



ON THE BEACH

SHAKESPEARE FESTIVAL

2025 **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. Bard has grown to be the largest Shakespeare festival in Western Canada and the second largest theatre company in BC. While best known for its annual festival in Señákw/Vanier Park, which offers over 200 performances every summer, Bard's key activities also include youth and community arts outreach and professional training initiatives for local artists.

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 Skwxwú7mesh (Squamish), x'məθk'əyəm (Musqueam), and səilwətaʔt (Tsleil-Waututh) peoples. We are grateful for the opportunity to be here.



ARTISTIC & EXECUTIVE DIRECTORS' REPORT

PRESIDENT'S REPORT



The 2025 Season overflowed with energy, artistry, and joy under the tents at Señákw/Vanier Park. The BMO Mainstage opened with the “original rom-com” *Much Ado About Nothing*, followed by an ‘80s-inspired version of *The Two Gentlemen of Verona* featuring Christopher’s dog, Mason, in the role of Crab! In the Douglas Campbell Theatre, *The Complete Works of William Shakespeare (abridged) [revised] (again)* had everyone laughing through Shakespeare’s canon, while *The Dark Lady*—the “bijoux” of the Season—captivated patrons with its beauty and originality. We were proud to bring this remarkable play by Canadian artist Jessica B. Hill to our stage. The enthusiastic response to our Season reminded us why live theatre continues to matter so deeply.

Christopher had the honour of speaking to Vancouver City Council during discussions about arts and culture funding, and his message was simple: “When you invest in the arts, you invest in the soul of the city.” Like many arts organizations, Bard faced financial pressures this Season. We continue to strive to rebuild audiences while contending with extreme cost increases, because we believe that the arts make our communities stronger.

Beyond the stage, our accessible and low-cost Bard Education programs continued to grow, engaging and

connecting learners of all ages during a time when public arts education is being reduced. These initiatives remain central to Bard’s mission to create magical theatre experiences and transformative learning opportunities. We’re deeply grateful to our charitable partner, the Vancouver International Wine Festival, as well as our donors, sponsors, and government partners whose steadfast support allows Bard to not only create exceptional theatre, but also stand as a voice for the arts in our community. Your generosity fuels every performance, every education program, and every moment of discovery under the tents.

To our artists, staff, volunteers, Board, and especially our audiences: thank you for your part in another unforgettable Season. It is an honour to share this work with you and to build, together, a vibrant future for Bard for years to come.

Christopher Gaze, Artistic Director, OBC

Claire Sakaki, Executive Director

As my first Season as President of the Board comes to a close, I continue to be inspired by the creativity, dedication, and passion that define Bard on the Beach. Everyone involved contributes to a festival that enriches Vancouver’s cultural landscape far beyond the tents at Señákw/Vanier Park.

Like many arts organizations across the country, Bard continues to navigate a rapidly changing environment. Rising costs and slower audience recovery in the post-COVID-19 landscape made 2025 a difficult financial year for the organization. We drew on reserves built in previous years to ensure we could continue delivering the calibre of work our audiences expect from Bard on stage. The Board is actively addressing these challenges and is working closely with leadership to strengthen Bard’s financial health and secure its long-term future.

In times of challenge, strong and experienced leadership is essential. Our Executive Director, Claire Sakaki, was honoured with the Professional Association of Canadian Theatre’s Mallory Gilbert Leadership Award, a national accolade celebrating outstanding leadership in Canadian theatre. Bravo, Claire!

Bard also continues to benefit from the remarkable leadership of Founder and Artistic Director Christopher Gaze, whose 36 years of vision, creativity, and commitment have shaped the company into what it is today. His influence extends well past our stages; he is a champion for the arts locally and beyond, and his tireless fundraising efforts have been essential to Bard’s growth and resilience.

On behalf of the Board, I want to thank everyone who supports Bard. The generosity, engagement, and loyalty of our patrons, donors, volunteers, and partners make the work of the Festival possible and ensure it continues to thrive.

Looking ahead, the Board remains focused on sustainability and long-term growth, ensuring that Bard can continue to inspire, challenge, and delight audiences for years to come. It is an honour to be part of this extraordinary organization and to share in the impact of live theatre within our community.

Glenn Ives, Board President



MUCH ADO ABOUT NOTHING

This Season, the BMO Mainstage featured a stunning spectacle with the classically staged production of *Much Ado About Nothing* that dazzled with additional text from **Erin Shields** and clever direction from **Johnna Wright**. Across **64** performances, this timeless romantic comedy immersed **33,027** audience members into the world of Messina, brought to life by **Pam Johnson's** lush set and **Mara Gottler's** stunning costume design.

With incredible performances nightly, led by the immense talents of Bard veteran **Jennifer Lines** as Beatrice and new-to-Bard charmer **Sheldon Elter** as Benedick, audiences were treated to charged dialogue and a war of wits that framed their fiery romance. This played to great effect in contrast with the earnest young love between Hero and Claudio, whom **Jennifer Tong** and **Angus Yam** embodied with brash, yet tender gravity.



Every performance transported audiences to an Italian vineyard and left them feeling like they played part in the shenanigans.

"This year's Much Ado About Nothing has to be the best show and performance I've ever seen... [T]he direction, performances, stage craft and design, and new writing additions really sets it apart in my memory. It felt accessible in a whole new way. I can't wait to have Bard back on my annual calendar again!"

—Theo, Bard Audience Member

"One of my favourite Shakespeare performances. The entire cast was spot-on and I loved the tenderness and humanity they gave the characters."

—Becky, Bard Audience Member



THE TWO GENTLEMEN OF VERONA

The first time this play has been mounted on the BMO Mainstage, *The Two Gentlemen of Verona* can be called nothing but a resounding success. With **24,637** patrons attending the **43** performances across its four-month run, Shakespeare's first play about first love and youthful folly took on a new tenor when produced by this incredible creative team. Director **Dean Paul Gibson** made hilariously witty adjustments to the script, ensuring it fit seamlessly with the '80s-inspired set dressing and costumes by **Pam Johnson** and **Carmen Alatorre**, while delighting audiences with its throwback soundtrack and quick pace.

Every performance, the cast was visibly having a fantastic time, and audiences noticed. **Jacob Leonard** was a villain that patrons loved to hate, **Tess Degenstein** a heroine that



they pulled for, and the entire ensemble of characters and their incredible outfits, big wigs, and '80s era quips were eaten up by audiences of every vintage.

"The performance [of The Two Gentlemen of Verona] was superb with the '80s twist! It was thoroughly enjoyed by all in our group, aged 16 to 96!"

—Magda, Bard Audience Member

"It was so cool to see a Shakespeare play that I'd never seen. Such an amazing job making it fun and relevant for a modern audience, from the set and costumes to the line delivery, to the twist at the end. Great show as always!"

—Rhiannon, Bard Audience Member

— NOMINATION FOR JESSIE AWARD —
Outstanding Costume Design,
Mara Gottler

— NOMINATION FOR JESSIE AWARD —
Outstanding Performance in a Comedic
Supporting Role, **Karthik Kadam**

— WON JESSIE AWARD —
Outstanding Costume Design,
Carmen Alatorre

— NOMINATION FOR JESSIE AWARD —
Outstanding Performance in a Comedic
Supporting Role, **Steffanie Davis**





THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED) [REVISED] [AGAIN]

By Adam Long, Daniel Singer, and Jess Winfield; new revisions by Daniel Singer and Jess Winfield.

A script that encouraged creators to make the show their own, reimagining *The Complete Works of William Shakespeare (abridged) [revised] [again]* to speak to Bard audiences was a challenge readily received by director **Mark Chavez**—and audiences couldn't get enough. With a set designed by **Ryan Cormack** to look like a costume storage facility, Bard superfans and newcomers alike were treated to "easter eggs" from historic Bard productions, while a rich sonic landscape by **Anton Lipovetsky** included carefully curated musical numbers and zany audio interludes featuring our very own Christopher Gaze. This sold-out run of **52** performances played to **12,788** patrons, who revelled in the riotous fun.

— NOMINATION FOR JESSIE AWARD —
Outstanding Performance in a Comedic Lead Role, **Tess Degenstein / Craig Erickson / Arghavan Jenati / Nathan Kay**



The production's breakneck pace was handled with athleticism and tremendous acting prowess by the revolving cast of four actors: **Tess Degenstein**, **Craig Erickson**, **Arghavan Jenati**, and **Nathan Kay**. With three actors on stage per show, each iteration of the ensemble offered a fresh and unique take on this crowd-pleasing production.

"This is a fantastic show! Fast funny comedy and literally ALL the plays before your very eyes & ears. Such talented performers."
—Monica, Bard Audience Member

"I was enthralled by the performance of [The Complete Works of William Shakespeare (abridged) [revised] [again]] and my friend and I laughed continuously from beginning to end. It was a very lively show! The calibre of acting and level of talent was amazing!"
—Andrea, Bard Audience Member

— WON JESSIE AWARD —
Outstanding Sound Design or Original Composition, **Anton Lipovetsky**



THE DARK LADY

By Jessica B. Hill

A two-hander that resonated with all who saw it, *The Dark Lady* was the sleeper hit of the Bard season. With the deft hand of **Moya O'Connell**'s direction and subtle costume, lighting, and set design, this story captivated audiences and tugged at heartstrings. The BC premiere of this Canadian-authored script only continued to build momentum, culminating in a final two weeks of sold-out performances, with waitlists and people walking up hoping for last-minute ticket availability. Those who were fortunate enough to see one of its **34** performances in the Douglas Campbell Theatre got to witness something special—the beginnings of a future Canadian classic.

Arghavan Jenati was heart-wrenching and brilliant as Emilia Bassano, while **Nathan Kay** portrayed a William Shakespeare that was ambitious, vulnerable, and above all, human. Together, their performances were spellbinding.

— WON JESSIE AWARD —
Outstanding Direction, **Moya O'Connell**

— NOMINATION FOR JESSIE AWARD —
Outstanding Costume Design, **Alaia Hamer**

— NOMINATION FOR JESSIE AWARD —
Outstanding Set Design, **Ryan Cormack**



"A powerful performance by both actors that dealt with the complex ideas of Shakespeare, his times, his social context and conscience, as well as the many issues concerning women then and NOW!"
—Angela, Bard Audience Member

"[The] Dark Lady was a remarkable surprise—my favourite production of the season. An elegant and challenging script. Captivating performances. A rare opportunity to reflect on the challenging interplay between Shakespeare's life and work."
—Chris, Bard Audience Member

— NOMINATION FOR JESSIE AWARD —
Outstanding Performance in a Dramatic Lead Role, **Arghavan Jenati**

— NOMINATION FOR JESSIE AWARD —
Outstanding Lighting Design, **Jeff Harrison**

— NOMINATION FOR JESSIE AWARD —
Outstanding Production of a Play

— NOMINATION FOR JESSIE AWARD —
Significant Artistic Achievement in Blending Intimacy and Chemistry in Acting with Movement and Design

BARD EDUCATION



We remain committed to **servicing the community** through our Bard Education programs, **providing access** to dynamic engaging experiences that **nurture connection** and **spark joy**. 2025 saw significant increases in participation across all three program areas as we expanded access and deepened engagement. The estimated value of the subsidies and free programming we provided was more than \$175,000.

Youth

Our **Summer Camps** and free **Bard Youth Fest** program bring young people together to ask big questions, make bold choices, express themselves, and celebrate each other's creativity. In 2025 nearly 85% of the fall Bard Youth Fest participants went on to join at least one Summer Camp. With 192 registrations, the Summer Camps were full, and the Bard Access Fund subsidized fees for all 13 participants who requested support.

What parents and participants say:

"The program is a safe haven for creative, sensitive, artistic kids who might not find those spaces at their schools or in their regular lives. These reasons alone are enough to sign up."

"At Bard on the Beach, I discovered love, friendship, and most importantly, a sense of family. Bard helped me learn to be myself, to be courageous, and to embrace who I truly am."

Schools

In 2025 we increased both participation and impact in our three major school programs. Nearly 100 student groups attended the Festival through more than 5,000 subsidized tickets. More than 100 Bard in the Classroom workshops gave nearly 3,000 students the chance to play Shakespeare. And since its January 2025 release, nearly 1,500 visitors have downloaded 1,750 documents from our free resource collection, **The Discovery Zone**.

What teachers say:

"Bard on the Beach creates a unique and memorable learning experience that engages and inspires students!"

"I was blown away by how much my students enjoyed this experience."

Adults

We provide opportunities for adults to develop their skills, enhance their creativity, and find community in both recreational and professional contexts. In 2025, **Bard for Life** saw 50 registrations, and all 9 individuals who requested financial support received subsidies from the Bard Access Fund. Meanwhile, the entirely subsidized **Bard Studio** served more than 200 theatre professionals while employing 30 guest facilitators through 108 hours of free workshops.

What participants say:

"I very much appreciate the diversity and level of training offered by Bard Studio with the generous backing of donors. Being an artist in Vancouver is a difficult undertaking financially and I'm grateful that this program continues to value the arts and the artist facilitators."

"Bard for Life has reignited my love of Shakespeare and helped me find joy in performing and being creative. I feel so alive in every class, which stays with me as I move through my week!"

Education by the numbers

\$175,000

In subsidies and free programming provided

192

Summer Camp registrations

5,000

Subsidized student tickets

100

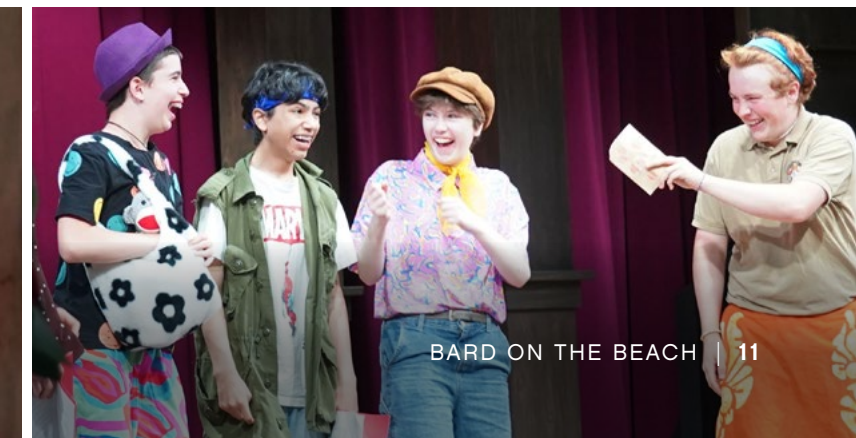
Bard in the Classroom workshops

1,750

Free resource documents downloaded from The Discovery Zone

200

Theatre professionals served through Bard Studio



SPECIAL EVENTS



Each Season, our Special Events celebrate the diverse and vibrant community that we are proud to be a part of. In 2025 we were delighted to offer four **Bard Explored** lectures with Simon Fraser University's Dr. Paul Budra, four **Bard Club** sessions with members of each production's creative team, three **Bard Fireworks Nights**, three **Wine Wednesdays**, two **Family Days**, a Pay-What-You-Will **Relaxed Performance**, one **Pride Night**, and numerous **Talkback Tuesdays**. Each event's festivities were received well and encouraged pre-performance participation with Bard and other theatre enthusiasts.

Each Special Event is an opportunity to engage and integrate with our community. For the more academically minded, Bard Explored offered a chance to learn additional context about the Season's plays. Bard Club and Talkback Tuesdays offered a behind-the-scenes look at our creative teams on and off the stages. Family Days allowed young families to spend a day together while enjoying activities provided by the H.R. MacMillan Space Centre, Vancouver Academy of Music, the Bard Education team, and other Kitsilano-local organizations.

The Pay-What-You-Will Relaxed Performance offered an accessible price point and the opportunity for a casual theatre experience with reduced capacity for audience members with sensory or environmental sensitivities. Our annual Pride Night brought drag artists **Phyllis Hull** and **Strawberry Short King** to the Bard Village and BMO Mainstage to experience a performance and other Pride-related fun.

"[The] Bard Club experience was delightful, and the whole setting is a dream. Thank you to everyone!"

—Kim, Bard Audience Member

"I enjoy the whole Bard experience, including the plays and Bard Explored."

—Sharon, Bard Audience Member

"We can't wait to bring back some gay magic next year! Happy Pride!"

—What the Frock Productions

VANCOUVER INTERNATIONAL WINE FESTIVAL



Bard on the Beach is grateful to be the charitable beneficiary of the Vancouver International Wine Festival. All funds received support Bard's education programs.

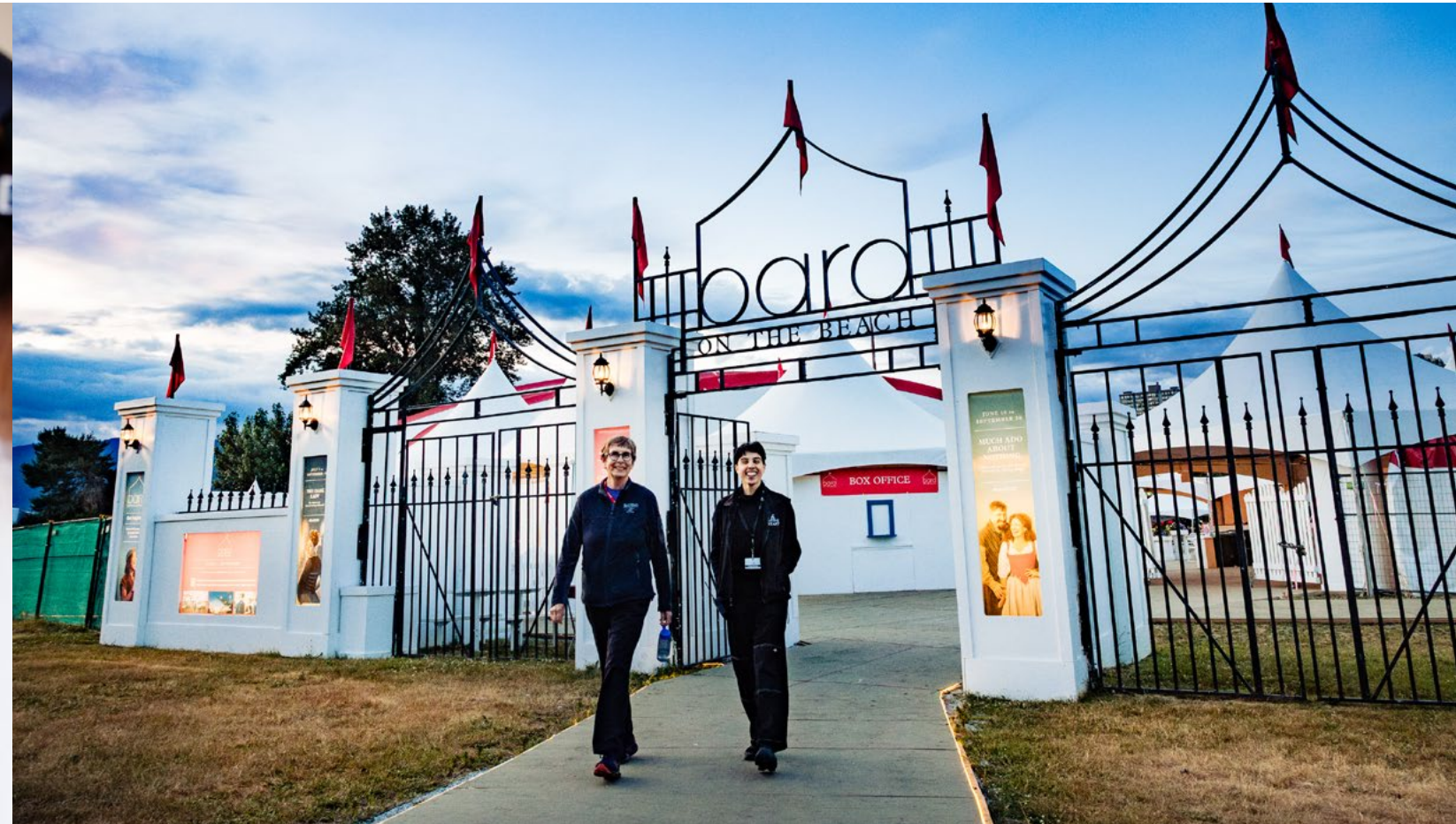
The Bacchanalia Gala Dinner + Auction is the sparkling centrepiece of the festival, and it took place at the Fairmont Hotel Vancouver on Saturday, February 22. Live and silent auctions and a raffle for two round-trip business class tickets to anywhere Delta Air Lines flies in Europe raised a total of \$111,520.

Honorary Gala Chair Ray Signorello, proprietor of Signorello Estate, opened the evening with a toast to the ongoing partnership between the wine world and the performing arts.

Throughout the evening guests placed their bids on silent auction lots of exclusive and rare wines and wine experiences while enjoying a spectacular five-course meal created by Fairmont Hotel Vancouver Executive Chef Mike Reid. Master of Ceremonies Chris Gailus of Global BC and Christopher Gaze kept the evening flowing. Tim Ellison, Chair of the Gala Auction Committee, hosted the exciting Live Auction Finale which featured once-in-a-lifetime wine lots and sensational wine travel packages.



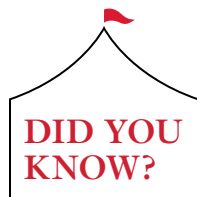
VOLUNTEERS



Our volunteers are at the heart of our organization. Their generosity, warmth, and unwavering enthusiasm shape the experience of every patron who joins us under the tents. Whether they're welcoming audiences, taking tickets, supporting concessions and Front of House operations, assisting behind the scenes, or contributing their expertise on our Board, their impact is felt in every corner of the Festival.

Their commitment keeps Bard thriving. We are deeply grateful to each person who chooses to share their time and talent with us. To all our volunteers: thank you for the care, energy, and community spirit you bring to Bard every summer.

If you're looking for meaningful ways to connect, make new friends, and enjoy great benefits while supporting the arts, we'd love to welcome you. Visit bardonthebeach.org/current-opportunities/volunteer to learn more.



55% of our volunteers have been with us for 5+ years

Volunteers by the numbers



360

Dedicated Volunteers



20,898

Hours Contributed



\$373,032

Community Value (Expressed as Hours x British Columbia Minimum Wage)



58

Average Hours Per Volunteer

BARD BY THE NUMBERS



OUR AUDIENCE



Total Audience
80,638

OUR ACTIVITIES



Number of Performances
193



Number of Student Attendees
9,202



Number of Free Community Access Tickets
543



Number of Jobs Created
298

ARTISTIC & PRODUCTION



777
Rehearsal Hours



63
Canadian Artists Contracted (plus 2 dogs!)



134
Costumes



25
Wigs (734 hours of styling)



100
Props in *The Complete Works of William Shakespeare (abridged) [revised] [again]*



46
Gallons of Scenic Paint Used



OUR PROFILE

Earned Media



Earned Media Mentions

427



Earned Media Impressions

382,541,047



Value of Earned Media

\$5,338,504

Social Media Followers



Facebook

15,225



Instagram

11,400



LinkedIn

1,612



OUR FINANCES



Total Budget

\$10M



Economic Impact

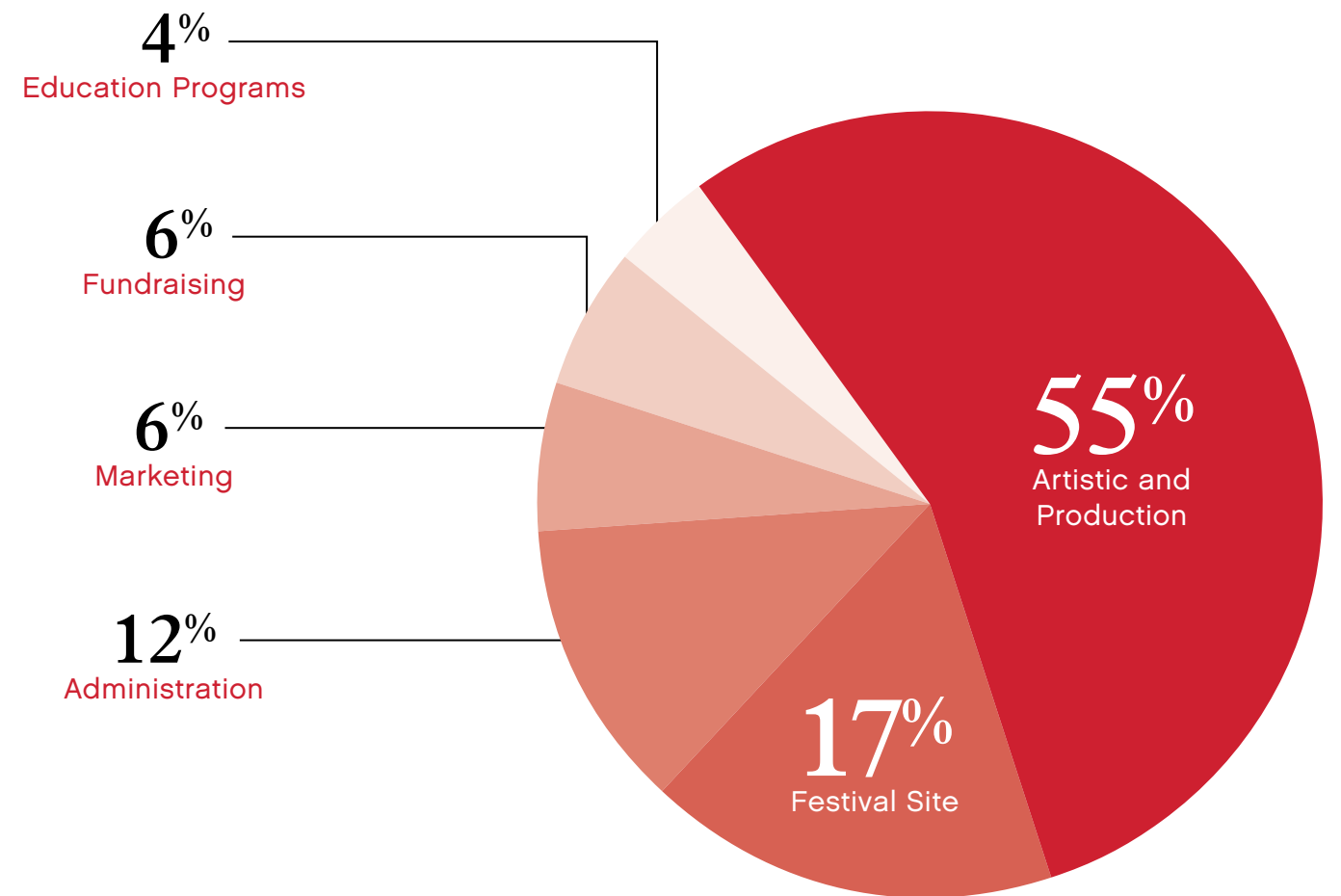
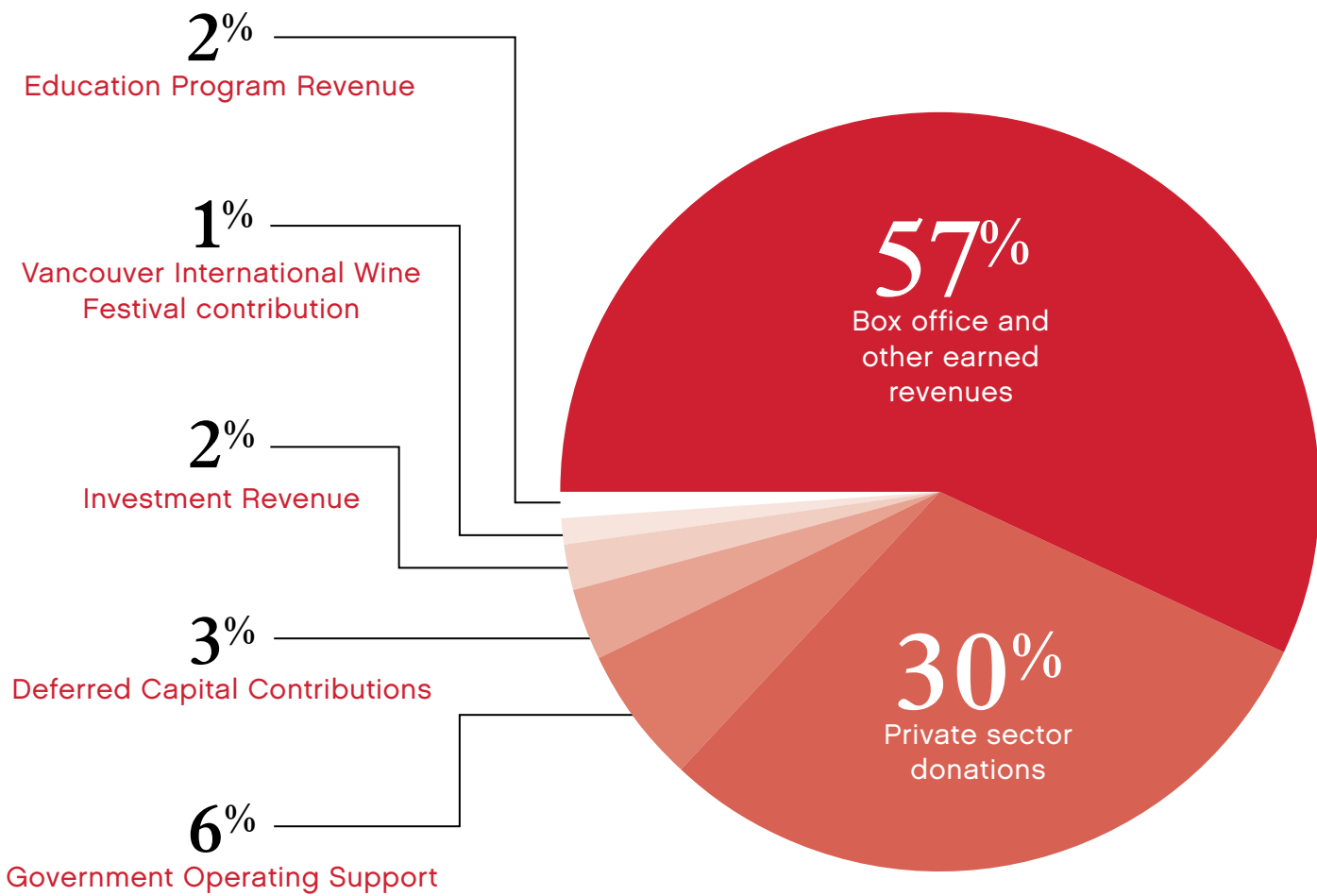
\$18M



2025 Revenue



2025 Expenses



COMMUNITY INITIATIVES



Bard on the Beach is committed to fostering a culture of inclusivity. Through ongoing collaboration with our Accessibility Committee, we continue to work towards making the Festival a space that is welcoming and accessible—physically, environmentally, and financially—for all members of our community.

Reducing Physical Barriers

At Bard on the Beach, we want to make sure that everyone, including those with physical access needs, feels welcomed at the Festival. Both our Mainstage Theatre tent and our Douglas Campbell Theatre tent are accessible for patrons using wheelchairs and mobility aids, and we offer complimentary tickets for anyone requiring a companion for assistance during their visit. We have also taken steps to reduce the physical barriers at the Festival site, with widened pathways for easier movement, accessible seating options in our Village and theatres suitable for a range of diverse needs, and a wheelchair accessible parking lot and Box Office window.

2025 also marked the second year of our partnership with Wavefront Centre for Communication Accessibility. Through this technology, patrons who were d/Deaf or hard of hearing could connect their Bluetooth-compatible hearing aids, headphones, or cochlear

implants to their personal mobile devices, offering an enhanced audio experience for all our performances through the free Bettear app. For patrons without access to a smartphone, we ensured that a limited number of assistive listening systems were still available to borrow at our Audience Services desk.

Finally, for audience members who were blind or partially sighted, we were able to offer live-audio descriptions to our performances through our continued relationship with VocalEye. In 2025, we hosted four VocalEye performances of *Much Ado About Nothing*, *The Two Gentlemen of Verona*, and *The Complete Works of William Shakespeare (abridged) [revised] [again]*, which included a post-show touch tour for audience members to discover the play's props and set pieces. In addition to our VocalEye performances, we also offered audio recordings of our 2025 House Program, which were available as timestamped YouTube videos for improved screen-reader navigation.

Reducing Environmental Barriers

This Season marked our third annual Relaxed Performance with a sold-out Pay-What-You-Will performance of *Much Ado About Nothing*. Offering a reduced house capacity to allow audience members to move, make noise, and take breaks as needed, Relaxed Performances welcome both first-time patrons and neurodiverse audience members to experience live theatre at an affordable price point. In addition to these environmental accommodations, audience members could request fidget toys, ear protection, sunglasses, or printed visual stories at our Audience Services desk. Beyond our Relaxed Performances, a Low Sensory Zone was also available throughout the Season for anyone needing a quiet moment to themselves during a performance.

Reducing Financial Barriers

Each year, we partner with community organizations to provide more than 500 complimentary Community Access tickets to individuals facing financial barriers to attending live theatre. In our 2025 Season, we were thrilled to offer 543 free tickets to 23 different organizations serving communities across the Lower Mainland. At our Special Events, we welcomed Big Sisters of BC Lower Mainland, Big Brothers of Greater

Vancouver, Kids Up Front, and Starlight Children's Foundation to our Family Days; Rainbow Refugee, QMunity, Sher Vancouver, and HIM to our Pride Night; and PALS Adult Services Society (PASS), Connective, Canucks Autism Network, and Disability Alliance BC to our Relaxed Performance. We also aimed to reduce financial barriers to attending Bard through discounts for Arts Workers and \$30 tickets for select performances for those aged 35 and under.

"One individual we support who is very interested in theatre came into our drop-in centre on Monday and said he loved the show so much he even bought a t-shirt (which he was wearing!). This individual has been [coming with us] every year since Bard started giving us Community Access Tickets as he would not be able to afford to attend otherwise."

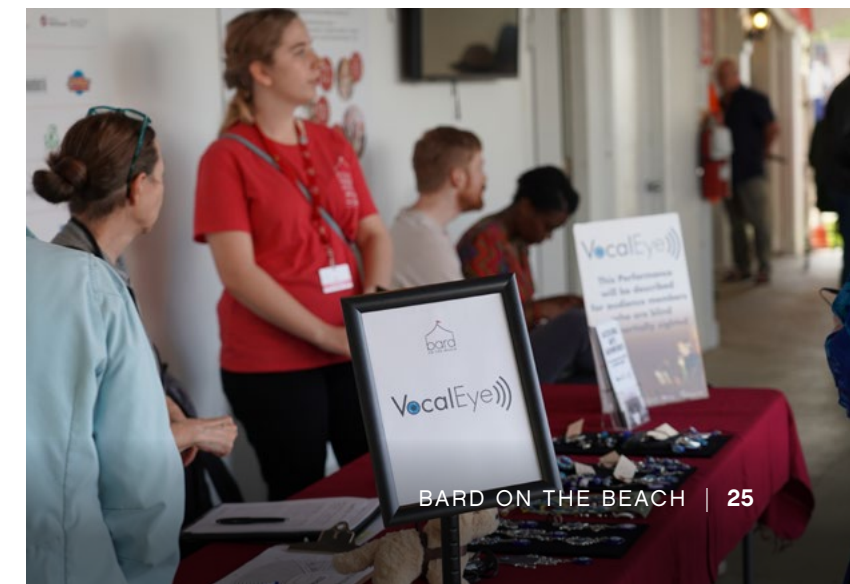
—Community Access Tickets Partner

"Oh my goodness, we enjoyed a wonderful evening of Much Ado About Nothing on Friday!... Huge thanks to Bard on the Beach for making the evening possible. Yesterday we had a wonderful conversation inspired by attending—questions about the additional text by Erin Shields, the treatment of women, Hero's 'death,' styles of performance, and changes to theatre over the last 400 years. Fabulous!"

—Community Access Tickets Partner

"The show was really great to watch—it was a good story and the performers were so talented! It was a fantastic experience and a valuable opportunity for the kids and youth. We look forward to future shows in coming years."

—Community Access Tickets Partner



RECONCILIATION



As a festival located on the former Coast Salish village of Seḥákw, on the ancestral territories of the Musqueam, Squamish, and Tsleil-Wautuh peoples, Bard on the Beach is committed to the ongoing work of reconciliation.

Each year, we welcome our staff and Company to Seḥákw with a Cedar Brushing ceremony led by Squamish Hereditary Chief Ian Campbell. We were also honoured to have Coast Salish mask-dancing group Git Hayetsk at Bard for a special pre-show performance on National Indigenous Peoples Day. Beyond these ceremonies, our Festival site features signage and videos about

the history of Seḥákw, as well as our commissioned *To Learn* artwork by Coast Salish artists Ocean Hyland, Aaron Nelson-Moody, and Chase Gray. Through fostering these meaningful and reciprocal relationships, we continue to recognize and celebrate the rich history of our Host Nations.

SUSTAINABILITY



We recognize our responsibility to honour the work of our Host Nations, who have stewarded these lands for time immemorial, and we are continually striving to reduce the environmental impact of our Festival.

Our 2025 Season marked our 11th year working with Recycling Alternative, and as a result of this partnership, we were able to divert 12 tons of waste from landfills last Season, avoiding 15.78 tCO₂e, or tons in carbon dioxide equivalent, of greenhouse gas emissions—the equivalent of driving 38,960 km in a standard car, consuming 20 barrels of crude oil, or burning four metric tons of

coal. In addition to our work with Recycling Alternative, offering reusable wine glasses at the Festival through our collaboration with ShareWares meant that we were able to prevent 30,429 single-use cups from going to the landfill over the course of our 2025 Season.

SUPPORTERS

Thank you to our donors for the 2024/25 fiscal year. Your support makes all we do possible, and we are so grateful for it.

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.

Bard Stargazers

The Bard Stargazers are a group of extraordinary individuals that have donated in excess of \$250,000 over their history of supporting Bard on the Beach.

Suzanne Bolton and Jefferson Mooney
Grant Burnyeat
The Christopher Foundation
Doug and Margaret Hatlelid
Paul and Darlene Howard
Gloria and Floyd Murphy
The Pamela and David Richardson Family Foundation
Penny Pearse
Peter and Joanne Brown Foundation
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
Doug and Margaret Hatlelid
The Nicola Family Foundation
The Pamela and David Richardson Family Foundation
Alan and Gwendoline Pyatt
Angus and Margaret Reid
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
Lynda & Murray Farmer
Linda Gibbs
Paul and Darlene Howard
John Welson and Hong Lin Legacy Fund, held at Vancouver Foundation
Martha Lou Henley Charitable Foundation
Mary McDougall Maude
Gerald McGavin
Sean and Kerin Munro
Nicola Wealth Gives Back Private Giving Fund in honour of Teresa Virani
Penny Pearse

Russell-Mosoff Family Fund
Nancy and Walter Segsworth
Sencorp Capital Ltd.
Don and Jane Shumka
John and Judy Taylor
Bruno Wall
Louise and Ross Waters, friends of the Arts
Anonymous (3)

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

Mary Clare and Jim Bovard
Wayne Brown
Grant Burnyeat
Patricia Charles
Douglas and Alice Clarke
Martin and Diana Dawes
Count Enrico Dobrzensky and Countess Aline Dobrzensky
Virginia Evans
Mike and Kathy Gallagher
Rick Gammer
Sandra Herd and Doug Powrie
Katherine and Glenn Ives
Jan and Keith Sorensen Foundation
Bill and Risa Levine
Lightburn Family Fund, held at Vancouver Foundation
Marlie Oden and Ken Newbert
The R and J Stern Family Foundation
The Stevens Family
Anne and Mitch Taylor
Brian Tufeld
Ronna Webb
Anonymous (1)

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

Norm Ackermann and Nedra Dickinson
Marion Allan
Paula and Gordon Boleen
Drs. Robin and Margaret Cottle
Dal Richards Foundation, held at Vancouver Foundation
Patricia Dowad
Frank and Denise Ervin
Christopher and Jennifer Gaze

In memory of Douglas Graves
Valerie Jones
John H. Kennedy
Kate Ker and Paul Cobban
Tony and Margie Knox
Jane Macdonald
Diana and Warren Mitchell
Art and Angela Monahan
Sarah Morgan-Silvester and Richard Fraser
Derral and Linda Moriyama
Christopher Morrissey
R Newbery and C Gledhill
George E. Pajari
Deborah Pound
Todd and Valerie Prodanuk
Don Rose
Cathie Sessions
Art and Aline Smolensky
Dr. Linda Warren
John and Susan Webster
Colin Whitaker
Munro Wright
Audrey Zaharichuk
Anonymous (3)

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

Thomas and Catherine Adair
The Anako Foundation
Rati Arora
Bryan and Gail Atkins
Alan Ballard and Julie Atchison
Simon Barron
Paul Beckmann
Brenda Benham
Paul Bennett
Dennis and Jennifer Bettiol
Gordon and Cheri Bird
Jean Blake
Julia Blockberger
V and R Britton
Lawrence Burr
Rebecca Catley
Dr. Hugh Chaun and Pamela Chaun
Judith Coffin
Christine Conroy and Clive Tucker
Diane Cook

Maxine Davidson
Nancy M. Deshaw
JoAnne DiTommaso
Lisa Dumbrell
Brian Duncan and Rebecca Kennedy
Stephanie and Mark Emanuel
Tom and Peggy English
Mark Fancourt-Smith
Ellen Flett
Susan Fugman
Glenna Geddes
John Geddes
Marianne Gibson
Arlene Gladstone
Charles Goodbrand
Kathy and Stan Hamilton
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Cover: Jennifer Tong as Hero and Angus Yam as Claudio in *Much Ado About Nothing*. Photo by Tim Matheson.

Page 3: Photoblomp Photography.

Page 4: Photo by David Cooper.

Page 6: Sheldon Elter as Benedick and Jennifer Lines as Beatrice; Sheldon Elter as Benedick and Jennifer Lines as Beatrice; Jennifer Lines as Beatrice and Jennifer Tong as Hero; Karthik Kadam as Don John and Kristi Hansen as Conrad. Photos by Tim Matheson.

Page 7: Angus Yam as Speed; Tanner Zerr as Turio and Jacob Leonard as Proteus; Jacob Leonard as Proteus and Matthew Ip Shaw as Valentine; the Company of *The Two Gentlemen of Verona*. Photos by Tim Matheson.

Page 8: Nathan Kay and Craig Erickson; Tess Degenstein; Craig Erickson, Nathan Kay, and Arghavan Jenati; Craig Erickson, Tess Degenstein, and Arghavan Jenati. Photos by Tim Matheson.

Page 9: Nathan Kay as William Shakespeare and Arghavan Jenati as Emilia Bassano; Arghavan Jenati as Emilia Bassano in *The Dark Lady*. Photos by Tim Matheson.

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Page 16 & 17: Nathan Kay as William Shakespeare and Arghavan Jenati as Emilia Bassano in *The Dark Lady*. Photo by Tim Matheson.

Page 18: Nathan Kay as William Shakespeare and Arghavan Jenati as Emilia Bassano in *The Dark Lady*. Photo by Tim Matheson.

Page 19: Mason as Crab and Scott Bellis as Launce in *The Two Gentlemen of Verona*. Photo by Tim Matheson.

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