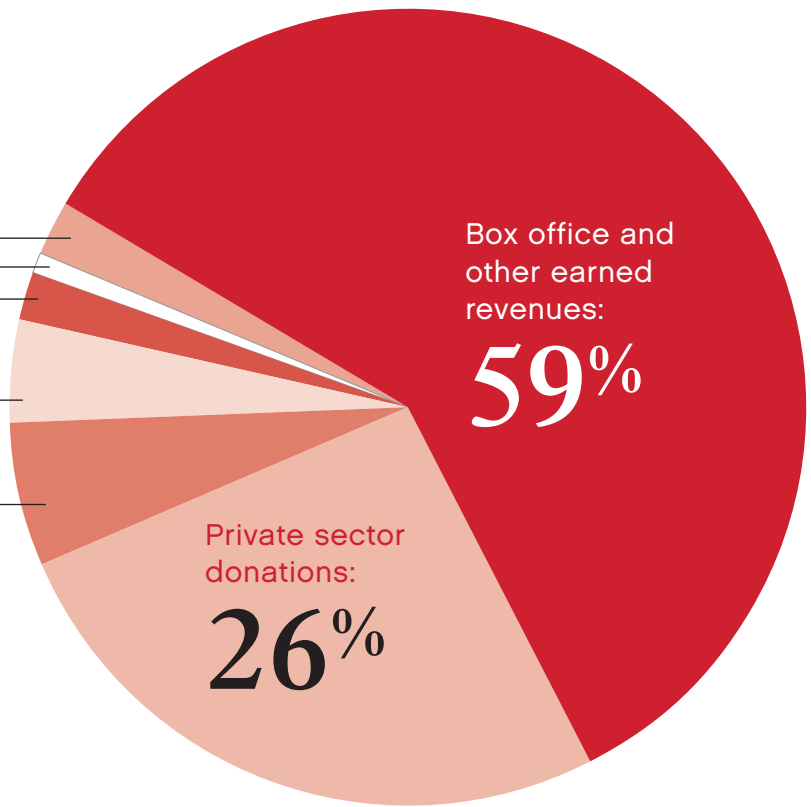
2%

Deferred Capital Contributions:

4%

Government Operating Support:

6%



Fundraising:

4%

Marketing:

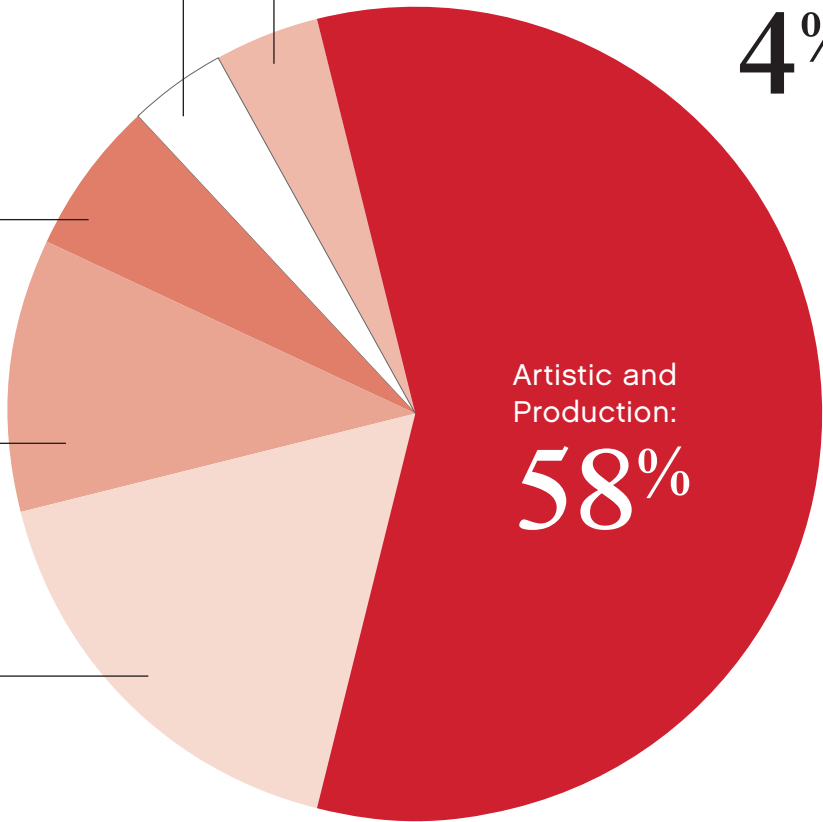
6%

Administration:

11%

Site:

17%



Education Programs:

4%

COMMUNITY INITIATIVES



Fostering a culture of inclusivity is at the forefront of our mission, and we strive to be a more inclusive, accessible, and welcoming space for all members of our community. Through the ongoing work of our Accessibility Committee and our Accessibility Committee Community Members, we continue to address the physical, environmental, and financial barriers to attending our Festival with our community initiatives.

Reducing Physical Barriers

For patrons with physical access needs, there are a number of initiatives in place to make their Festival experience more welcoming. Both our tents are accessible to patrons using wheelchairs and mobility aids, with complimentary companion tickets available for audience members requiring physical assistance. Our Festival site is also constructed with accessibility in mind, from widened pathways in the Village to more accessible seating options in our Village and Mainstage Theatre tent and a wheelchair accessible Box Office window.

In 2024, through an exclusive partnership with Wavefront Centre for Communication Accessibility and Bettear, we were able to offer improved assistive hearing technology for patrons that were d/Deaf or hard of hearing. Instead of being limited by our supply of hearing assistive listening systems like in previous years, our partnership with Bettear allowed patrons to connect their own Bluetooth-compatible hearing aids or headphones to their personal mobile devices through the Bettear app, offering an enhanced audio experience for all our performances.

We were also thrilled to continue our relationship with VocalEye, a Vancouver non-profit providing live-audio descriptions for patrons that were blind or partially sighted. We were proud to host five VocalEye performances of *Twelfth Night*, *Hamlet*, and *The Comedy of Errors*, with touch tours offered before the performance. We also introduced audio recordings for sections of our 2025 House Program, which were available on YouTube with timestamps for improved navigation.

Reducing Environmental Barriers

This Season, we were proud to host our second Pay-What-You-Will Relaxed Performance of *Twelfth Night*. With a reduced house capacity of 50% and a more casual environment for patrons who may need to move, make noise, or exit/enter the theatre during a performance, Relaxed Performances offer more accessible experience for first-time patrons and individuals with sensory processing needs. In addition to our Relaxed Performance, audience members needing a quiet moment for themselves could take advantage of our Low Sensory Zone in the Bard Village, which was available to patrons at every performance.



Reducing Financial Barriers

Through our Community Access Tickets program, we partner with community organizations to provide more than 500 complimentary tickets to individuals facing financial barriers to attending live theatre. In our 2024 Season, we provided 577 tickets to 26 organizations and 3 post-secondary institutions. For our Special Events, Big Sisters of BC Lower Mainland, Big Brothers of Greater Vancouver, Kids Up Front, and Starlight Children's Foundation received tickets to our Family Days; Sher Vancouver and HIM received tickets to our Pride Day; and PALS Adult Services Society (PASS), Connective, Canucks Autism Network, and Disability Alliance BC received tickets to our Relaxed Performance. In addition to our Community Access Tickets program, we also offer discounted tickets through initiatives like our Arts Workers program and our 35-and-Under rush ticket program, which aim to further reduce financial barriers to attending the Festival.

"Thank you for the opportunity to see Hamlet. It was a great experience! Thanks to you I was able to experience this—something I would not be able to do on my own. I was amazed by the performance, the actors, the set, and location—it was extremely well done. ... Thank you for making it possible."

—Community Access Tickets Recipient

"Fantastic show! ... Thank you for your fastidious work! Thank you for letting us participate in a cultural event I'd have difficulty attending otherwise. Means a lot to be included."

—Community Access Tickets Recipient



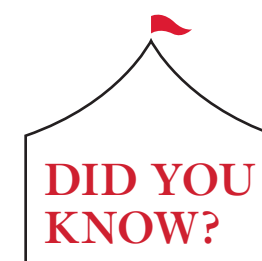
Reconciliation

Bard on the Beach is located on the former Coast Salish Village of Seṇákw, situated in the ancestral territories of the Musqueam, Squamish, and Tsleil-Waututh peoples. We understand the work of reconciliation is necessary and ongoing, and we are dedicated to fostering meaningful and reciprocal relationships with our Host Nations. In addition to our annual Cedar Brushing ceremony to welcome our staff and Company to the land, led by Squamish Hereditary Chief Ian Campbell, we also honoured National Indigenous Peoples Day with

performances from Coast Salish mask-dancing group Git Hayetsk. Our Festival site also features signage about the history of Seṇákw, and our tickets and Season t-shirts feature our commissioned *To Learn* artwork, created by artists Aaron Nelson-Moody (Squamish), Chase Gray (Musqueam), and Ocean Hyland (Tsleil-Waututh). We are grateful for these opportunities to showcase and celebrate the rich histories of our First Peoples. We will continue to explore new initiatives and continue our work of reconciliation.

Sustainability

With so much natural beauty in Seṇákw/Vanier Park, we recognize our responsibility to not only celebrate the history of this land, but to protect it for generations to come. Bard on the Beach is committed to sustainability, and we are continuously striving to reduce the environmental impact of our Festival. Our 2024 Season marked the ten-year anniversary of our partnership with Recycling Alternative, and through this ongoing collaboration, we have been able to successfully divert between 70-80% of the waste we produce each year, with nearly 14.5 tons of waste being diverted from landfills last Season.



By offering reusable wine glasses through our collaboration with ShareWares, we saved over 24,782 single-use cups from the landfill over the course of the 2024 Season.

SUPPORTERS

Thank you to our donors for the fiscal year 2023/24.
Your support makes all we do possible, and we are
so grateful for it.

Transformational Gifts

Suzanne Bolton and
Jefferson Mooney
Gloria and Floyd Murphy
Summer Split Foundation, held
at Vancouver Foundation

Bard Visionaries (\$50,000+)

Suzanne Bolton and Jefferson
Mooney in support of Bard's
Youth Education Programs
The Christopher Foundation
The Pamela and David Richardson
Family Foundation
Paul and Darlene Howard in support
of the Howard Family Stage
Peter and Joanne Brown Foundation
Alan and Gwendoline Pyatt
Ian Telfer and Nancy Burke
Anonymous (1)

Major Gifts (\$10,000+)

Larry Beasley and William Logan
MaryAnn and Geoff Bertram

Bob and Judy Hager Family Fund,
held at Vancouver Foundation
Val and Dick Bradshaw
Ms. Nancy Campbell and
Dr. Marshall Dahl
The Christie and David Garofalo
Family Foundation
Drs. Peter and Stephanie Chung
Linda Gibbs
Nicola Family Foundation
Penny Pearse
Russell-Mosoff Family Fund
Nancy and Walter Segsworth
Sencorp Capital Ltd.
John and Judy Taylor
Bruno Wall
Ross and Louise Waters
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Artistic Director's Circle (\$5,000-\$9,999)

Mary Clare and Jim Bovard
Ruth Brodie
Grant Burnyeat

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Douglas and Alice Clarke
Martin and Diana Dawes
Virginia Evans
Lynda and Murray Farmer
Doug and Margaret Hatlelid
John Welson and Hong Lin Legacy
Fund, held at Vancouver Foundation
Lightburn Family Fund, held at
Vancouver Foundation
Bill and Risa Levine
Martha Lou Henley Charitable
Foundation
Mary McDougall Maude
Gerald McGavin
Sean and Kerin Munro
Marlie Oden and Ken Newbert
George E. Pajari
The R & J Stern Family Foundation
Angus and Margaret Reid
Julie and Gavin Ryan
The Stevens Family
Brian Tufeld
Ronna Webb
Anonymous (1)

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

Norm Ackermann and
Nedra Dickinson
Paula and Gordon Boleen
Wayne Brown
Dr. Margaret, Robin, and
Merva Cottle
Dal Richards Foundation,
held at Vancouver Foundation
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Countess Aline Dobrzensky
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Rick Gammer
Christopher and Jennifer Gaze
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Kate Ker and Paul Cobban
Tony and Margie Knox
Jane Macdonald
Diana Mitchell
Art and Angela Monahan
Eunice Opstad
Deborah Pound
Todd and Valerie Prodanuk
Don Rose
Art and Aline Smolensky
Anne and Mitch Taylor
Conal Walsh
Dr. Linda Warren
John and Susan Webster
Douglas Welch and Elizabeth Ball
Colin Whitaker
Bruce Munro Wright
Audrey Zaharichuk
Anonymous (2)

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

Thomas and Catherine Adair
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The Anako Foundation
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Patricia Dowad
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Stephanie and Mark Emanuel
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Ellen Flett
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Marianne Gibson
Douglas Graves (in memory of)
Kathy and Stan Hamilton
Alasdair and Alison Hamilton
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Richard Harrison
June Victoria Harrison
Mary Hartman and Patrick Mooney
Linda Lee and Jens Henriksen
Rosalind and Ken Hollett
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Sam and Ann Isaacs
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McLeod
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Heather Kennedy
Brian Duncan and Rebecca
Kennedy
Charlie Ker and Cathryn Wilson
James Kitamura
Amanda and John Kump
Paulette Lacroix
Ken Lee and Jim McLean
Linda Loomer
Jan Lyons
B. Macdonald
Marlene MacKenzie
Genny MacLean

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Peter and Roma Nemetz
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Wendy V. Norman
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Don and Maggie Stewart
Thorstenson and Bartholomew
Garth and Lynette Thurber
Les and Marita Tulloch
Vancouver Infectious Disease
Centre (VIDC)
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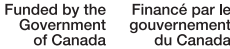











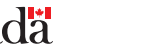















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If we have missed or incorrectly listed your name, please accept our heartfelt apologies. Please contact development@bardonthebeach.org so we can correct the information.



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- Page 6:** Top: Nathan Kay as Sir Andrew Aguecheek
Middle: the Company of *Twelfth Night*
Bottom: Marcus Youssef as Sir Toby Belch, Evelyn Chew as Maria
Photos by Tim Matheson
- Page 7:** Top: Nadeem Philip Umar Khitab as Hamlet
Middle: Matthew Ip Shaw as Horatio, Nadeem Philip Umar Khitab as Hamlet
Bottom: Nadeem Philip Umar Khitab as Hamlet, Kate Besworth as Ophelia
Photos by Tim Matheson
- Page 8:** Top: Jeremy Lewis as Antipholus
Middle: Karthik Kadam as Merchant, Scott Bellis as Angelo
Bottom: the Company of *The Comedy of Errors*
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Middle: Tess Degenstein as Julietta, Jeremy Lewis as Claudio
Bottom: Karthik Kadam as Lucio
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