

# Staging OUR Future

Bard on the Beach  
Theatre Society

301-601 Cambie Street  
Vancouver, BC V6B 2P1  
Phone: 604-737-0625  
Fax: 604-737-0425

[www.bardonthebeach.org](http://www.bardonthebeach.org)



# Staging OUR Future

The Case for Support, 2010

Christopher Gaze  
Founding Artistic Director



## Contents

### WHO IS BARD ON THE BEACH?

Invitation from the Artistic Director and the Board President	3
Our Mission, Our Festival	5
Why is the “Bard Experience” Exceptional and Unique?	7
Who Attends Bard on the Beach?	9
Bard in the Community	10
What Impact does Bard have on our City?	11
Who are Our Partners?	13
How has the Festival grown?	14
Why do we need to expand?	17
Operating Budget	18

### RE-VISIONING THE FUTURE

New Festival Site Plan	20
What is the Vision for a New Home?	21
What will be the benefits?	23
The Plan: Process, Timeline, Budget	24
Sustaining Our Mission	27



### Re-Visioning the Future

## Sustaining Our Mission

### Affordable:

- The additional capacity and projected increase in attendance over the coming years will allow us to amortize the additional overhead costs without increasing ticket prices more than the annual cost of living.
- The new infrastructure will allow us to attract more community partners.
- Opportunities to share the original tents with other community festivals and events will provide a new source of rental revenue.

### Accessible:

Increased capacity will allow us to accommodate:

- last minute ticket buyers, notably tourists, who we traditionally have had to turn away during peak months of July and August.
- large tour groups who need a longer planning cycle.
- students from around the province seeking school matinee tickets.
- prospective patrons who will now choose to attend due to the new reserved seating policy.

*“All the world’s a stage”  
– As You Like It*



Help us stage our future



## The Plan

### Capital Campaign Budget

As a cornerstone of the campaign, Bard is proud to contribute \$400,000 from its cash reserves together with a pledge of \$100,000 from its Board of Directors.

#### REVENUE

Bard on the Beach From Cash Reserves \$400,000  
 Bard Board of Directors Pledge \$100,000

#### Individual Donations

Major Gifts \$500,000  
 Seat Sale Campaign \$175,000  
 Public Match Campaign \$200,000  
 Special Event \$100,000

#### Government Grants

Federal Department of Heritage \$500,000  
 City of Vancouver \$300,000  
 Corporate Sponsorship/Foundation \$225,000

**TOTAL \$2,500,000**

#### EXPENSES

Capital Feasibility Study \$24,000

#### Mainstage Tent

Design Proposal \$36,000  
 Construction \$690,000

#### Seating

Riser Unit \$450,000  
 Chairs \$187,500  
 Storage Units \$40,000

#### Staging

Base Stage \$50,000  
 Balcony Structure \$21,000  
 Top Deck \$6,000  
 Storage Units \$3,000

#### Studio Stage Tent

Design \$35,000  
 Construction \$400,000  
 Seating \$100,000  
 Risers \$200,000  
 Staging \$25,000

**SUB-TOTAL \$2,267,500**

Site Preparation \$232,500

**TOTAL \$2,500,000**



## Invitation from the Artistic Director and the Board President

**In 1990, Bard on the Beach opened its first production to 6,000 patrons and the dream of a Shakespeare festival for Vancouver became a reality.**

Over two decades, we have steadily and organically expanded our venue and our productions to build one of the most successful Shakespeare festivals in Canada and around the globe.

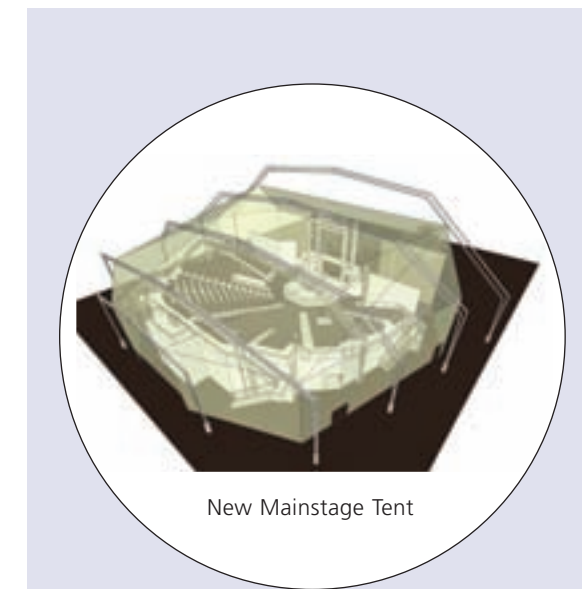
Now more than 90,000 Vancouverites and tourists attend the Festival annually and connect to the magic of Shakespeare's plays.

As a result of this success, Bard on the Beach has reached an exciting crossroads and now is the time to build a bigger and better home.

I invite you to take the time to learn more about our plans and to join us in "staging the future".



Christopher Gaze  
 Founding Artistic Director



New Mainstage Tent

**Bard on the Beach has been immensely successful,** but we must now invest to ensure we can continue to grow with the community. Our vision for Bard's future will provide the foundation to sustain and grow our Festival. We will be able to give something back to all the many people who believe in us.

The timing is perfect to have a new performance space ready for the 2011 season. With your help, Bard on the Beach can make this project a reality.

John McCulloch,  
 President  
 Bard on the Beach Board

## Bard on Stage



*Antony and Cleopatra*, 2010 Mainstage Theatre



*Henry V*, 2010 Douglas Campbell Studio Stage

### Re-Visioning the Future

## The Plan

### Timeline

#### Pre-planning:

Feasibility 2008-2009	Completed Sept 2009
Engineering & design 2009-2010	Completed Aug 2010

#### Phase I:

Site preparation	Fall 2010- Spring 2011
Mainstage tent construction	Fall 2010
Mainstage interior stage, chamber seating and canopy replacement	April 2011
Bard village upgrade (started)	April 2011

#### Phase II:

Engineering & design	Fall 2011
Studio stage tent construction	January 2012
Studio stage tent replacement	April 2012
Bard village upgrade (completed)	April 2012

*Re-Visioning the Future*

## **The Plan**

### **The Process**

Bard Board of Directors' Site and Facilities Committee, oversees planning process.

- Fall 2008 Key stakeholders – Board, staff, artists, and technical experts – identify the problems and establish a process to fulfill future needs.
- Spring 2009 A standing committee drawn from the Board, staff and technical experts is established. A design specification brief is prepared and reviewed with all stakeholders. A plan of action is finalized and officially adopted by the Board of Directors.
- Fall 2009 A research company delivers a feasibility report outlining the Festival's ability to fund the project.
- Winter 2009 The scope of work with outside contractors is finalized. A Request for Proposal is sent out to potential tent manufacturers/contractors.
- Spring 2010 Consultations about the project are held with Vancouver Park Board.
- June 2010 Technical feasibility of proposed tent is confirmed and a suitable tent contractor is engaged.
- August 2010 Public consultation is undertaken with local neighbourhood in partnership with Vancouver Park Board.
- Sept 2010 Bard on the Beach initiates \$2.5 capital campaign over next two years.



## **Our Mission**

**To present the works of William Shakespeare professionally and with integrity in an annual Festival that is affordable and accessible, staged in a spectacular setting.**

A not-for-profit professional theatre company, Bard on the Beach Shakespeare Festival celebrates 21 consecutive seasons in Vanier Park adjacent to Vancouver's downtown core.

There are 2 two performance tents offering 4 different Shakespeare plays in rotation all summer from June through September.

- 200+ performances
- 90,000+ patrons annually
- 1,000,000+ theatre goers since 1990
- 2nd largest Shakespeare Festival in Canada
- Affordable, with a top ticket price of \$38.00 and over 25% of tickets less than \$23.50.
- Daytime programs for youth all July & August

**75% of Metro Vancouver residents have heard of Bard on the Beach. Of those, 30% have attended the festival.**

– 2006 Ipsos-ASI study



## Who is Bard on the Beach?



*Much Ado About Nothing*, 2010



*Antony and Cleopatra*, 2010



*Othello*, 2009

### Re-Visioning the Future

## What will be the benefits?

### Improved Production Capabilities

- New infrastructure to take Bard through the next two decades
- A stage designed specifically for Shakespeare productions with flexible stage deck and integral trap doors
- Optimum backstage and actor access points.
- Unobstructed entrances and exits (voms/tunnels) for actors through the audience
- More lighting flexibility with more lighting options
- Improved acoustics without the use of microphones

### Improved Audience Experience

- More entrances/exits for improved patron access
- Unobstructed aisles and views of the stage due to voms (tunnels)
- Optimum sightlines due to increased rake (incline)
- More comfortable seating and seat access due to new flip-up theatre seats
- Tents will be open-ended to retain Bard's signature backdrop

### Increased Capacity

- Bard will have the capacity to meet demand during peak periods
- More seats will help fulfill all requests from schools to attend the Festival
- Bard will be able to actively market to tourists and groups

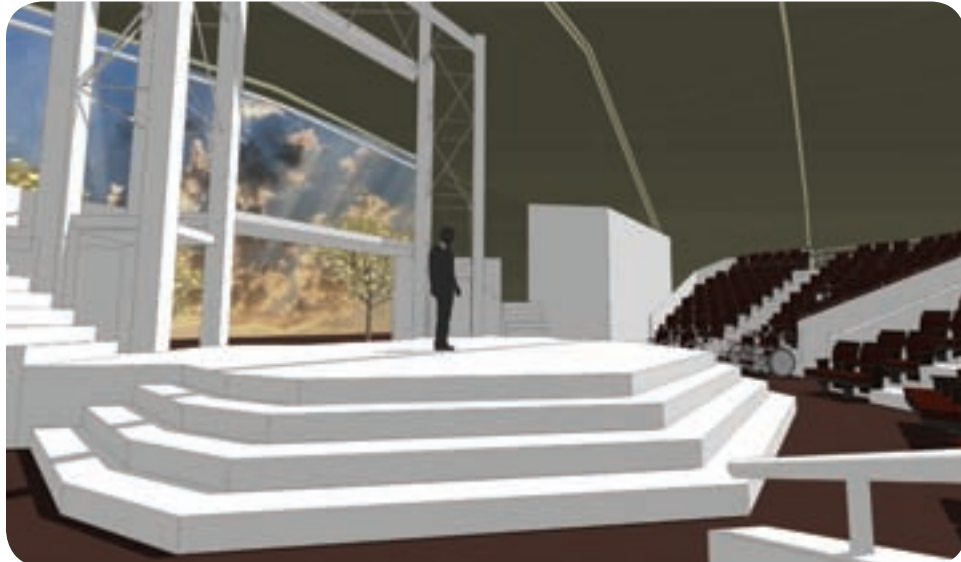
### Improved Site and Village Lobby

- The Bard Village / open-air lobby will be upgraded
- The concessions, gift shop, washrooms and box office facilities will be expanded and revitalized
- The on-site offices will move to a larger, more efficient tent

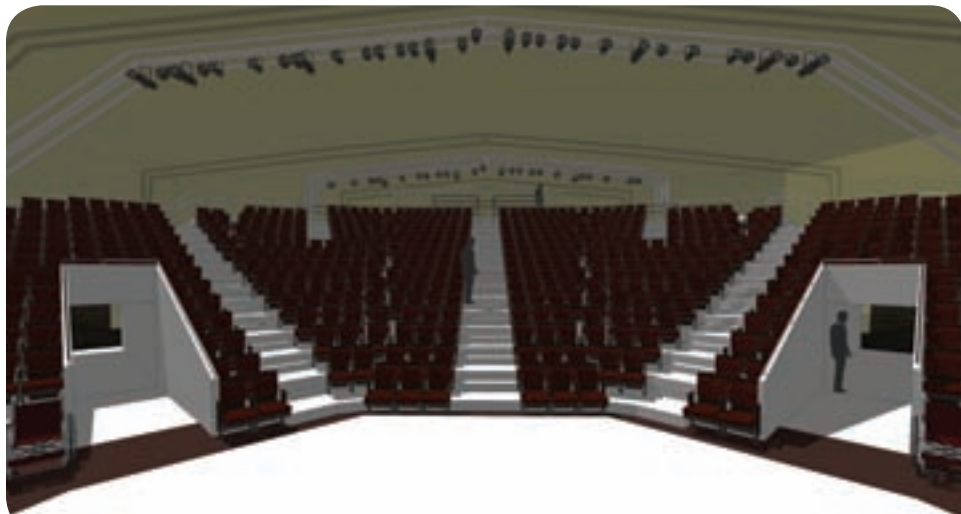


Re-Visioning the Future

## New Bard Tent Interior



Deeper, more flexible stage designed specifically for Shakespeare productions



Larger auditorium with steeper incline (rake), tunnels (VOMs) for improved patron/actor access, and more comfortable, spacious seating

## Why is the “Bard Experience” Exceptional and Unique?

**Critically acclaimed, accessible Shakespeare performed in a spectacular setting!**

*“Vigorous acting, splendid costuming and majestic backdrop ...Bard on the Beach is a striking success story.”*

– The New York Times

*“Celebrating Shakespeare framed by the city’s natural beauty creates a unique experience that other Shakespeare companies just can’t duplicate.”*

– The Globe and Mail

*“[Meg Roe’s] The Tempest is smart, bold and funny.”*

– The Globe and Mail

*“...Bard on the Beach will continue to have festivals from here to Stratford wondering where they can get their mitts on a park, ocean, mountains, sailboats, sunsets, ... and tens of thousands of devotees.”*

– The Vancouver Sun 2009

*Between 2006 and 2010, Bard on the Beach received 64 Jessie Richardson Theatre Award nominations winning 10 awards in the categories of acting, production, direction, set design, costume design, sound and lighting design.*

*Bard on the Beach, under the wonderful artistic direction of Christopher Gaze, has become one of Canada's most cherished artistic institutions, long may they continue.*

– Bramwell Tovey  
Music Director, Vancouver  
Symphony Orchestra

## **Patron Testimonials, 2010**

*"My wife and I find Bard to be a MUST each year, a very unique and wonderful Vancouver experience... very friendly people, marvellous productions and first rate actors. Fabulous."*

*"I love Bard and I so respect the consistent, skillful strategy that Christopher [Gaze] has employed to make Bard part of the summer culture of Vancouver - it is a destination that could one day rival the Shaw Festival."*

*"... Bard on the Beach is a huge asset to the city of Vancouver. The quality of the productions is fantastic, the setting is spectacular!"*

*"Our experience of Shakespeare had included Stratford-upon-Avon and the Old Vic in London and visits to the Shakespeare Festival in Ashland, Oregon. Bard on the Beach has produced, in our opinion, some of the best presentations of Shakespeare's plays that we have ever seen, anywhere."*



## **Re-Visioning the Future**

### **What is the Vision for a New Home?**

- Two newly designed theatre stages with superior technical capabilities
- New audience chambers offering improved audience comfort and safety
- Custom-built tents to cover the new stages and audience chambers
- Expanded seating capacity to meet current and future patron demand for tickets
- A re-configured Festival site with improved audience services – concession, gift shop, bar, toilets, etc

---

**Total Budget: \$2,500,000**

#### **Phase I - 2011**

- Replace the Mainstage tent with a 780 seat custom-designed stage and audience chamber tent
- Site preparation / landscaping / drainage
- Upgrade the Bard Village services and administration areas

---

**Budget: \$1,740,000**

#### **Phase II – 2012**

- Replace the Studio Stage with a 400 seat custom-designed stage and audience chamber tent
- Complete the upgrades to Bard Village audience amenities and service areas

---

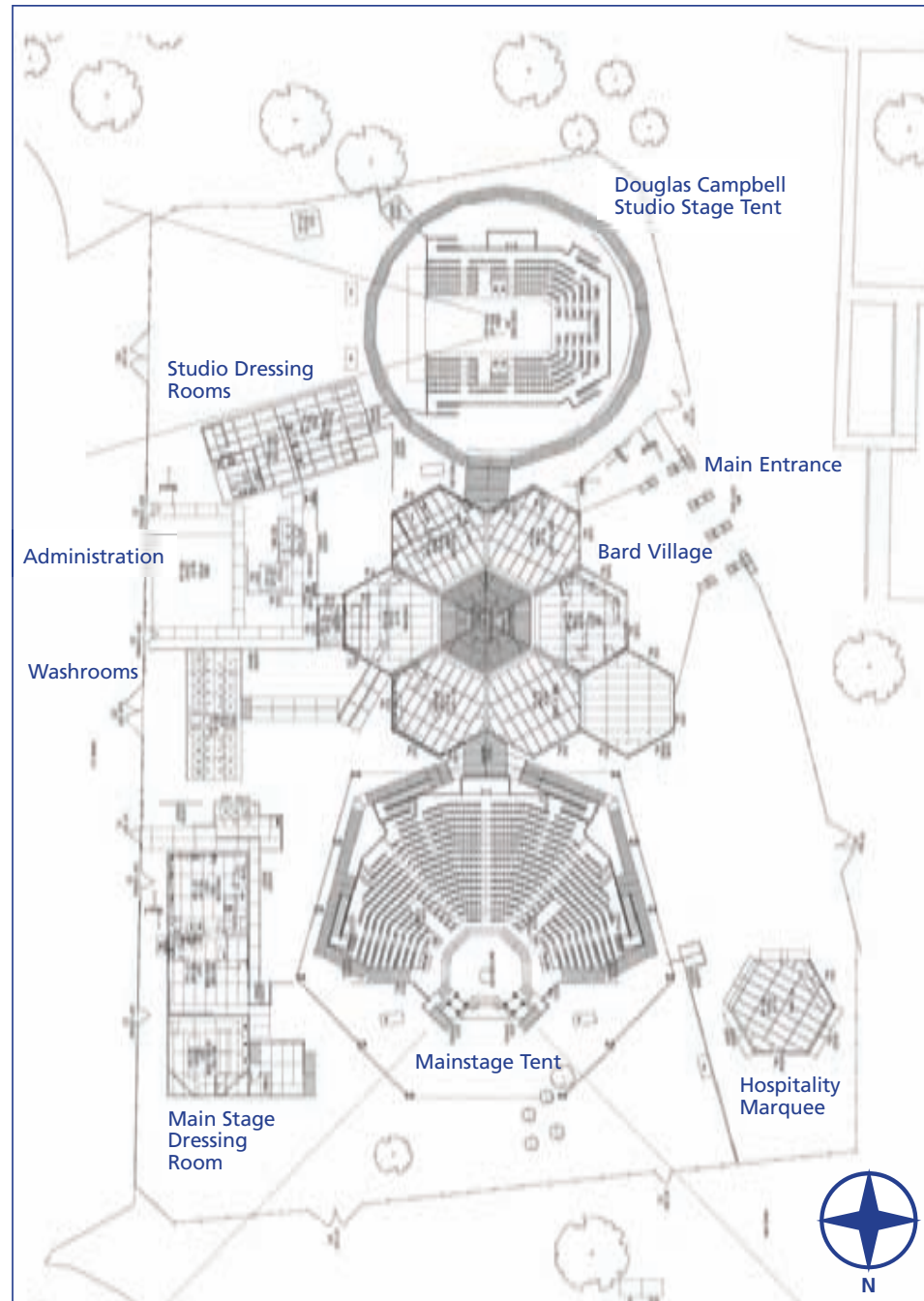
**Budget: \$760,000**





Re-Visioning the Future

## New Festival Site Plan



## Who attends Bard on the Beach?

### Who attends the Festival?

- 86.5% of tickets are bought by local patrons
- 1/3 of local patrons state they bring visitors to Bard
- 13.5% of tickets are bought by tourists
- Younger than traditional theatre goers
- 10,000+ students attend (11% of our total audience) in June and September
- 53% are women; 47% are men

### Loyal and enthusiastic patrons

- 53% have been attending for over 5 years
- 25% have been attending for over 10 years
- 47% saw more than one play
- Results of 2008 & 2009 Bard on the Beach patron surveys

## ***Bard in the Community***

Bard Education has a mission to nurture a passion and enthusiasm for Shakespeare's work through education outreach.

- Student Matinees: 10,000 students attend the Festival annually
- Bard in the Classroom: In-class workshops for 3,000 students from kindergarten to grade 12.
- Young Shakespearean Workshops: 300 youth, ages 8 to 18, participate in summer workshops led by professional actors.
- Bard Explored for Adults: On-site lecture series, the Shakespeare Forum, and Shakespeare 101
- Bard Unbound: Workshops for educators
- Chatterbox Tuesdays: Pre-show introductions to the plays and post-show talkbacks with the actors every Tuesday
- Christopher Gaze shares his knowledge of Shakespeare and theatre with more than 40 business, student and community groups every year.

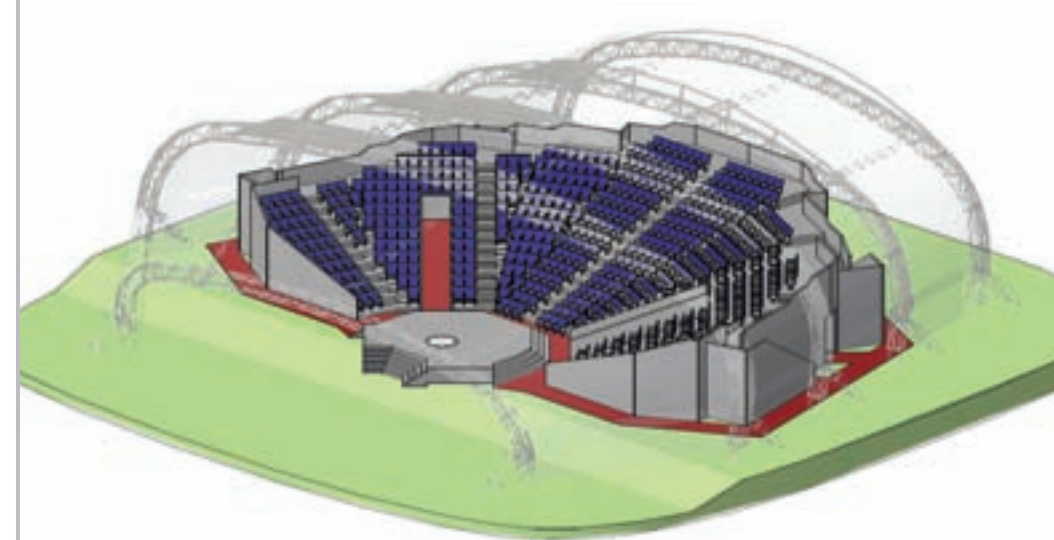


*Student Matinee*

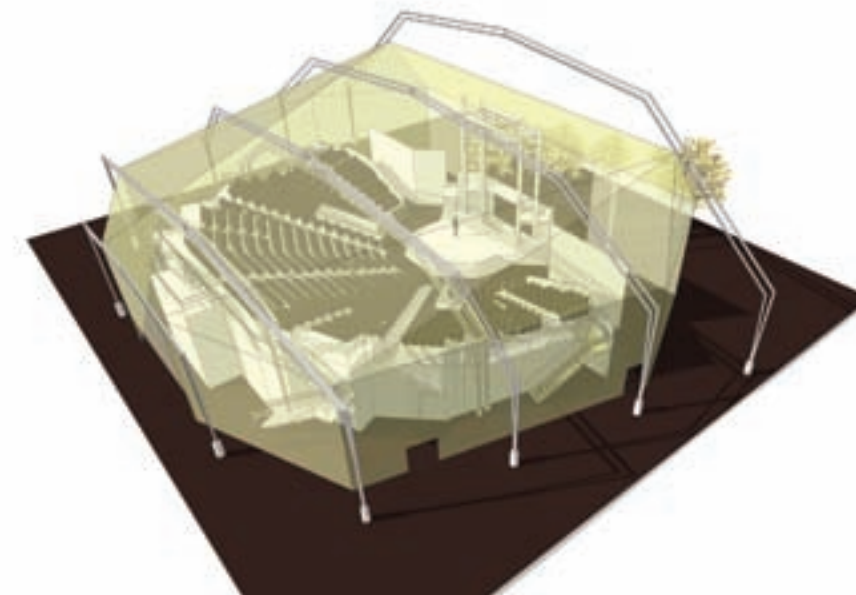


*Young Shakespeareans*

## ***Re-visioning the Future***



*New Mainstage Preliminary Design 1*



*New Mainstage Preliminary Design 2*



## Operating Budget 2010

Since its inception, Bard on the Beach has practiced prudent fiscal management resulting in balanced or surplus operating budgets in 17 of its 20 years.

### \$3.8 million dollars

#### REVENUE

Box Office	69%
Individual Donations	10%
Earned Revenue	6%
Corporate Sponsorship	5%
Education Programs	4%
Fundraising Events	2%
Foundations	2%
Government Grants	2%

100%

#### EXPENSES

Performing Artists	27%
Production / Technical Artists	19%
Site & Facilities	15%
Administration	12%
Box Office / Front of House	8%
Marketing	7%
Production Materials	4%
Fundraising	4%
Education	4%

100%



## What Impact does Bard have on our City?

- \$3.8 million dollar annual operating budget
- More than \$7 million in local economic benefit
- 3rd largest theatre company in Vancouver
- 2nd largest employer of professional theatre artists and cultural workers in Vancouver employing:
  - 30+ actors seasonally
  - 20+ designers and directors
  - 50+ site and production crew to set-up the Festival site and operate the theatres
  - 20+ costume builders, wig artists and dressers
  - 6 professional stage managers
  - 40+ staff for administration and overseeing front of house, concessions, volunteer coordination, workshop instructors and security

*More than  
200 volunteers  
contribute 12,000  
volunteer hours  
each year*



## Who are our Partners?



*Christopher Gaze at partner event*



*Christopher Gaze at Member event*

## Why do we need to expand?

### Outdated & inadequate production capabilities

- Aging and fatigued infrastructure
- Bigger stage with more flexible stage deck and trap doors are needed
- Backstage areas and actor access points are inadequate
- Limited sound and lighting opportunities
- Inferior acoustics

### Minimal audience comfort and safety

- Limited number of entrances impacts load in and exit for patrons
- Minimum space between rows and non-flip up chairs restrict patron access
- Aisles and sightlines are impacted by actor entrances/exits through the house
- The old banquet-style chairs offer minimum comfort
- Shallow rake (incline) limits view of the stage

### Inadequate capacity

- Steadily increasing demand
- Since 2007, ticket sales have exceeded 95% capacity year over year
- Performances are sold out weeks in advance limiting accessibility to tourists and last minute ticket buyers
- Schools from all over the province wanting to attend cannot be accommodated. A lottery system is used to ensure a fair process to determine which schools can secure the limited seats available

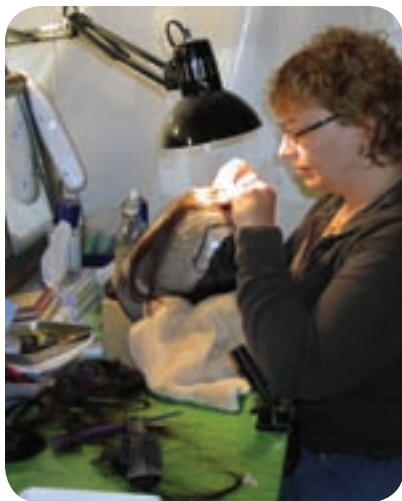
## Artists at Work



**Costume Designer Mara Gottler with Jennifer Lines**



**Makeup artist Yvette Narayar with Bob Frazer**



**Wigs Mistress Christine Hackman**



**Shawn Macdonald with Mara Gottler  
Ryan Beil with Christine Hackman**

## Who are our partners?

### Community Partners:

Offering space for rehearsal and set builds, workshop partnerships, ancillary programs, and in-kind resources.

Arts Club Theatre  
Book Warehouse  
Chor Leoni  
Great Northern Way Campus  
HR MacMillan Space Centre  
Museum of Vancouver  
Shadbolt Arts Centre, Burnaby  
Simon Fraser University  
Tsawwassen Arts Centre, Delta  
UBC Opera Ensemble  
Vancity Theatre  
Vancouver International Children's Festival  
Vancouver Opera Orchestra  
Vancouver Playhouse Production Centre

### Corporate Partners:

Offering both financial and in-kind resources.

AM 650  
BC Business  
Calona Vineyards  
CKNW AM 980  
Dynamic Funds  
Global TV  
Goldcorp  
Grant Thornton  
Grosvenor  
Haywood Securities  
MCL Motor Cars  
Pacific Environmental Consulting  
Pan Pacific Vancouver  
Proscenium Architecture & Interiors  
RBC Financial Group  
RE/MAX  
Rogers Radio Group  
Starbucks  
Teck Resources  
Telus  
The Vancouver Sun  
Thornley Hayne Creative Communications  
TV Week Magazine

### Government & Foundations:

Supporting Operations and special projects

Andrew Mahon Foundation  
Beech Foundation  
British Columbia Arts Council  
British Consul  
Christopher Foundation  
City of Vancouver Cultural Services  
Edward & Emily McWhinney Foundation  
John Hardie Mitchell Family Foundation  
Martha Lou Henley Foundation  
Province of British Columbia  
RBC Foundation  
Scott Family Fund  
TELUS Vancouver Community Board  
Tong & Geraldine Louie Family Foundation  
Tourism British Columbia  
Tourism Vancouver  
Vancouver Coast and Mountains  
Vancouver Foundation  
Vancouver Park Board

*Over 1,000 individual members contribute more than \$380,000 annually to the Festival through personal donations.*



## How has the Festival grown?

**Bard on the Beach has carefully planned for steady and organic growth since its inception in 1990.**

- 1990 Founding Artistic Director Christopher Gaze gathered a team of artists and supporters to stage 34 performances of *A Midsummer Night's Dream* in a rented tent in Vanier Park. 6,000 patrons came and Bard on the Beach was born.
- 1991 Bard adds a second play, offering 47 performances rotating (in repertory) throughout the summer.
- 1992 Success prompts Bard to buy its own 520-seat Mainstage tent.
- 1994 Bard launches Young Shakespeareans, 2-week long summer workshops for 300 youth 8 to 18.
- 1997 An Elizabethan-style tented Village is added as a formal "lobby" to house Audience Services – box office, concessions and gift shop.
- 1999 A second tent – the 240 seat Douglas Campbell Studio Stage – is added to meet audience demand. Bard now offers 3 plays and 129 performances.
- 2003 Bard accepts an invitation from Mission Hill Winery to tour to the Okanagan as Bard in the Vineyard. More than 10,000 attend 26 performances of *A Midsummer Night's Dream*. In Vancouver, Bard attracts 66,900 to attend 169 Shakespeare performances.
- 2004 To meet increasing demand, the Studio Stage productions are extended through September adding approximately 50 shows. Of the 16,000 seats added, 13,000 were sold. Attendance jumps to 79,649.



## How has the Festival grown?

- 2005 The Studio Stage goes to "repertory" by adding a second production. Bard patrons can now enjoy a 4-play season.
- 2006 Bard engages an Education Director and undertakes year-round Education Programs for students and teachers.
- 2007 Bard achieves its first 100% sell out season with attendance of 87,271.
- 2009 20th Anniversary Season. Bard welcomes its one millionth patron and breaks previous records with attendance of 92,120.
- 2010 Bard undertakes a Capital Campaign to build a new Mainstage performance space, acquire a new Studio Stage tent, and upgrade its audience amenities.

