

THE CITADEL THEATRE

INCLUSIVITY & DIVERSITY REPORT

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INTRODUCTION

CONTEXT

We wish to acknowledge that the land on which we gather is Treaty No. 6 territory and a traditional meeting ground and home of the First Nations, including both the treaty signatories – Cree, Saulteaux, Nakota Sioux, Stony and Cree-Iroquois – as well as other Indigenous peoples, such as the Blackfoot and Métis, who occupied this land. We extend our appreciation for the opportunity to live, create, and perform on this territory.

Nikistêyhtamâkânân oma askîwihtâwin ita kâ mâwasakôyâhk Nikotwâsik Kâ akihtêk omâdawôpayônôwâw Nistam Îyinôwak, nânapo ôkih tipahamawâkan tahkikwanênkêwak-Nêhîyawak, Nahkawînôwak, Opwâsimowak, Asinî Pwâtak êkwah Nêhîyaw Paskosikanak-êkwah kotakak Îyinôwak, tâpiskôc Kaskitêwayasitak êkwah Âpihtwâyak, kâkîh kîkîwîhkêcik otah. Nitâniskê nanâskôtênân tawâw ôtah êh ayâyâhk tita wîci pimâtisîhtamâhk, tita osîhcikêyâhk êkwah tita nôkohtihwêyâhk otah askîwihtâwînihk.

THE CITADEL THEATRE

The founders of the Citadel Theatre were not trying to build a venerable arts institution. They wanted to change Edmonton. In 1965, the city was not big enough, not sophisticated enough, not rich enough to sustain a theatre like this one, a theatre that launches with *Who's Afraid of Virginia Woolf?* instead of a grand old classic. This did not happen in provincial cities.

The Citadel, and Edmonton, proved everyone wrong.

In its first fifty years, the Citadel grew out of an old Salvation Army building into one of the largest and finest regional theatres in Canada. It inspired and encouraged generations of artists and patrons. It gave Edmontonians the confidence to launch their own theatre companies. Our universities trained new generations of actors, directors, and designers. A few people started the first Fringe Theatre Festival on the continent with the idea that anyone can put on a show. All the strength and strangeness of theatre in Edmonton goes back to that impossible season of 1965.

There is much to be proud of in the Citadel Theatre's history. A small group of artistically minded families, many from the Jewish community in Edmonton, put their efforts and resources into creating something that would benefit Edmontonians for generations to come. However, it needs to be acknowledged that the theatre industry as a whole, and the Citadel Theatre in particular, has not always been a place where all have been welcome, where all have felt supported and safe, where all have had the opportunity to create and participate in the work that was being done here. We know that artists, team members and patrons have faced discrimination such as racism, misogyny, and ableism throughout the history of our theatre, and we understand that there may be stories that haven't yet been shared about other negative experiences that have happened within our walls.

In 2016, the Board of Directors of Citadel Theatre recognized that in order for the theatre to thrive and continue to be an integral part of Edmonton's vibrant and evolving arts community, strategic and directional changes needed to be made. With a transition from long-standing artistic and executive leadership, an opportunity presented itself to both challenge and build on the artistic and organizational management of the theatre. One priority in the recruitment and selection of new leadership was to engage leaders who would prioritize reflecting the community the Citadel serves and the desire to expand the stories presented on our stages, the artists that create them

and the organization that supports the work.

In September 2016, Daryl Cloran became the Citadel's new Artistic Director, bringing with him great enthusiasm and vision for the Citadel's future. Daryl developed a vision for the Citadel to be: Innovative, Inclusive, and International in its programming artistic practices.

In 2017, the Board engaged in a search for a new Executive Director, with a desire to focus on a broader approach to the business of the theatre, engagement with stakeholders and the community, and the development of a strategic plan reflecting that approach.

In January of 2018, Chantell Ghosh joined the theatre as Executive Director. The new leadership of the Citadel created Strategic Initiatives to guide the Citadel's programming and policies ([LINK](#)), and together with the Board of Directors, Chantell and Daryl began the necessary and ongoing work of examining the historical strengths and challenges of the theatre with a view to the goal of better serving the community of Edmonton.

The work was jump-started in March 2018 with a third party disclosure process that revealed historic, systemic challenges for women and BIPOC artists, and abusive behaviour towards team members and artists at the Citadel. The Citadel hosted a community forum in May 2018, and released a public report about our findings in January 2019 ([LINK](#)). Immediate steps were taken in regards to artistic and administrative practices to begin to address some of the long-standing issues.

We recognize this work is far from done and we must remain vigilant and committed to interrogating the "who" and "how" of theatre creation and working in community to remove barriers to access for patrons, artists, and team members at the Citadel Theatre. We have taken some initial steps to integrate principles of I.D.E.A. (Inclusion, Diversity, Equity and Access) and will continue to build on the work already done:

- Season planning with the principles of gender parity, representation of stories created by BIPOC voices, and opportunities to engage with Deaf and disabled artists;
- Actively seeking and casting artists, choosing directors and designers from equity-seeking groups;
- Inclusion of an Indigenous Associate Artist;

- Focused attention on commissioning new works from BIPOC and women creators;
- Changes to the physical spaces of the theatre to remove barriers and increase access for all patrons and artists;
- Ongoing work to eliminate barriers for Deaf and hard of hearing patrons and artists (ASL interpretation in productions and workshops, captioning, installation of the new Hearing Loop in Shoctor Theatre, increased use of video captioning);
- Increased feedback opportunities for artists to raise concerns or suggestions on how to make our spaces/practices more welcoming;
- Addressing historical pay inequity for women and non-binary team members;
- Providing training and development opportunities for all team members regarding management, hard and soft skills training;
- Active efforts to recruit and develop team members from equity-seeking groups;
- Requesting partners to address the principles of I.D.E.A. in the provision of services to the Citadel;
- Examination of our vendors and partners to provide opportunities to Women and Minority-owned Businesses (WMBs) and businesses owned by those from other equity-seeking communities;

- Purposefully broadening our marketing practices to ensure we are including I.D.E.A. principles in all of our marketing collateral and outreach/marketing spend and work.

The international recognition of systemic racial inequity that has been amplified in 2020 by the Black Lives Matter movement has allowed us the opportunity for reflection, examination and commitment to the next steps we will take to ensure that the Citadel Theatre is removing barriers to participation and lifting up the work and experience of equity-seeking artists, patrons and team members.

This report has been prepared to share the data and information we need to understand where we are coming from and the work needed to move forward. This data will allow us to identify key performance indicators in our work and to be held accountable for our commitments.

Our goal is to have the Citadel Theatre, through its programming, work opportunities and patrons, reflect the community that we serve. Not only is this a matter of moral imperative, it is a matter of pragmatic survival. To build our audience, we must ensure that we are sharing stories reflective of our community, told by artists who reflect our community, served by a team that reflects our community. To assist us in that goal, a review of the demographic makeup of our diverse, young, and evolving city is necessary.

EDMONTON

According to the 2016 Edmonton Census, the population of Edmonton is 43.5% BIPOC. **(SOURCE)**

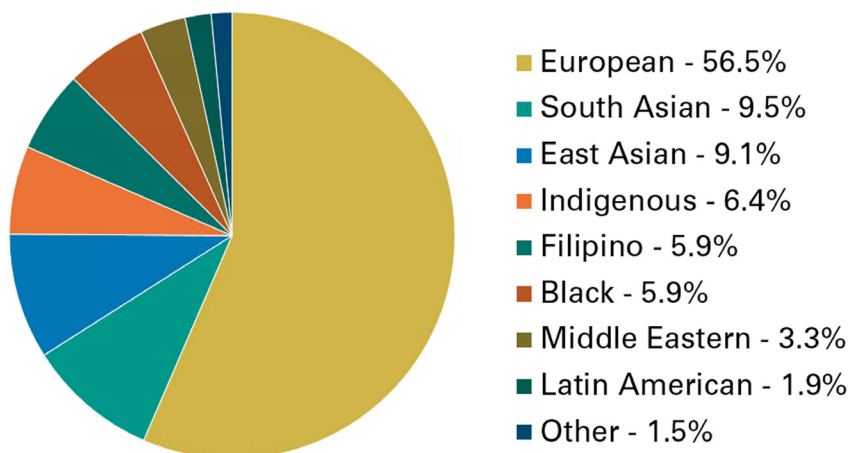
In 2012, 12.5% (369,190) of Albertans aged 15 or older reported a disability. **(SOURCE)**

In 2017, one in five (22%) of the Canadian population aged 15 years and older reported a disability. **(SOURCE)**

The Citadel endeavors to be the heart and hub of Edmonton's arts community. As such it is integral that we ensure that the stories we tell, as well as the composition of our artists, board, staff and audience are reflective of the dynamic, multi-cultural city we call home.

ETHNIC BREAKDOWN OF EDMONTON

FROM THE 2016 EDMONTON CENSUS



GOVERNANCE AND MANAGEMENT STRUCTURE OF THE CITADEL THEATRE

As we consider our commitments and next steps in achieving our I.D.E.A. goals, it is helpful to understand the governance and management infrastructure through which leadership, governance and operational decisions are made at the Citadel Theatre.

The Citadel Theatre is a registered charity and non-profit organization incorporated with articles of association under the now replaced, *Companies Act* of Alberta. There are two levels of governance for the theatre; The Board of Governors and The Board of Directors. The composition, terms and roles of each board is set out in the Articles of Association for the theatre.

The Board of Governors is comprised of members/appointees of the founding families who incorporated the theatre as well as past chairpersons of the Board of Directors. The Board of Governors manages the private trust for the theatre and appoints new members to the Board of Directors.

The Board of Directors takes a governance and strategic role for the theatre. They approve the management plans, the season's programming and the budget as well as any substantial capital or operational expenditure. They are also responsible for hiring and managing the Artistic Director and the Executive Director for the Theatre. The Artistic and Executive Directors share CEO roles and duties within the theatre. The Artistic Director is responsible for the artistic programming for our Mainstage, Highwire and House Series of the Citadel, as well as the programming that occurs within the Foote Theatre School. The Executive Director has responsibility for Administration including Human Resources, the financial operations, the facility and tenant relationships, private and public fund development, government relations, stakeholder support, box office and front of house operations. There are shared responsibilities for personnel management in the various departments depending on the roles and the matters being dealt with.

The Board of Directors is made up of up to 12 regular Directors serving 3 year terms and up to 8 Specialist Directors serving 1 year terms. Specialist Directors are generally brought aboard to address a particular project, initiative or need of the theatre in the short term.

The term of Directors is 3 years, unless a board member leaves the board before serving the full length of their term. This may occur if the board member moves to another city / province, experiences a conflict of interest, or is otherwise unable to fulfill their board responsibilities. In this case, a new board member may be elected to the board as a replacement, and their term will equal the remaining term of the departing director.

There are no term limits for Regular or Specialist directors and provided the director is willing and the Board of Governors agrees, members can be reappointed for additional terms. There are 4 standing committees for the Board of Directors; Governance, Finance, Facilities and Safe & Respectful Workplace (currently looking at a name change to reflect broader scope). Committee heads do have to be members of the Board, committee members do not.

Members of the Board of Directors are recruited for nomination based on desired competencies as documented in the Board Competency Matrix. Historically, recruitment has not been public.

Each year in the June time frame, a competency gap analysis is conducted to determine the expertise and experience that is required to fill any identified gaps so that Director recruitment activities are appropriately focused.

Potential candidates are vetted by the Board's Governance and HR Committee through a process used to assess skill, experience and "fit" within the desired board culture. For the past 3 years, the desire for diverse board members has also been a factor in board recruitment. Candidates recommended by the Governance and HR Committee are advanced to the Board of Governors for consideration.

Board members are nominated each year and are elected at the Annual General Meeting, which is typically held in late October. The Board of Governors is responsible for vetting the proposed slate of Directors, which includes any Directors whose terms have expired and who are being nominated for another term, as well as new Directors.

DATA COLLECTION AND THIS REPORT

This report summarizes data collected about the composition of the Citadel's staff, board, teachers and artists. The data covers at minimum the past 10 years of operations. In some cases, we were able to collect data for as far back as 15-20 years. Data was collected about gender identification, race, age range, sexual orientation, and disability. The data was assembled by Citadel staff and is accurate to the best of our knowledge. For privacy reasons, only totals are shown in this report, not details about particular individuals. Additionally, due to privacy concerns with regards to minors, no data was collected about students in our Foote Theatre School.

As illustrated in the data included, the composition of the Citadel's staff, board, teachers and artists is predominately white. While we have seen real success in some areas in the past 3 seasons under new leadership, there are still numerous deficiencies to be addressed. The successes and challenges will be identified in each section of the report, along with associated action steps and metrics.

As we were preparing this report, Edmonton's 35//50 Initiative called for arts organizations to commit to meaningful action towards a more equitable, diverse, inclusive and accessible future in the performing arts in Edmonton. On September 10, 2020, the Citadel publicly committed to participate in the 35//50

Initiative. You will find our commitment to the goals of the 35//50 Initiative throughout this report. Primarily:

Over the next three years, we are committed to have our civic landscape more equitably reflected in our organization. As such, we aim to have our organization be made of a minimum 35% BIPOC and 50% women and non-binary people by the 2024-2025 season. We are committed to tracking and reporting on our progress towards this goal.

This report presents data that clearly illustrates the history (and present) of the Citadel. We are committed to using this report as a springboard to continued organizational change. We are also committed to a transparent process. This report is available publicly. The release of the report will be followed by a community forum on October 5, 2020. We commit to annual updates of the data, to be shared publicly. We commit to growing and changing hand-in-hand with our community.

A note on gender: We recognize that there are many different gender identities. The gender identifiers used in this document (women, non-binary, men) are not meant to suggest these are the only gender identities. These identities reflect the collected data for this report, and will be updated to include other identities as they are shared with us in future seasons.

DEAF AND DISABLED ARTISTS AND STAFF

Language: While person-first language (people with disabilities) is commonly used in Canada, throughout this report we use language that reflects the social model of disability. This is a reflection of our commitment to removing barriers to Deaf and disabled people's involvement with Citadel Theatre. The social model of disability understands disability as created by inaccessible architecture, policies and attitudes that exclude disabled people from full participation in society. (SOURCE)

Citadel Theatre's data collection process has revealed some challenges and deficiencies in our methodology; key amongst this has been a challenge around accurate data collection with regard to disability. The data has been collected anecdotally and through engagement and employment records, which does not include concrete information on staff or artists who are Deaf, deaf, hard of hearing or who

experience disability, chronic illness, mental illness, or neurodivergency. While we may not have hard numbers on this topic, we feel that it is important to recognize that those we engage with in our rehearsal halls, shops, studios, and offices may face barriers to participating, and it is important that we honor and acknowledge these individuals in our report moving forward. This collection of data allows for us to see and make necessary change; we understand that an opportunity to be included in this data collection process needs to be given to those that wish to participate in future. We are committed to continuing to report this data annually and, as such, we commit to creating improved data collection systems (such as safe, anonymous self-disclosure) to improve accuracy, in particular with regards to staff and artists who are Deaf, deaf, hard of hearing or who experience disability, chronic illness, mental illness, or neurodivergency.

Throughout this report we have made note of the areas where the Citadel has engaged with Deaf or disabled people (specifically actors and administrative staff). **We have not included graphs of data on Deaf and disabled people in all sections of this report because:**

- We do not have concrete data on this metric from past staff or artists; and
- With the exception of Actors and Administrative staff, there have not been Deaf or disabled people engaged in any other area, of which we are aware.

We acknowledge that we are far enough along in our understanding and our practices with regards to gender and race that we can commit to metrics like those suggested by the 35//50 Initiative, and have the data to support it. However, we are still in very beginning steps with regards to engaging with Deaf and disabled staff and artists, and how to

appropriately gather data given our desire to also respect individuals' right to privacy. As a first step, we will engage with an inclusive practices consultant before March 31, 2021 to review the available data in this report and provide guidance on next steps for proper data collection, reporting, and actions to be included in our 2021 Inclusivity and Diversity Report.

Throughout this report you will find statements of commitment to Deaf and disabled artists and stories, as well as the commitment to providing the resources and support necessary to create a safe and successful experience for Deaf and disabled staff and artists. This is a heartfelt, sincere commitment, and will be followed with appropriate data and action steps after proper professional and community consultation between September 21, 2020 and the release of our next report in September 2021.

QUESTIONS ABOUT THIS REPORT OR PROCESS CAN BE SENT DIRECTLY TO:

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REVIEWERS

KELSIE ACTON (she/her)
CHRIS DODD (he/him)
BROOKE LEIFSO (she/her)
DILL PRUSKO (they/them)

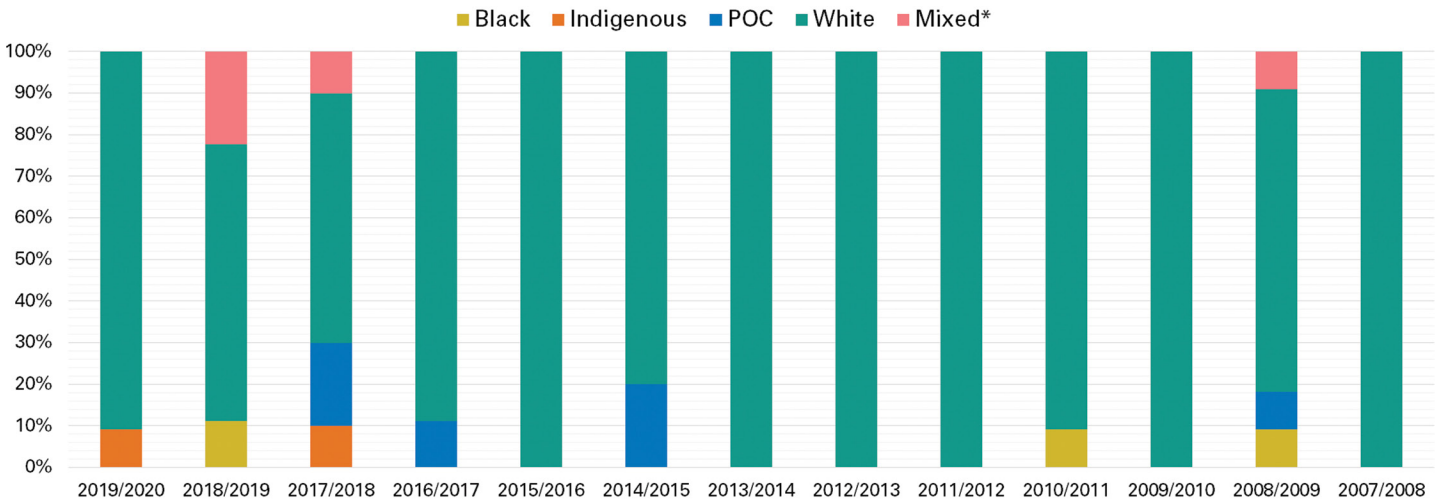
In addition to the work done on this report by the Citadel's staff and associate artists (Helen Belay, Tai Amy Grauman, and Mieko Ouchi), the Citadel also sought paid consultation from Edmonton community members with lived experience in the review of this report. We thank them for their time, energy, and collaboration.

PROGRAMMING

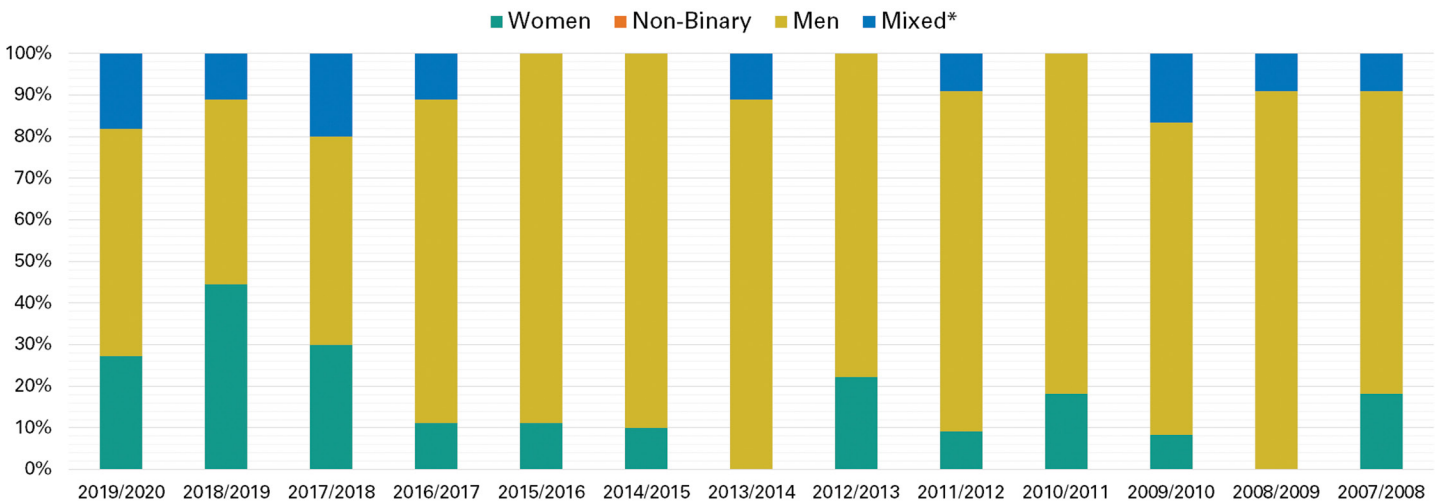
The graphs in this Programming section include data from our Mainstage, Highwire, Add-On and Seasonal productions. Graphs do not include special presentations, the House Series, or other events that take place in our building.

PROGRAMMING ■ PLAYWRIGHTS

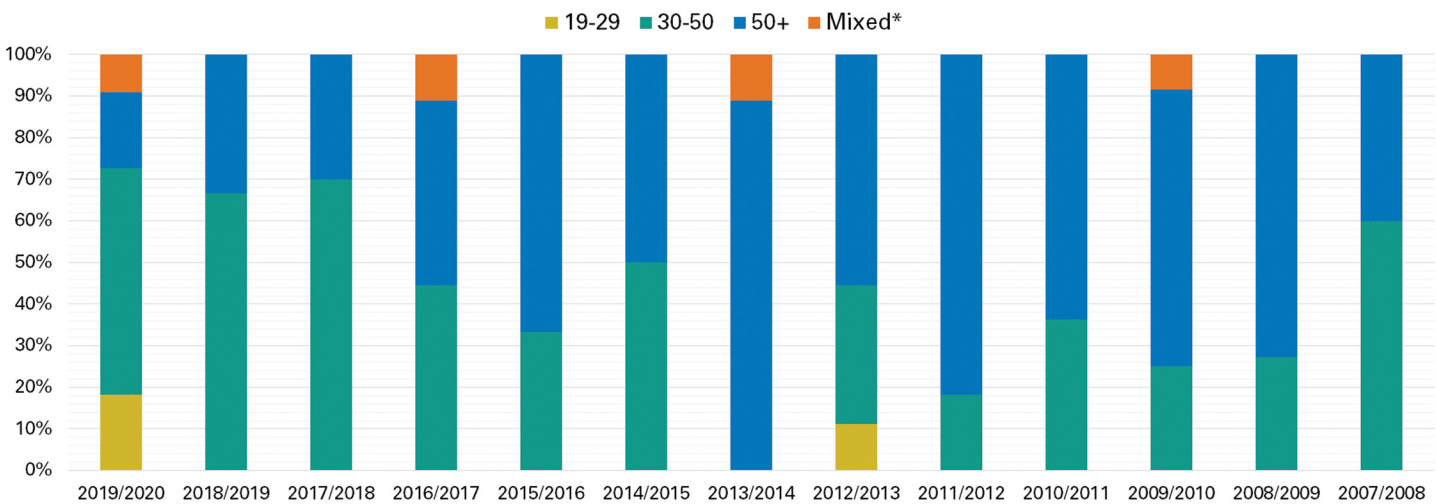
2007/08 - 2019/20 Playwrights by Racial Identity



2007/08 - 2019/20 Playwrights by Gender Identity



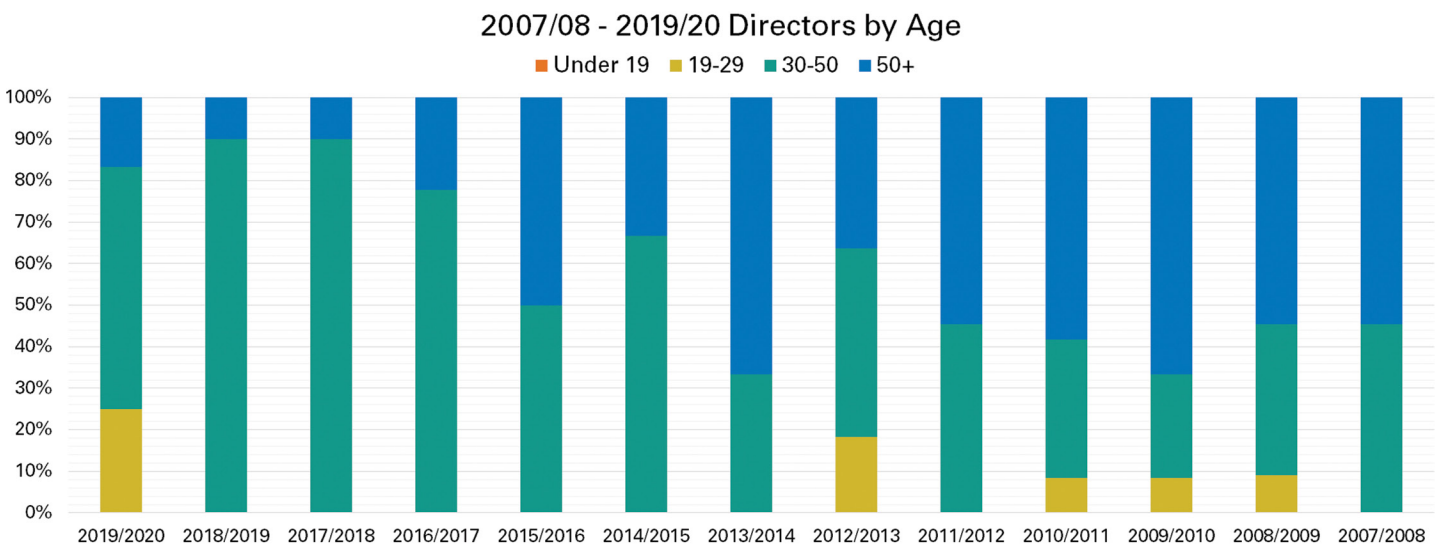
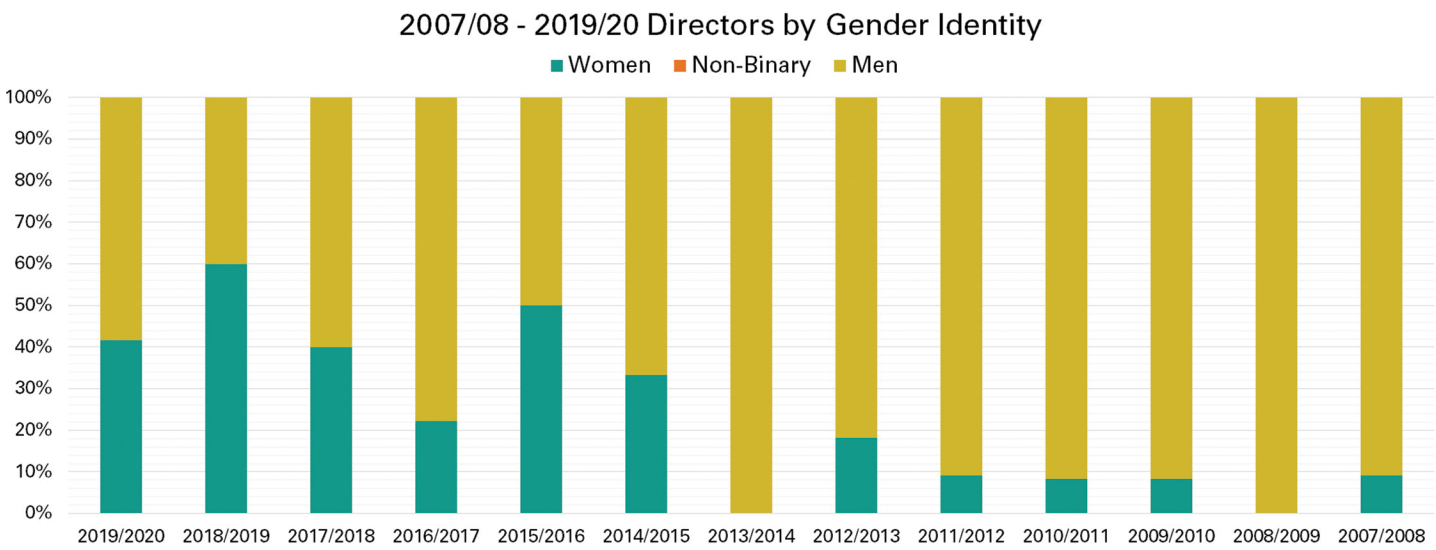
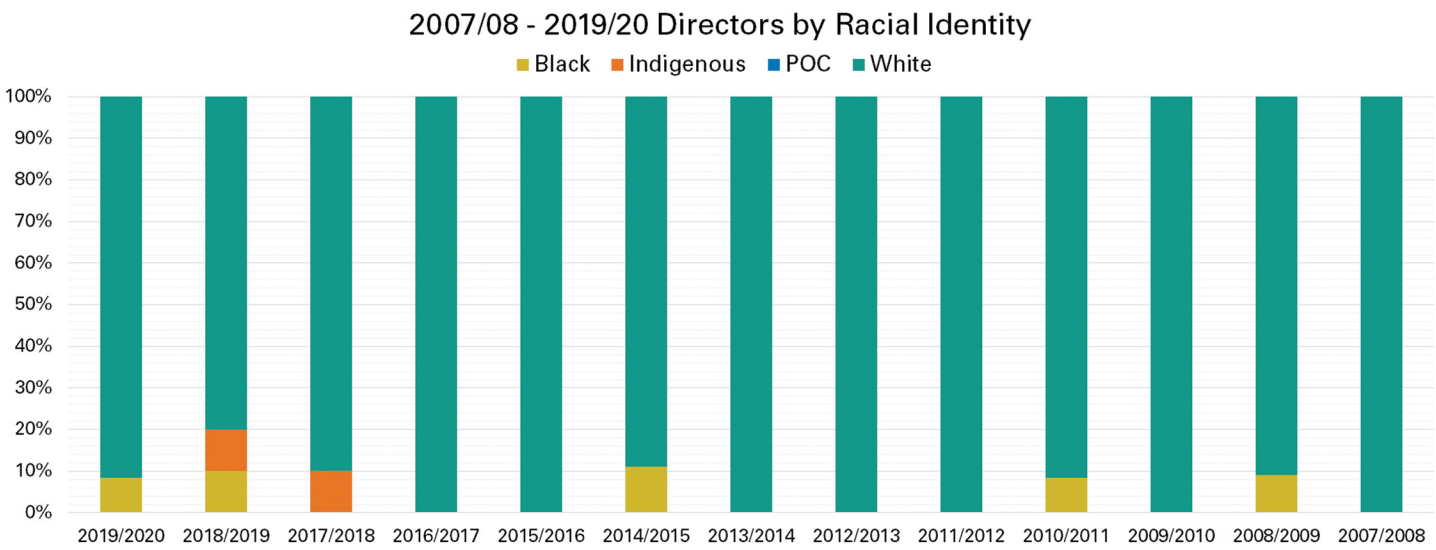
2007/08 - 2019/20 Playwrights by Age

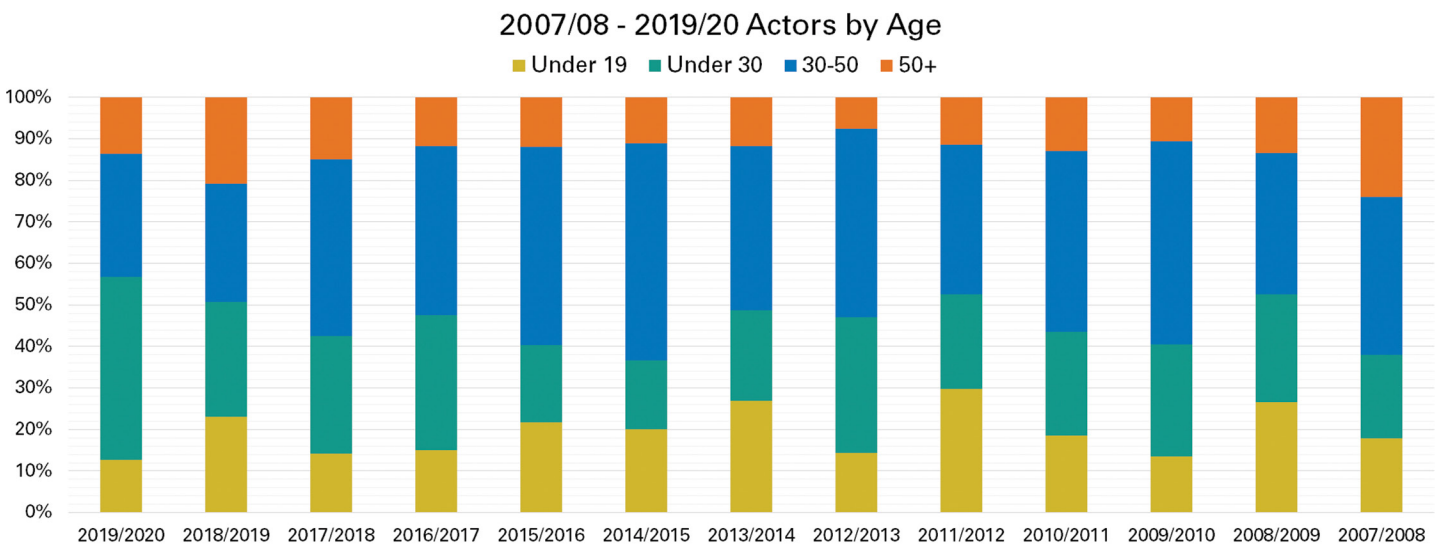
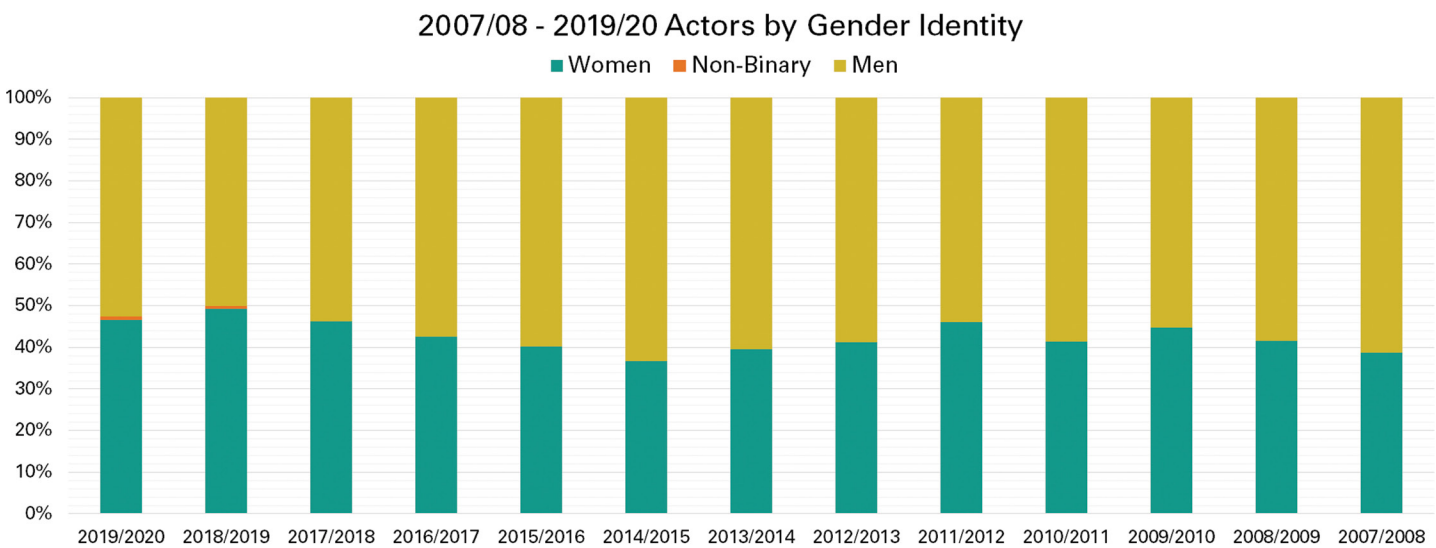
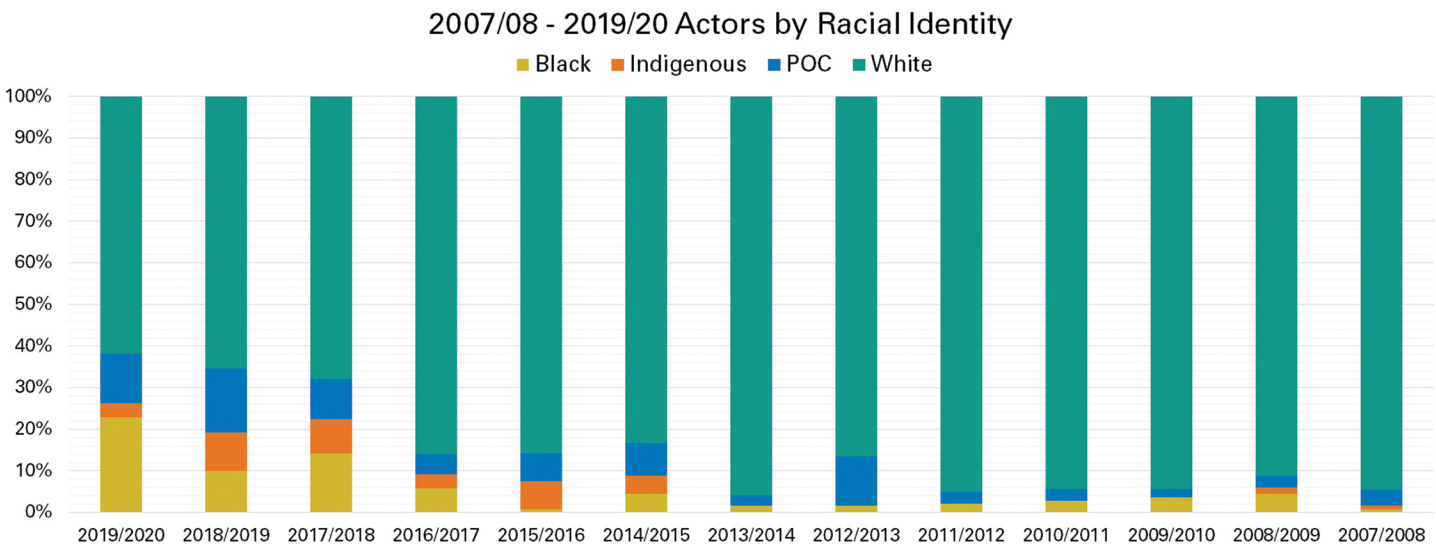


*Mixed category applies to playwrighting teams with multiple collaborators that identify within other categories.

For organizing data about playwrights, we have followed the methodology used by the Playwrights Guild of Canada in their Equity in Theatre Study (2006). As each play represents one “fee”, we have counted by production. So if there are 11 productions in the season, there are 11 playwrights (even if a play was co-written). For example, if a play was written by a group of men, it is counted in the “male” category. If the play was written by a mixed group consisting of some combination of men, women and non-binary authors, it is counted in the “mixed” category. Authors of original source material are not counted, as the original source material is not a play. Adaptors and translators are counted. For musicals, only the book writer and lyricist are included in these statistics. Composers are listed in the graph for Music Director/Composer.

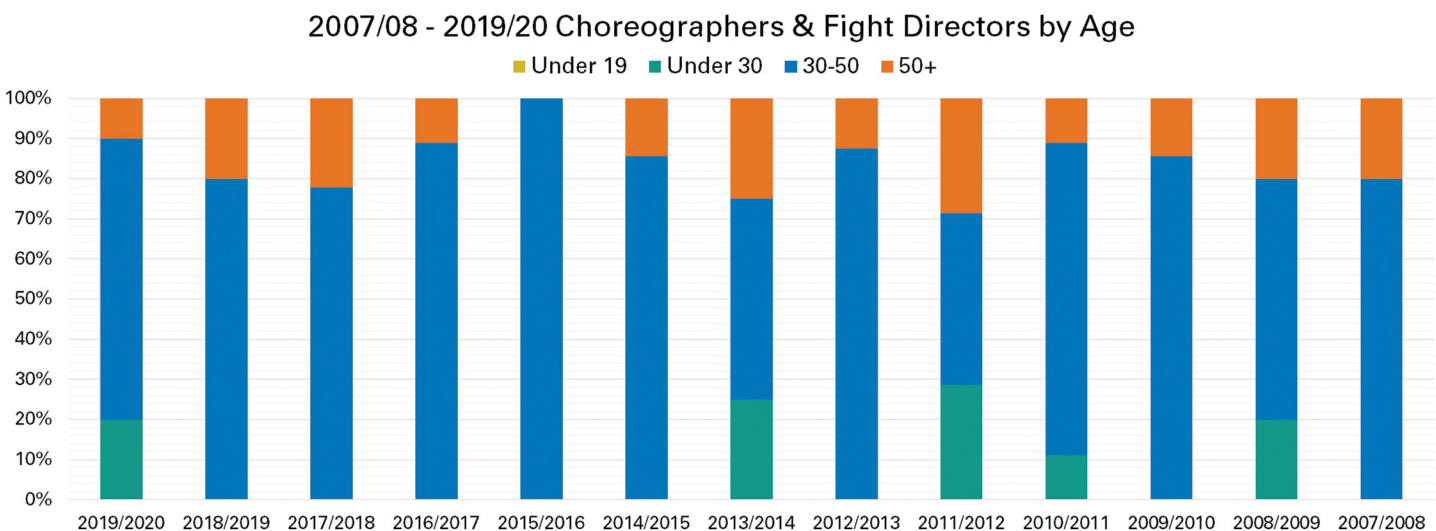
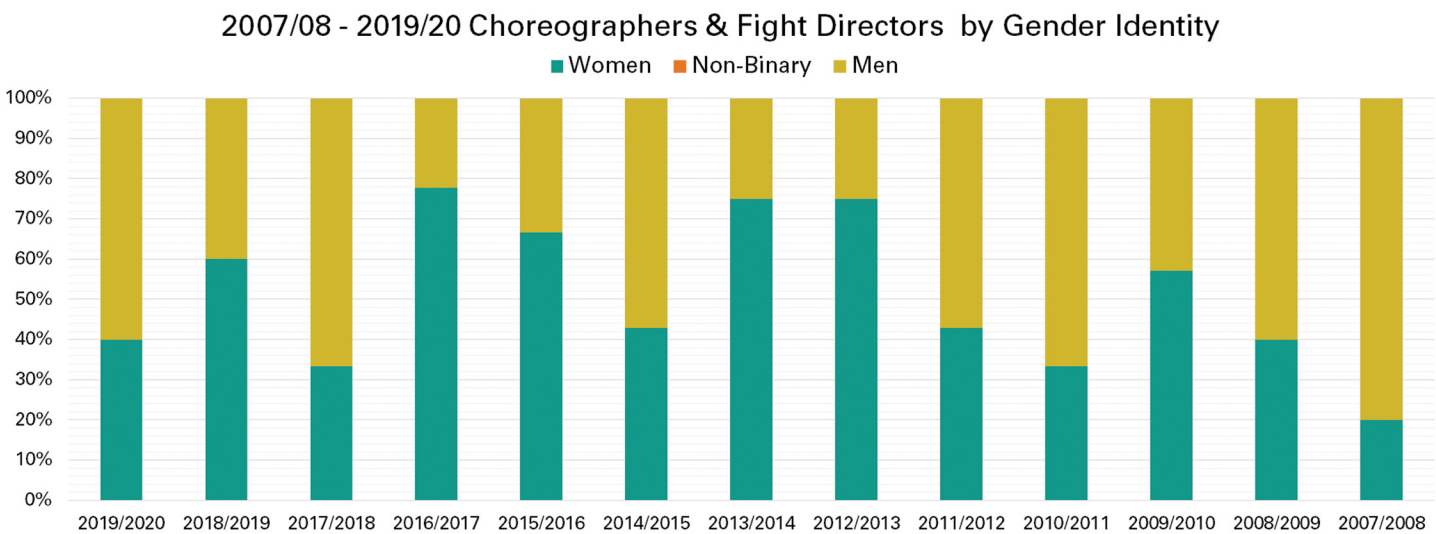
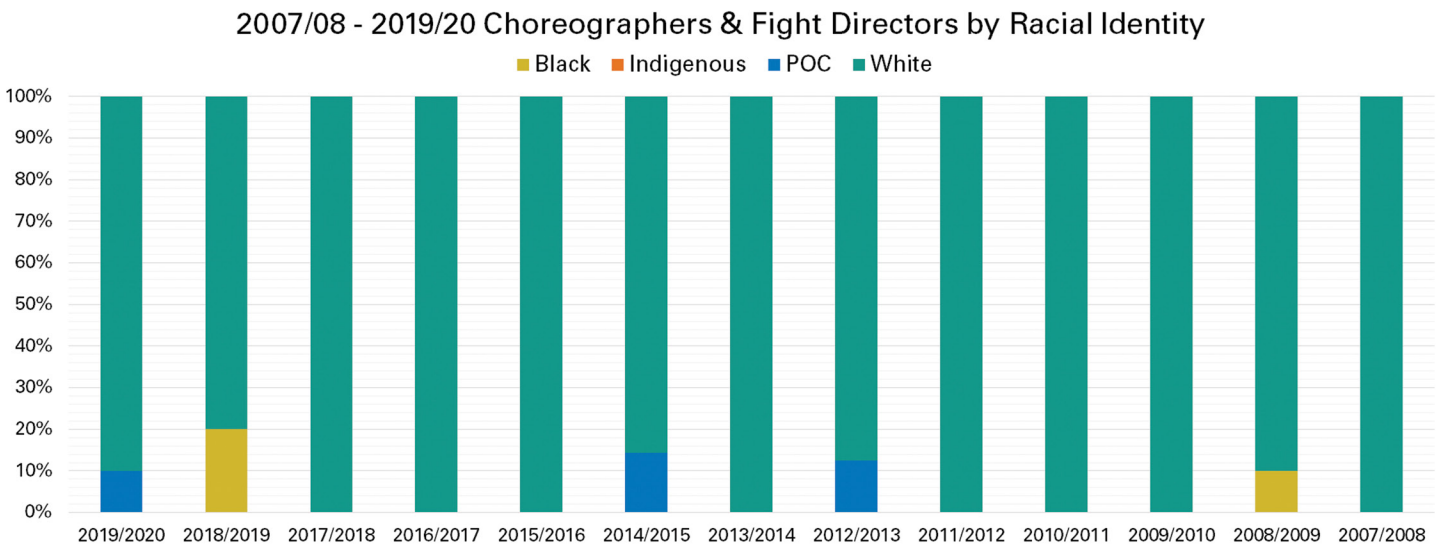
A detailed history of the productions in each Citadel season can be found ([HERE](#)).

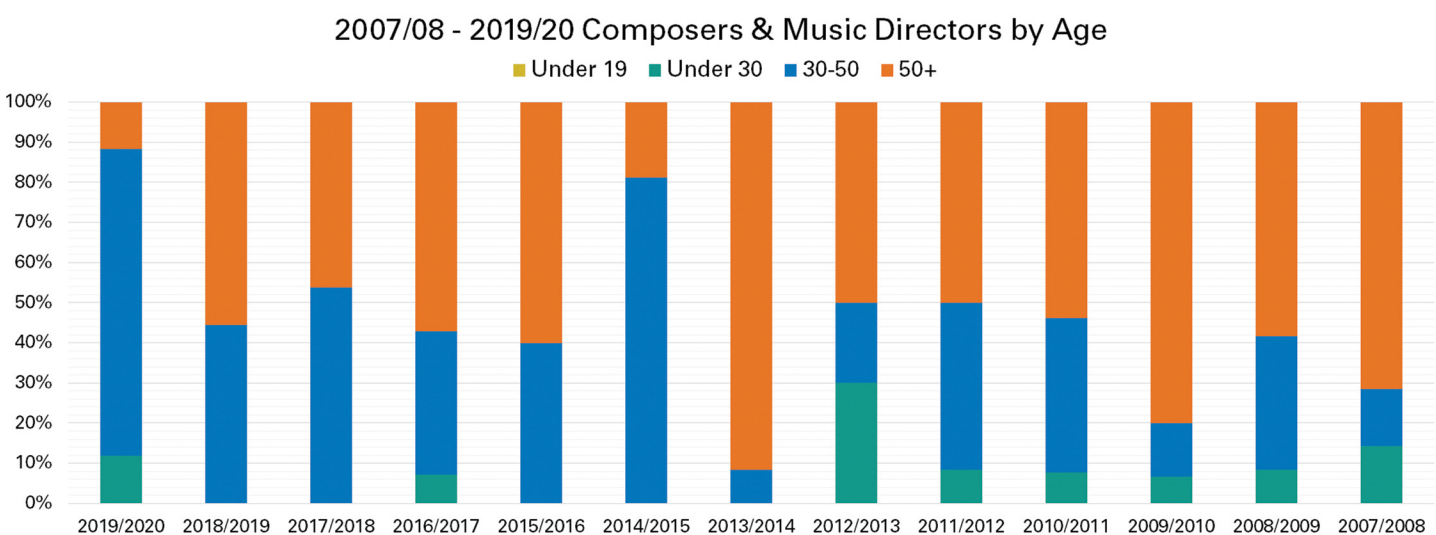
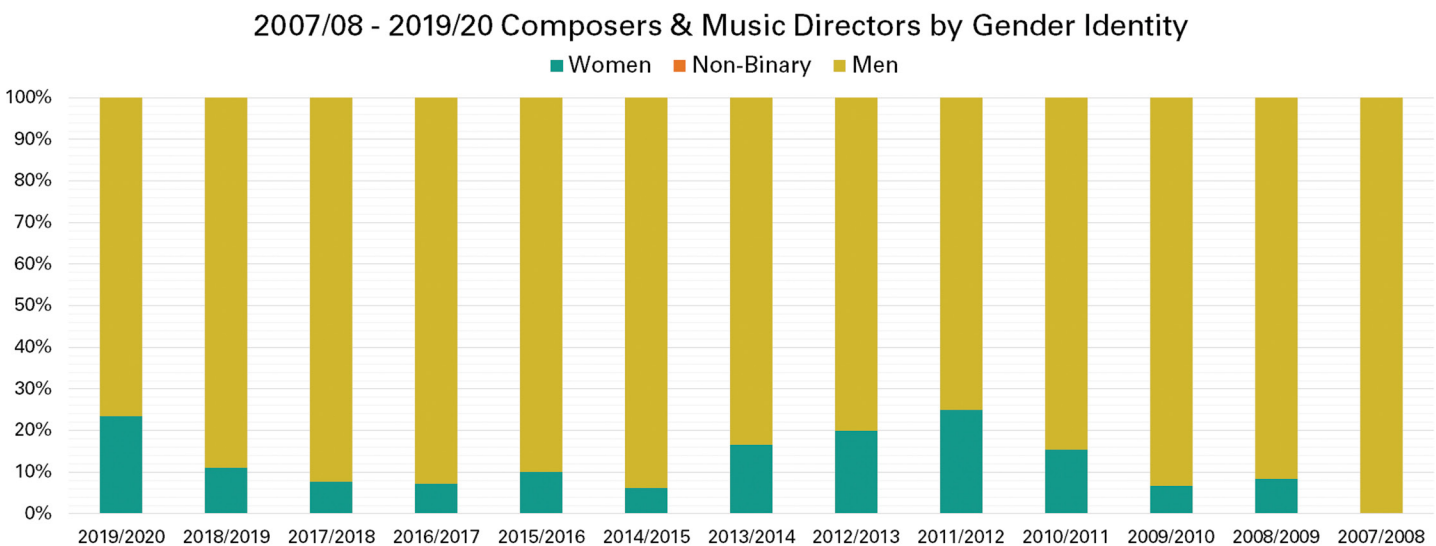
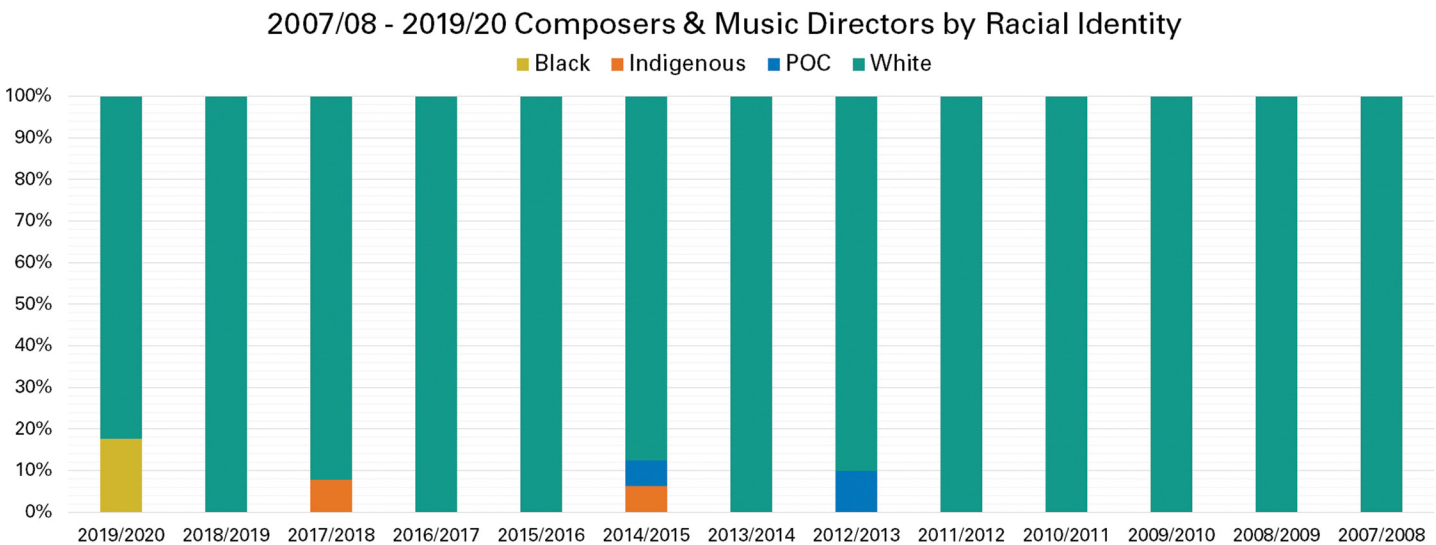


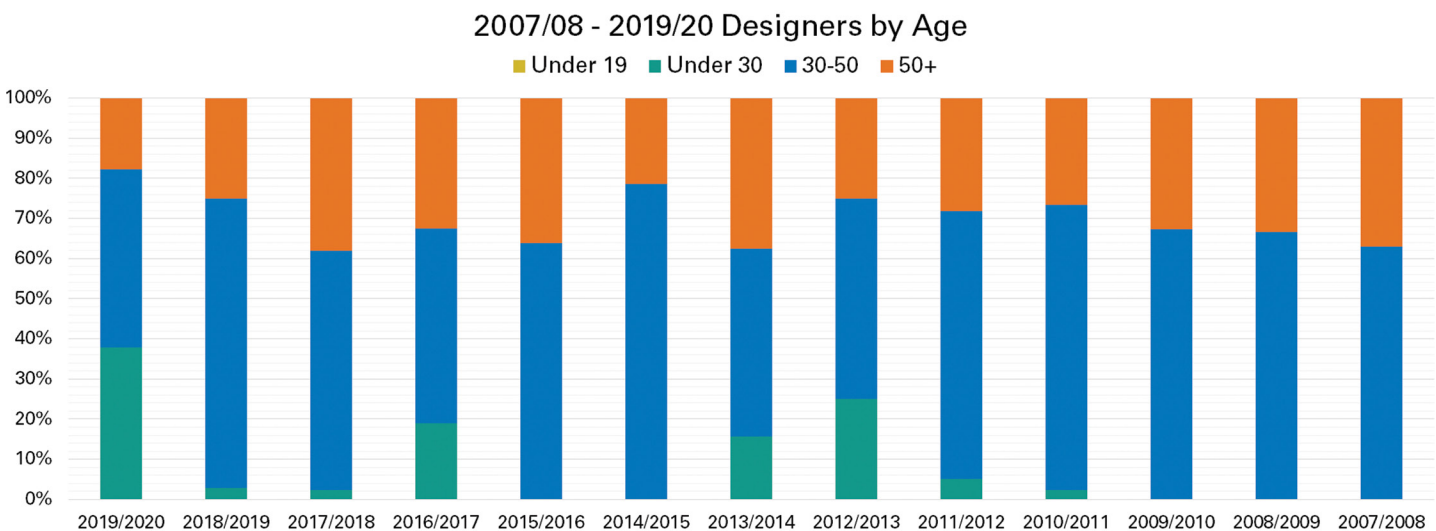
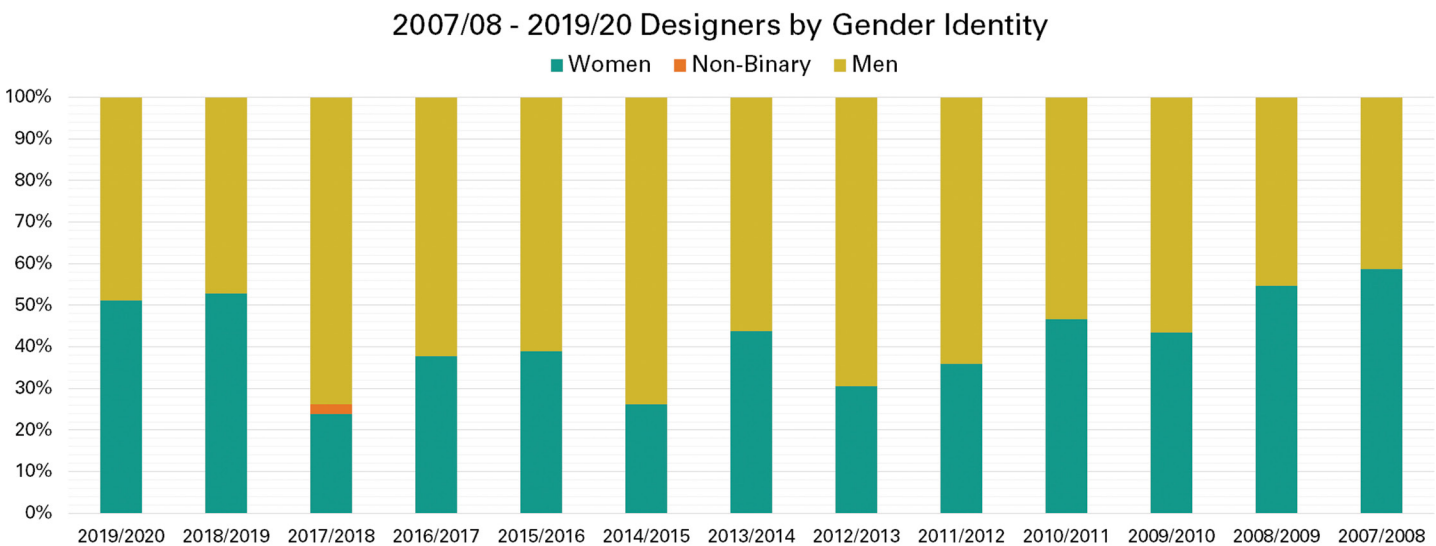
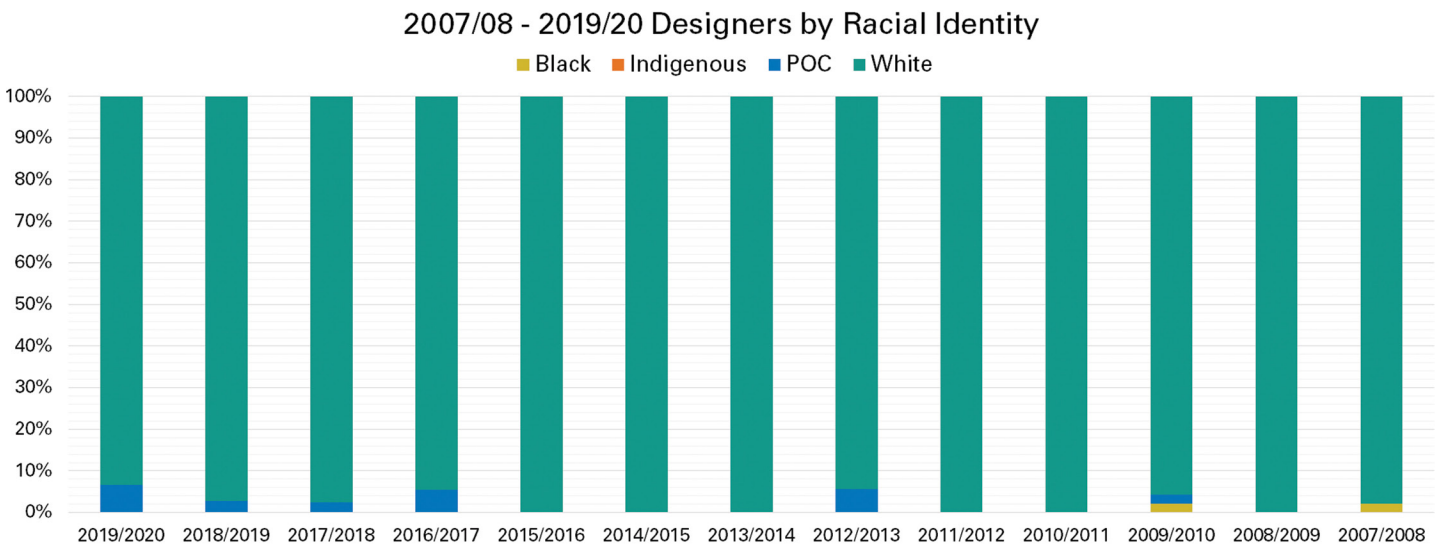


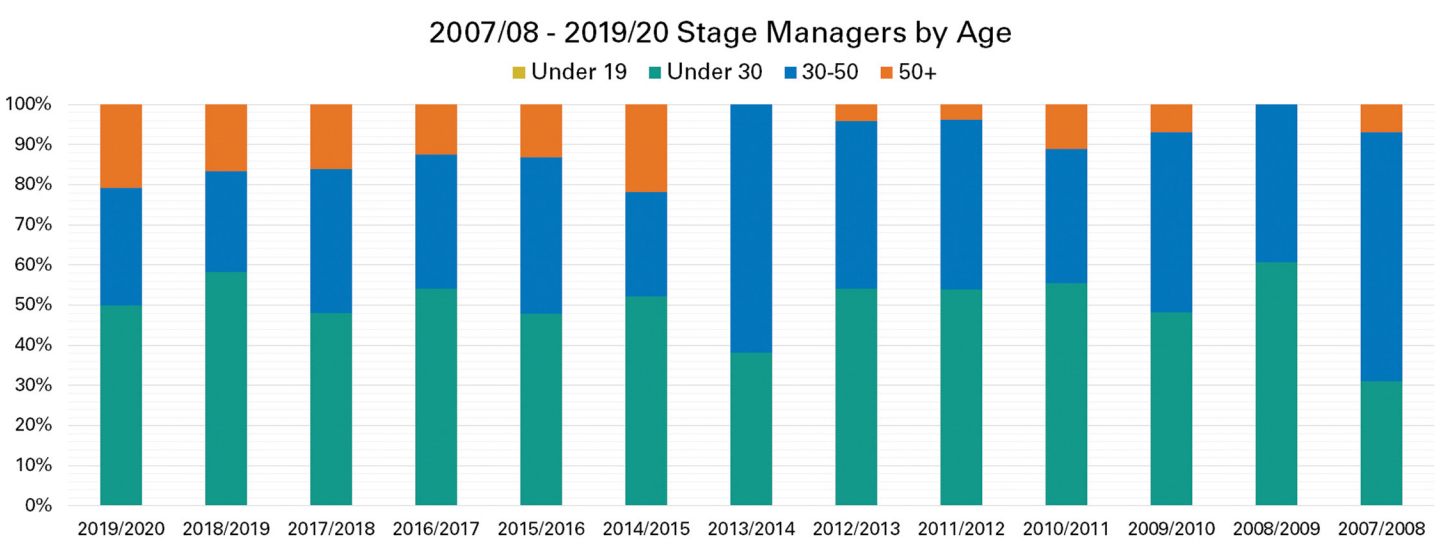
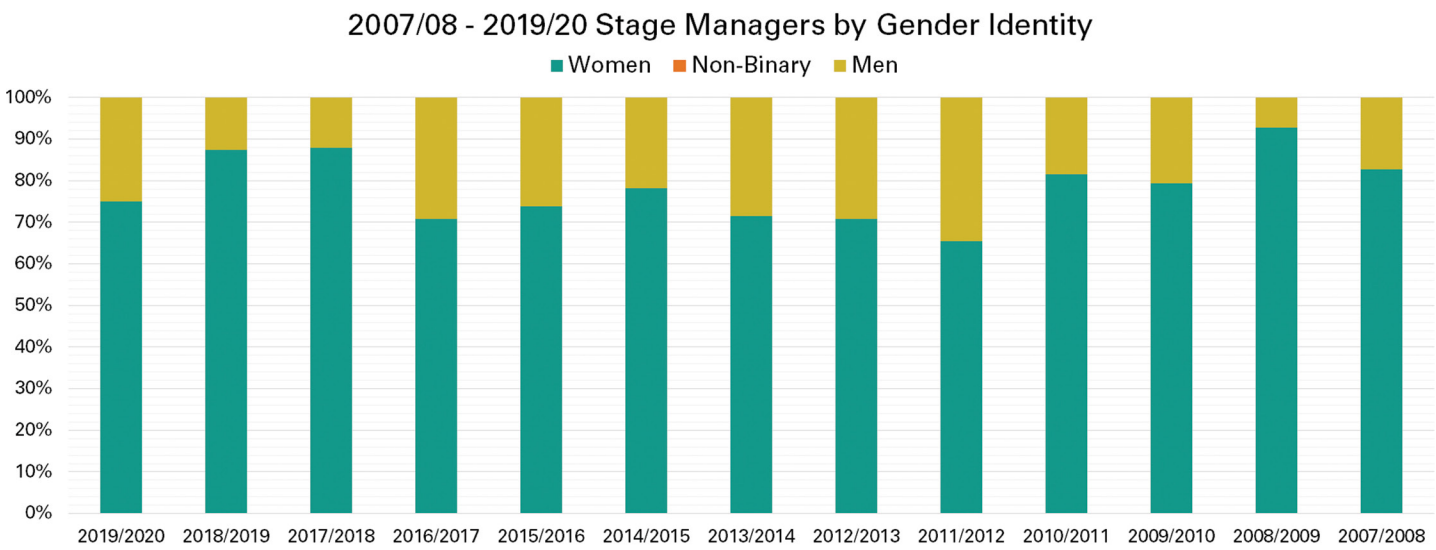
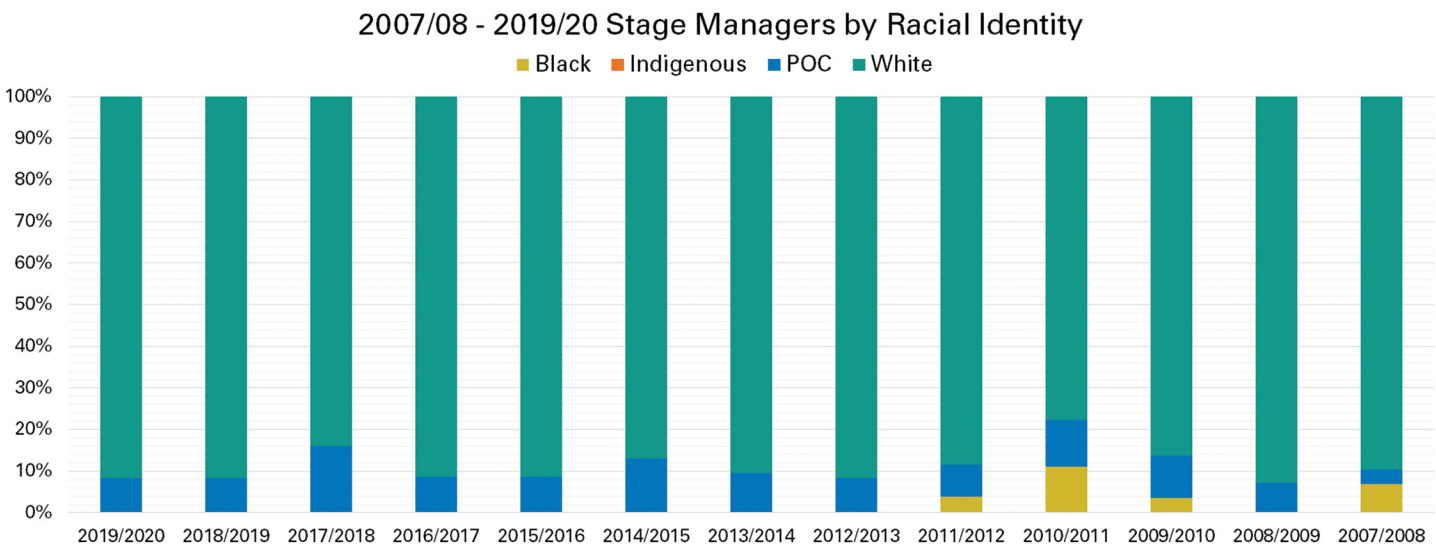
PROGRAMMING

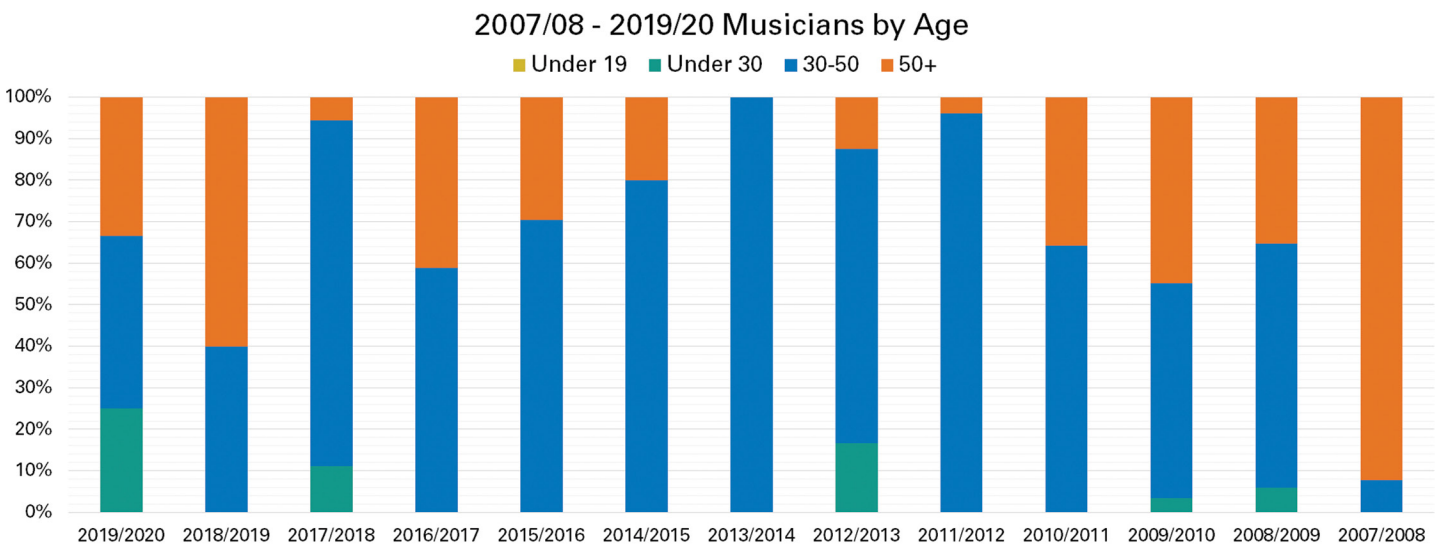
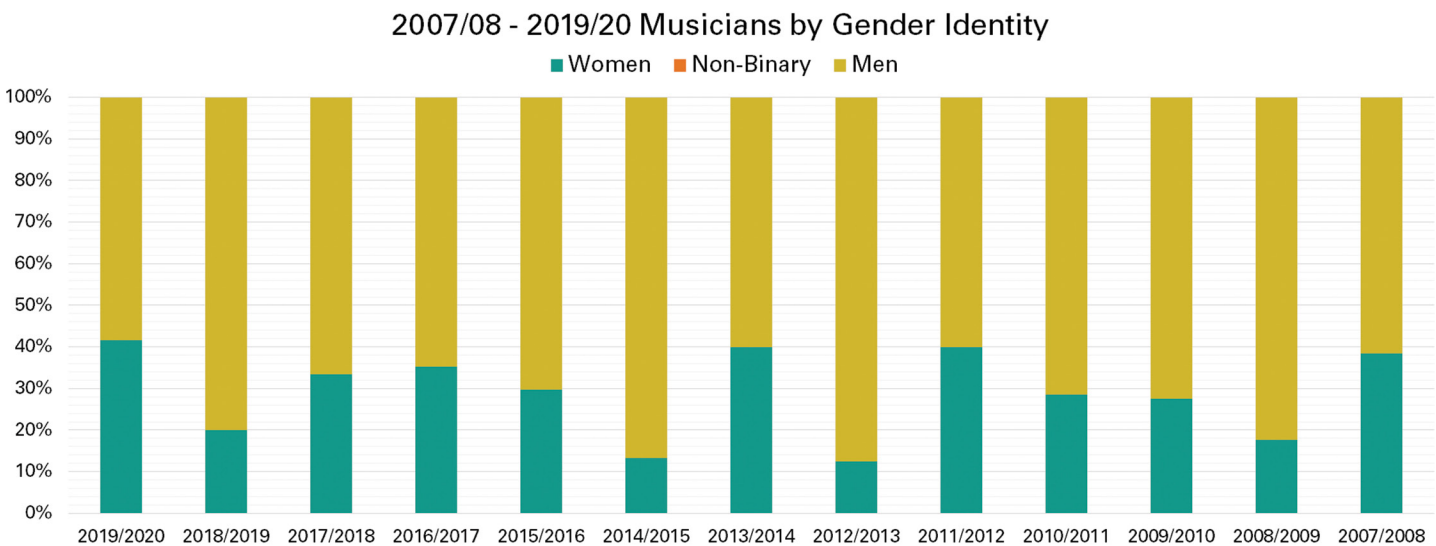
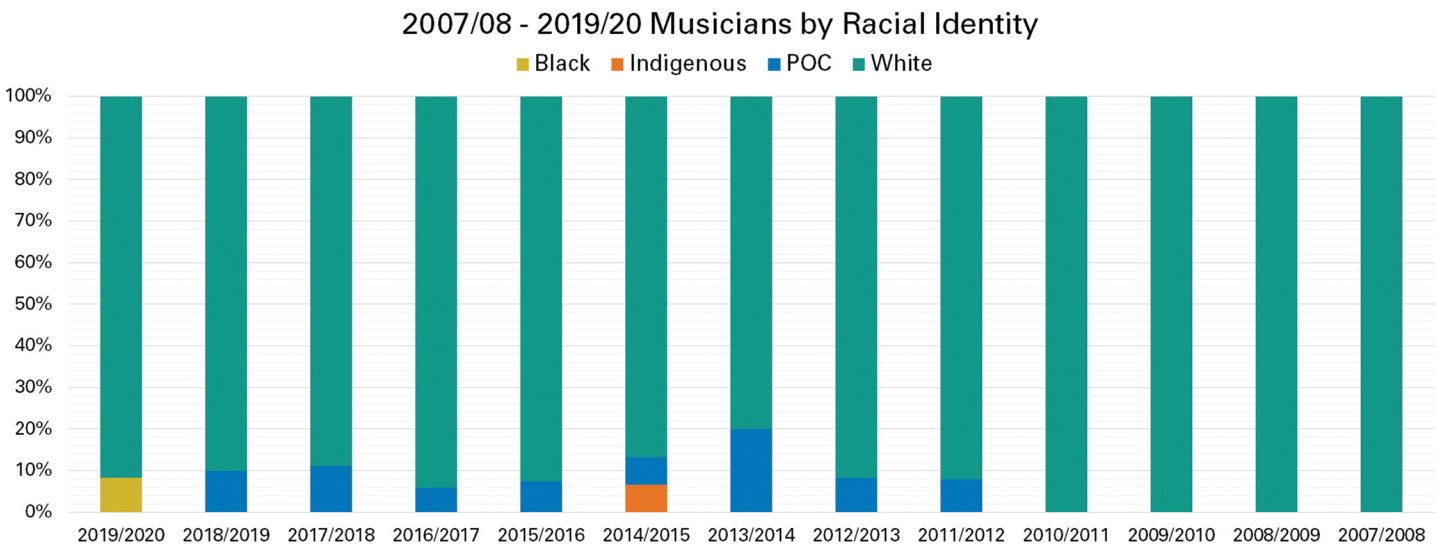
CHOREOGRAPHERS AND FIGHT DIRECTORS











We acknowledge, as illustrated by the collected data, that in the past the Citadel has prioritized white artists and playwrights. According to the 2016 Edmonton Census, the population of Edmonton is 43.5% BIPOC. We believe the artists we hire and the stories we tell should be representative of that demographic and represent the dynamic, multicultural population of Edmonton. To achieve this, BIPOC artists must be included throughout our creative teams (as actors, designers, stage managers, etc.); BIPOC leadership (such as directors, choreographers, music directors, etc.) must be prioritized; and BIPOC stories must be an important part of season programming, in particular as part of the Mainstage season.

SUCCESSSES

As illustrated by the data, over the past three seasons of new leadership, the Citadel has made significant strides in a number of areas. As an example:

ACTING COMPANY

Historically (up to, and including, our 2016-17 Season), our acting companies included an average of only 10% BIPOC actors. In the past 3 seasons (under Artistic Director Daryl Cloran) we have seen a significant increase in BIPOC performers on our stages:

- 2017/18 = 32% BIPOC Acting Company
- 2018/19 = 35% BIPOC Acting Company
- 2019/20 = 39% BIPOC Acting Company

Additionally, each of the past three seasons of programming have included productions with stories that centered around disabled protagonists (*The Silver Arrow* and *Cost of Living*) or featured Deaf actors (*The Tempest*).

CHALLENGES

There are key areas in our creative teams where BIPOC representation has remained low, including designers, choreographers, fight directors, stage managers, and musicians.

COMMITMENTS

We commit that our season of programming will include:

- A minimum of 35% BIPOC artists (Actors, Directors, Designers, etc.);
- A minimum of 35% BIPOC-written plays in our season, including a minimum of 33% BIPOC-written plays in our Mainstage Subscription Season (i.e. a minimum of 2 of the 6 Mainstage plays);

- We commit to gender parity in the composition of artists employed in the season. In particular, we commit to gender parity in the season's directors and playwrights;
- The Citadel commits to proactively welcoming Deaf and disabled artists and stories to our stages, and providing the support and resources necessary to ensure a safe, respectful, and successful experience;
- As a non-profit, regional theatre, training emerging artists is an important part of each season of programming. We are the only theatre in Edmonton where emerging artists can gain experience on a large "A-House" stage. We commit to including training opportunities for emerging artists (particularly BIPOC artists) as part of the season budget (including paid training opportunities for assistant directors, assistant designers, etc.);

As a first step, we have announced The Citadel's RBC Horizon Emerging Artist Mentorship Program ([LINK](#)). Thanks to funding from the RBC Foundation, this season we are able to offer four paid internships to BIPOC artists (directors, designers, choreographers, or music directors) to pursue mentorship and training opportunities at the Citadel;

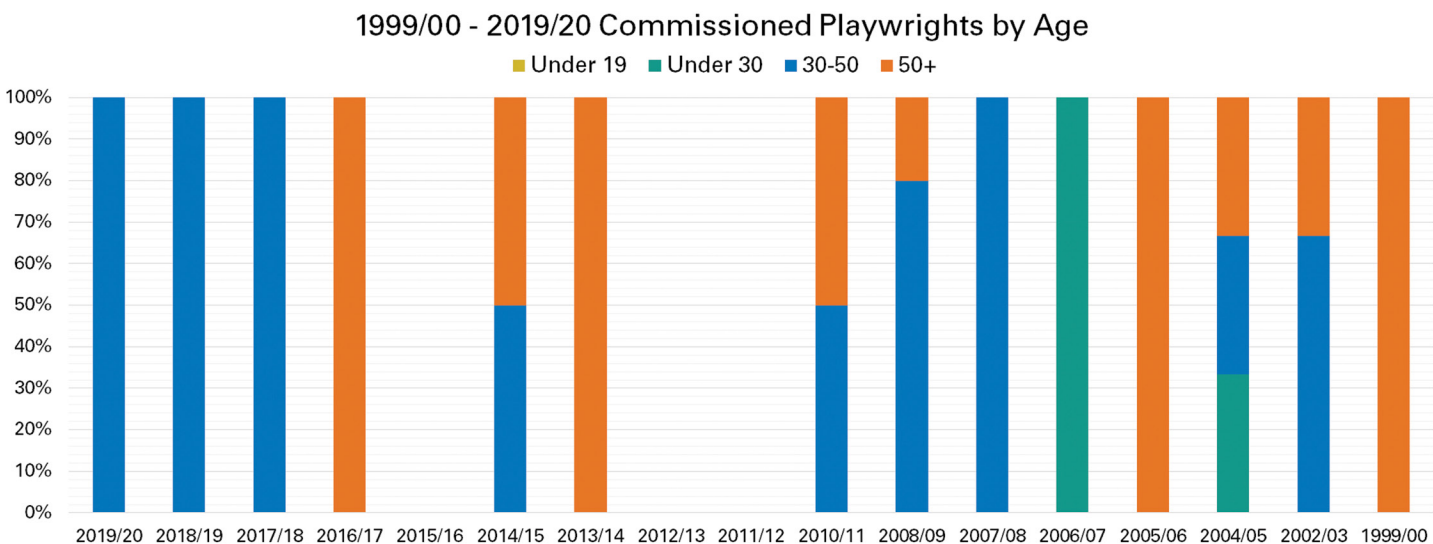
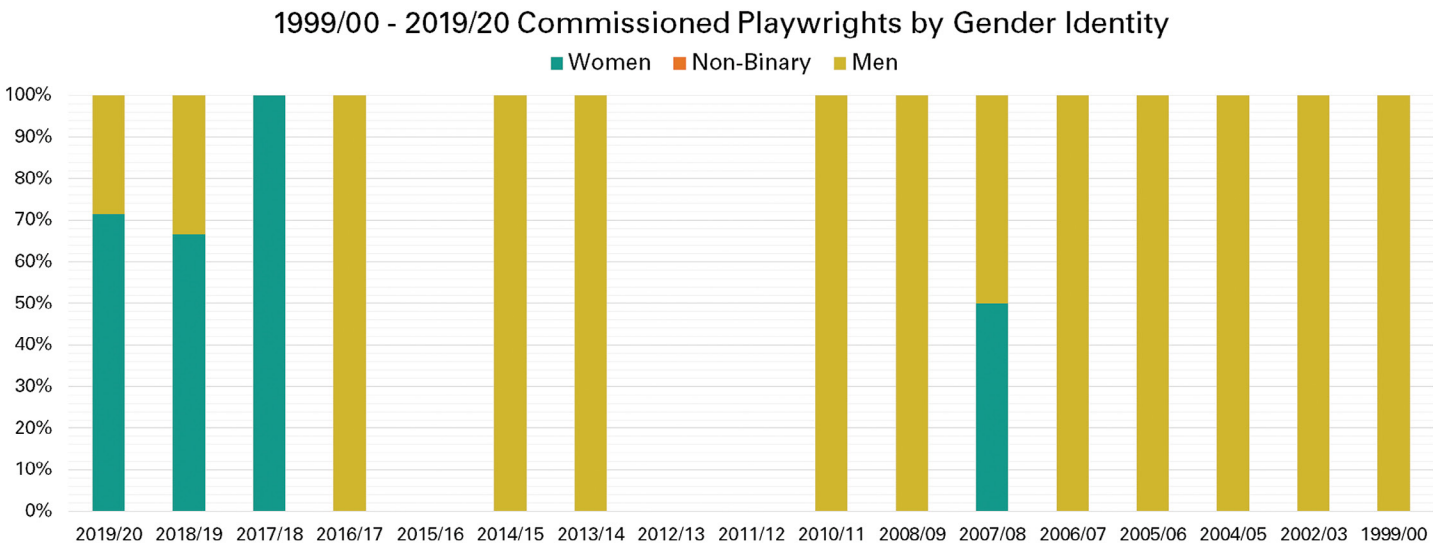
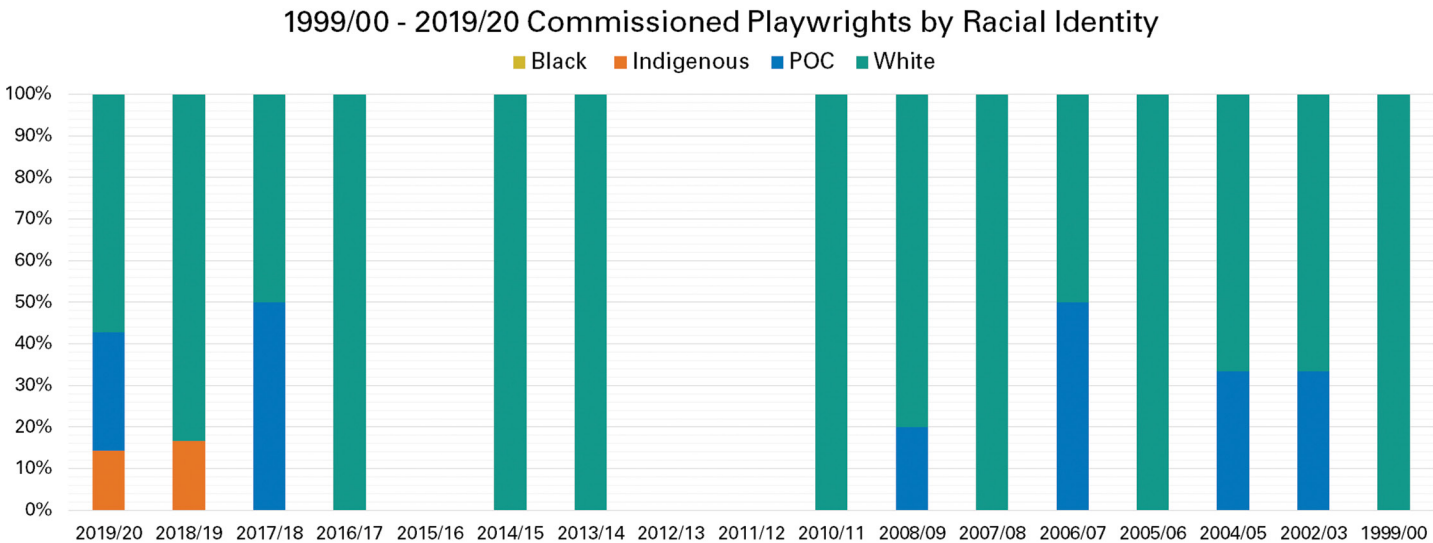
- We will engage with an inclusive practices consultant before March 31, 2021 to review the available data on Deaf and disabled artists in this report and provide guidance on next steps for proper data collection, reporting, and actions to be included in our 2021 Inclusivity and Diversity Report (to be released in September 2021).
- The musicians who play in the orchestra for our musicals are members of the American Federation of Musicians (AFofM) and are provided to the Citadel through that association. We will work closely with the AFofM to ensure they prioritize the inclusion of BIPOC musicians in their membership, and to collaboratively create training opportunities for emerging BIPOC musicians based in Edmonton;
- We commit to paid BIPOC consultation and leadership in the creation of Citadel programming. In June 2020, we welcomed three BIPOC Associate Artists to the Citadel team: Helen Belay, Tai Amy Grauman, and Mieko Ouchi. Helen, Tai, and Mieko helped craft this report and our data collection process, and led the commissioning and production of five short plays by BIPOC, LGBTQ+, and disabled artists as part of Horizon Lab. The Associate Artists participate in all conversations about future programming at the Citadel.

NEW PLAY DEVELOPMENT

NEW PLAY DEVELOPMENT

COMMISSIONED PLAYWRIGHTS

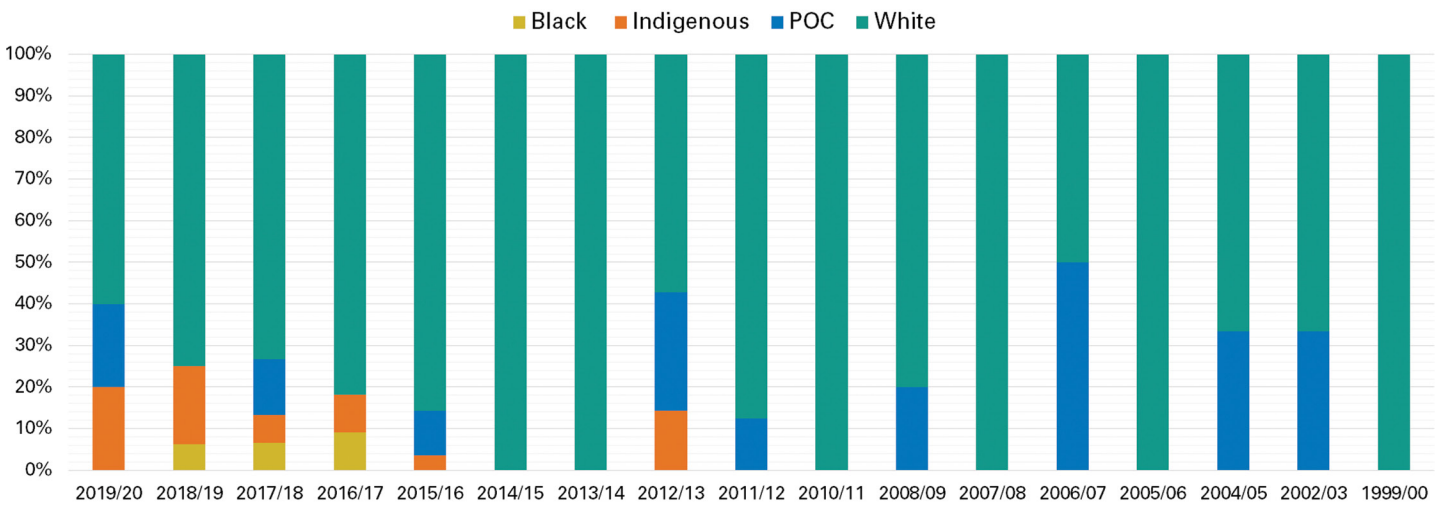
No playwrights were commissioned in the 2011/12, 2012/13, or 2015/16 seasons.



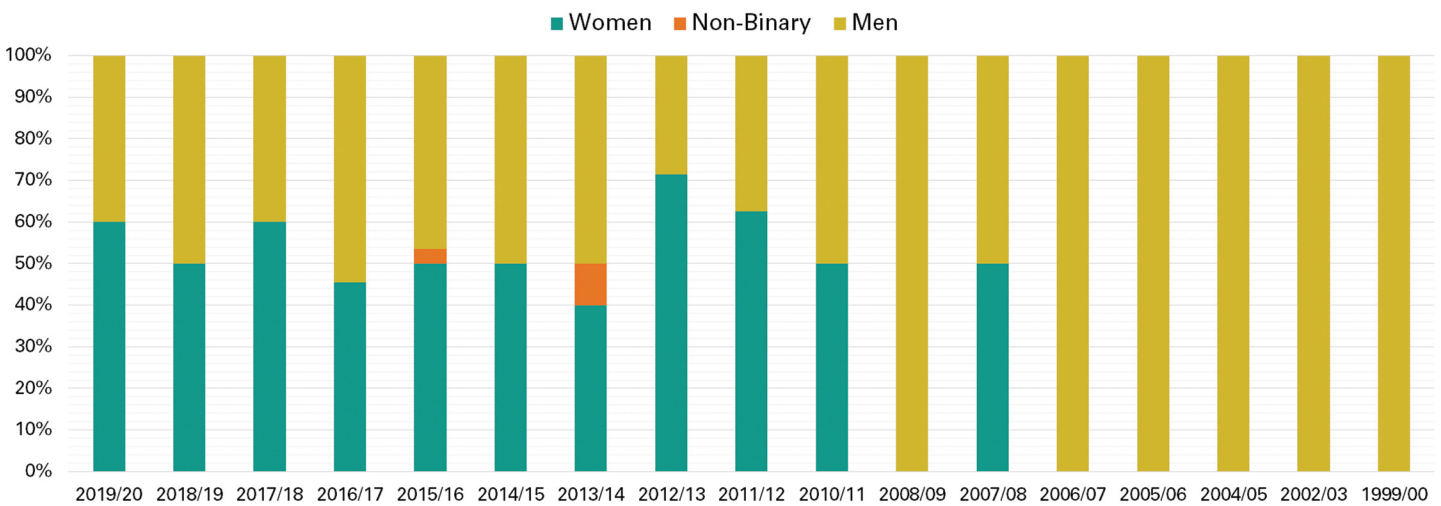
NEW PLAY DEVELOPMENT ■ PLAYWRIGHTS

This data includes playwright commissions, playwrights participating in the Playwrights Forum and the Playwrights Lab, as well as playwrights receiving seed money for writing, or workshop support for new projects.

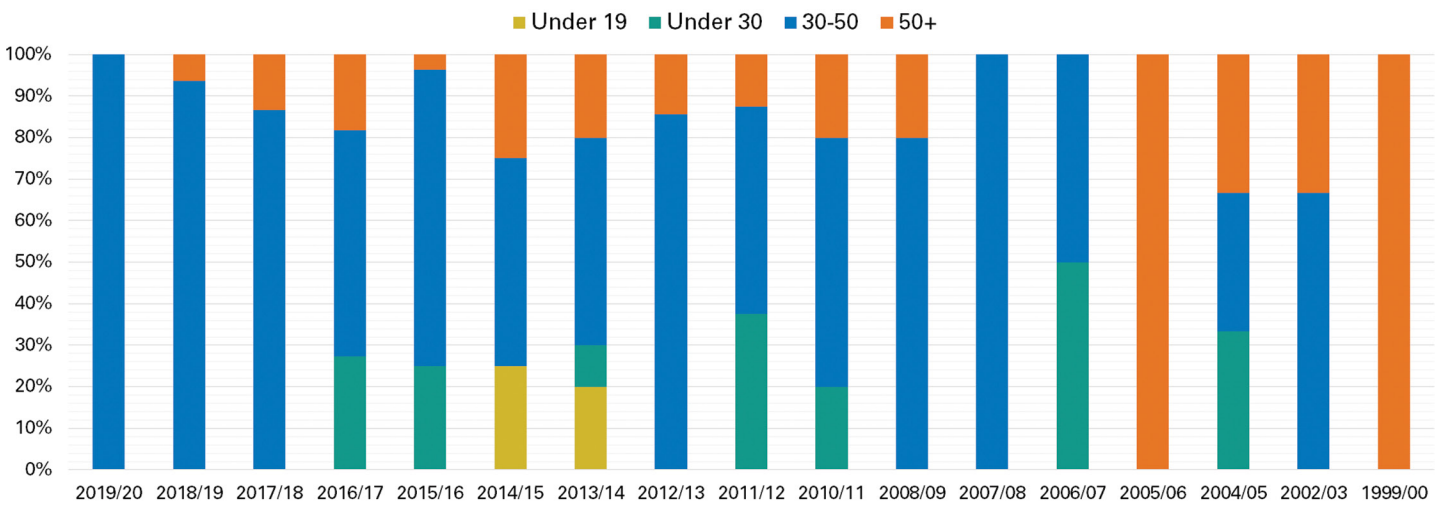
1999/00 - 2019/20 New Play Playwrights by Racial Identity



1999/00 - 2019/20 New Play Playwrights by Gender



1999/00 - 2019/20 New Play Playwrights by Age



The emphasis of New Play Development at the Citadel is on innovative ideas, large-vision projects, work that challenges the traditional actor-audience relationship, and dynamic collisions of different artistic mediums. We strive to be inclusive, reflecting the diversity of our communities and featuring a breadth of new stories, voices, and perspectives. Our vision is international. We are exploring partnerships and sharing across Canada and the globe while retaining an emphasis on Edmonton-based artists and stories – placing them in the international spotlight.

ACCELERATOR is our multi-faceted approach to the play-development process. It involves working with playwright/creators to catalyze their process and bring the component parts together. This program includes:

COMMISSIONS We seek out promising new voices and exciting established playwrights to engage in writing specifically intended for Edmonton audiences and the Citadel stages.

INTERNATIONAL DEVELOPMENT COLLABORATIONS We work to pair with artists and companies from across the globe, fostering exciting, genre-defying work. These unique international collaborations bring new experiences to our audiences and bring Edmonton to the world.

WORKSHOPS & READINGS The Citadel provides opportunities for theatre-makers to develop their projects with professional artists in a laboratory setting: text workshops to hear the work aloud; physical workshops to explore new ideas on their feet; and design workshops to delve into conceptual innovation. Our audience is engaged in the development process through workshop showcases – a vital step in which the public enables creators to discover the project anew through their response.

THE LAB is a place for theatrical experimentation, bringing playwrights together over the course of the theatre season to create individual projects exploring a common theme. Its focus is on creating innovative, large-vision projects that speak to a wide audience and reflect a diverse approach.

SUCCESSSES

As illustrated in the data, since our 2017-18 Season, the Citadel has commissioned 8 plays. The composition of the commissioned playwrights are:

- 91% Women
- 38% BIPOC

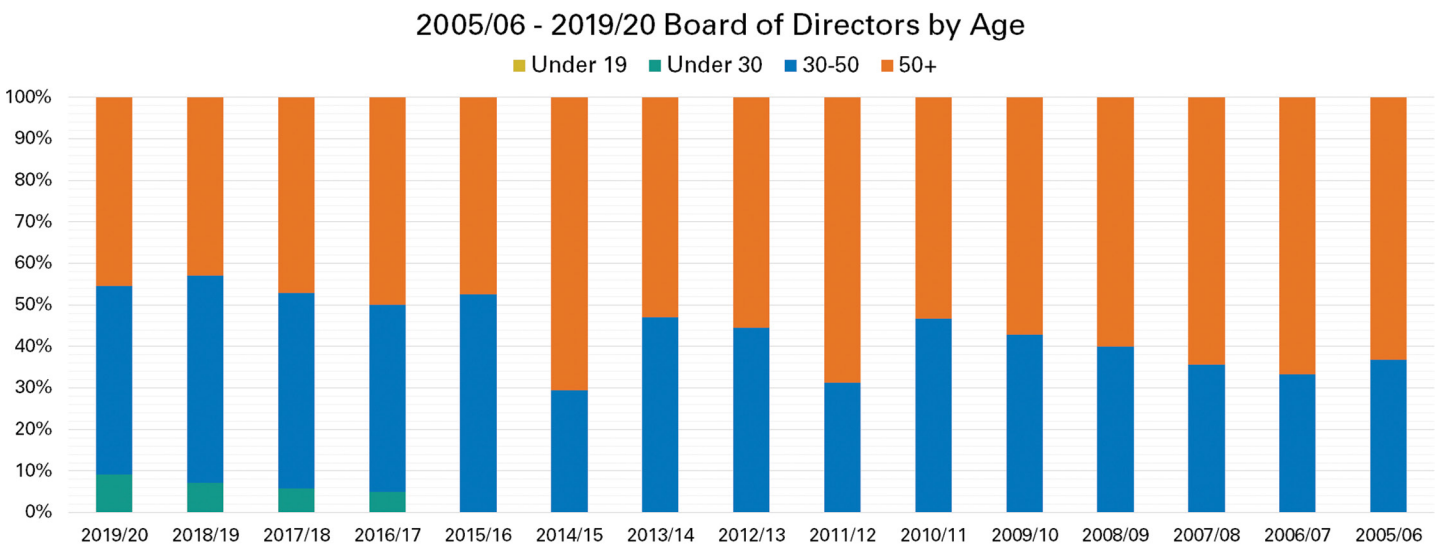
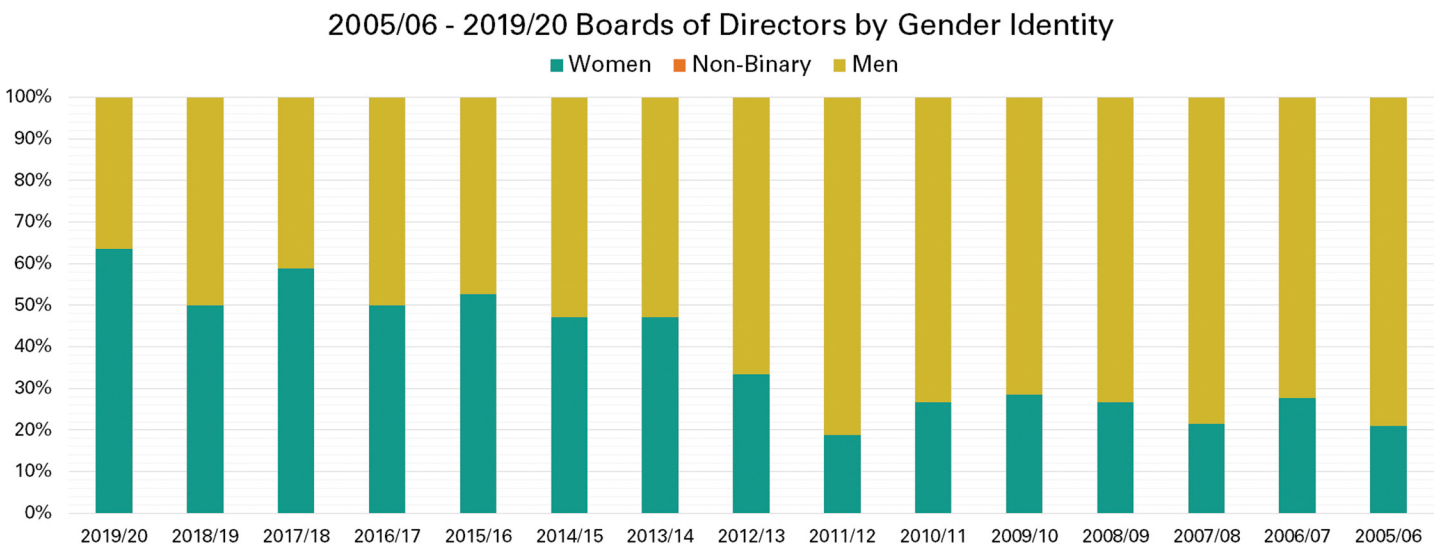
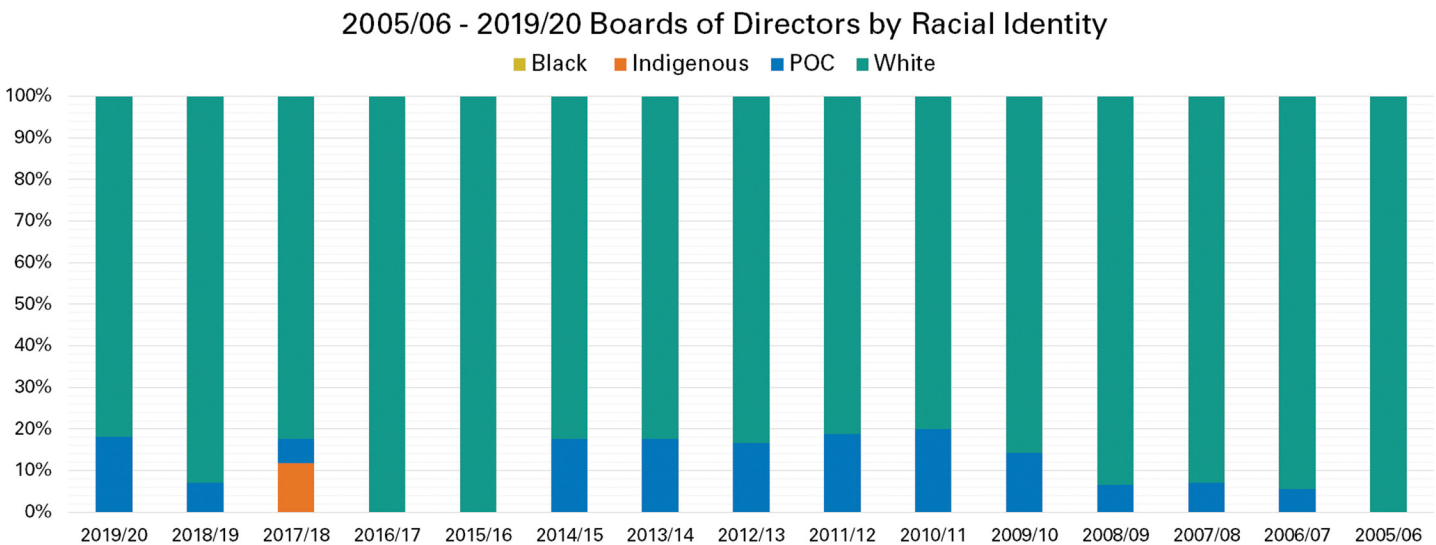
CHALLENGES

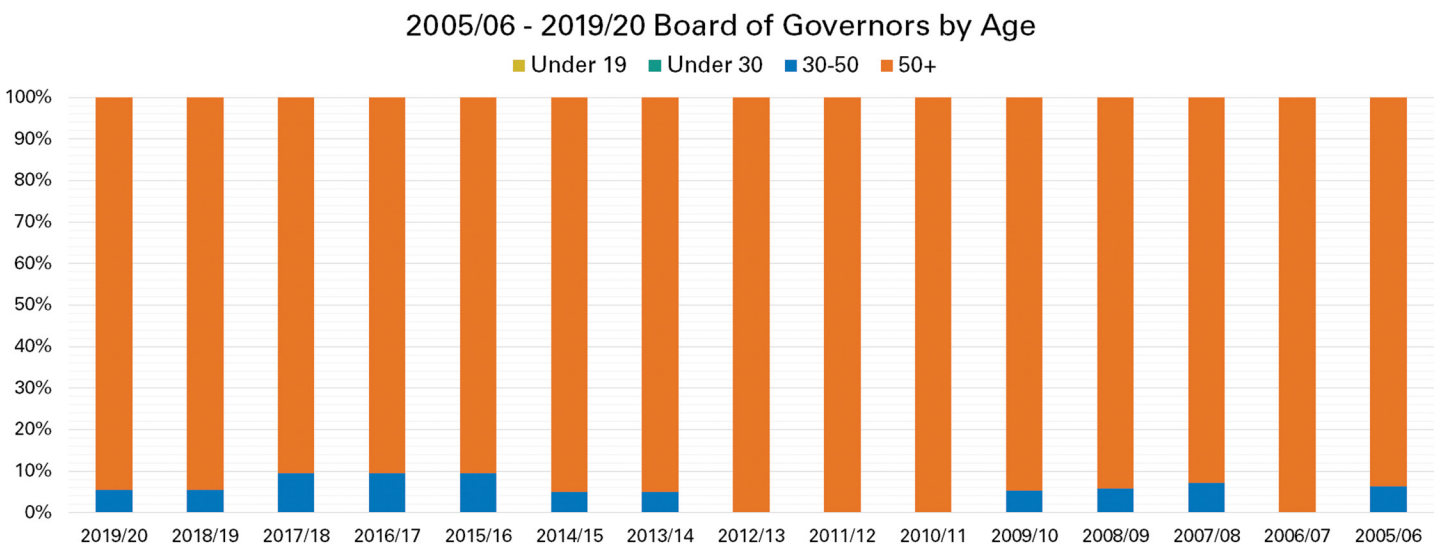
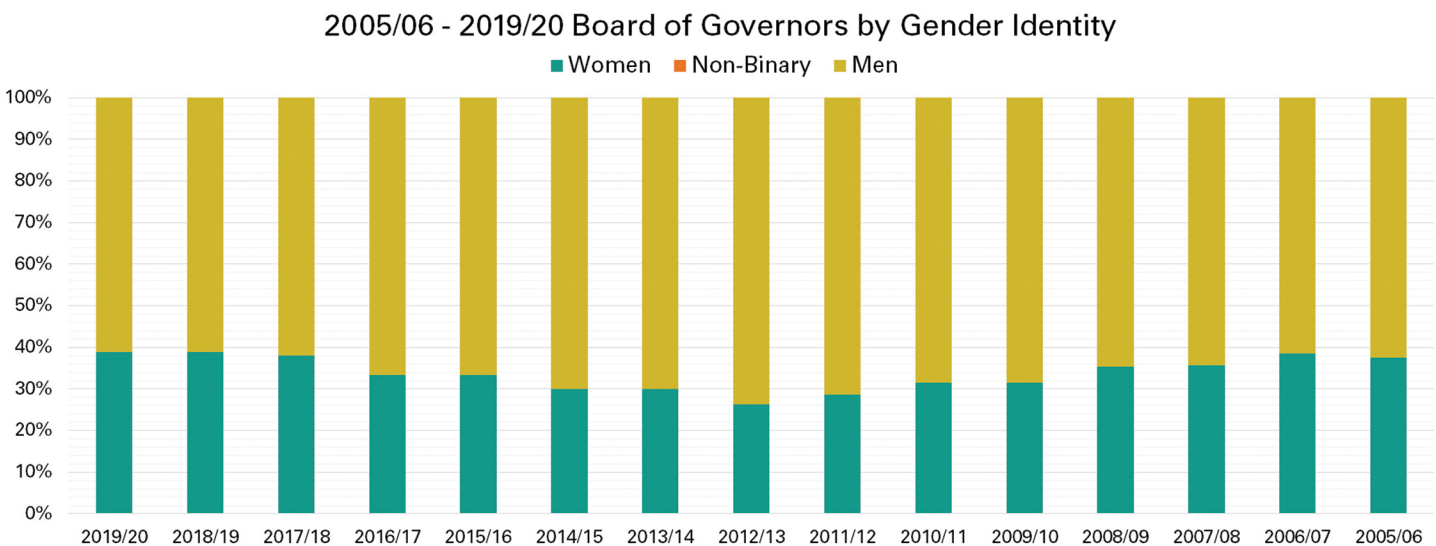
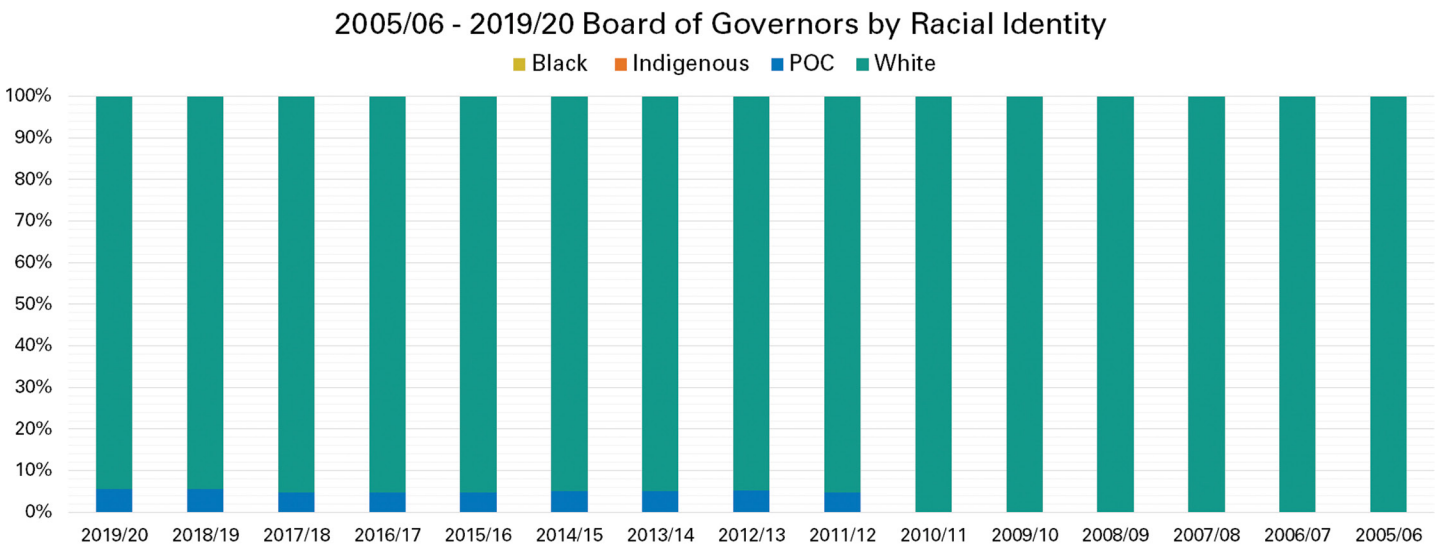
We acknowledge significant historical inequities in new play development at the Citadel previous to the arrival of Artistic Director, Daryl Cloran. In the 15 years from 2002-03 until 2016-17, there were twenty plays commissioned. Only one of those plays was written by a woman. Only 17.5% were written by BIPOC playwrights. 35% of the commissions (7 of 20) were to one playwright. While we can be proud of the changes made over the past three seasons, there are many years of historical inequities that the Citadel must make up for.

COMMITMENTS

- We commit to prioritizing support for BIPOC, women, non-binary, Deaf and disabled playwrights through our play commissions and participation in our Playwrights Lab.
- We commit to a minimum of 35% BIPOC playwrights involved in commissions and in the Playwrights Lab. In particular commissioning BIPOC playwrights to write large-scale work for our main stages is a priority.
- We commit to gender parity in the composition of playwrights involved in commissions and in the Playwrights Lab.

BOARD GOVERNANCE





As described in our introduction, the Citadel Theatre has dual boards with different roles, as set out in our Articles of Association. The Board of Directors are appointed for specific terms. The Board of Governors is comprised of all of the past Chairs of the Board of Directors, as such, our ability to make direct change to the composition of the Board of Governors is limited. However, we can, and will, make changes to the composition of our Board of Directors, which, ultimately will change the composition of our Board of Governors.

CHALLENGES

We acknowledge, as illustrated by the collected data, that historically, and presently, the Boards of the Citadel are predominantly white.

COMMITMENTS

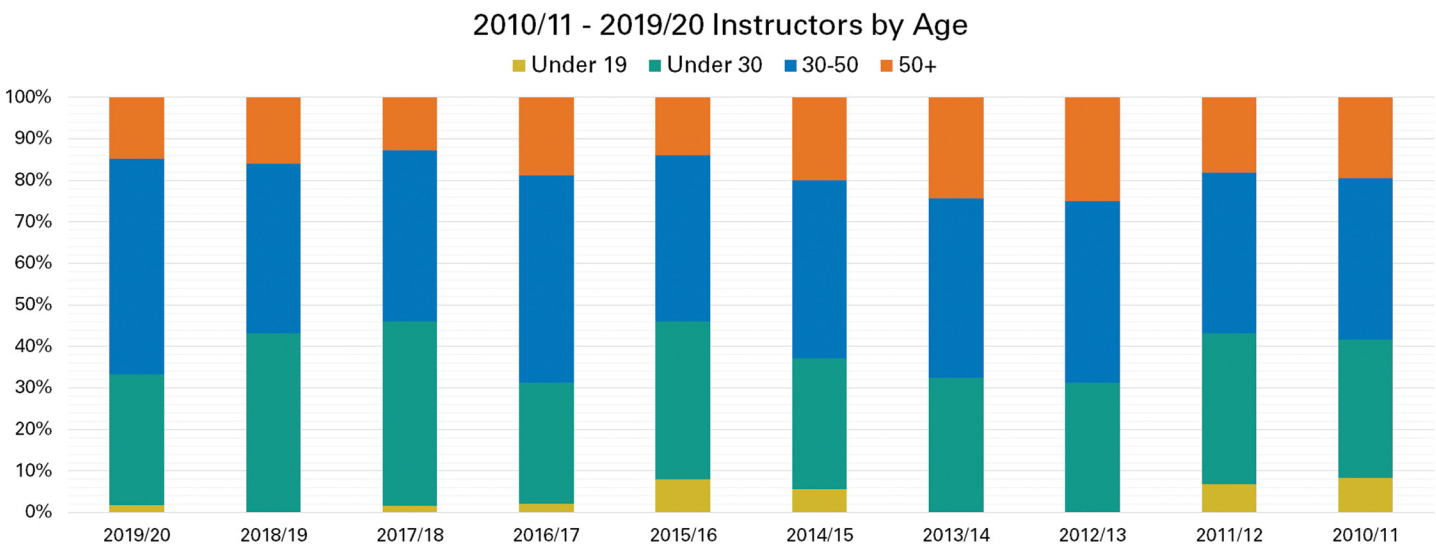
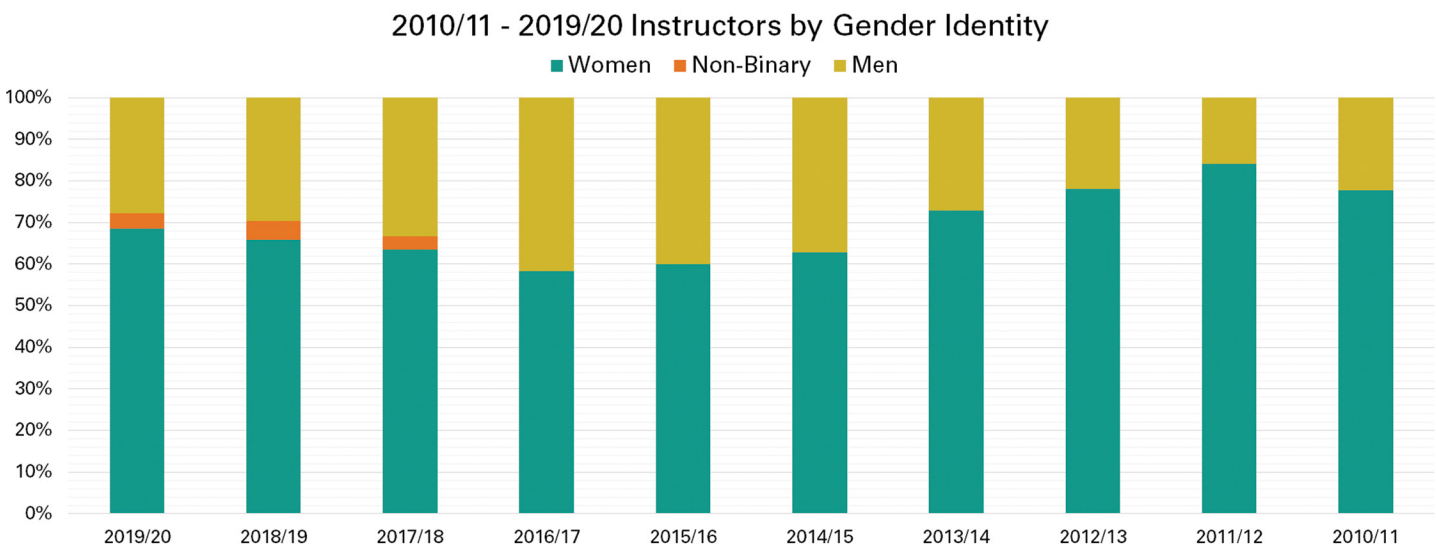
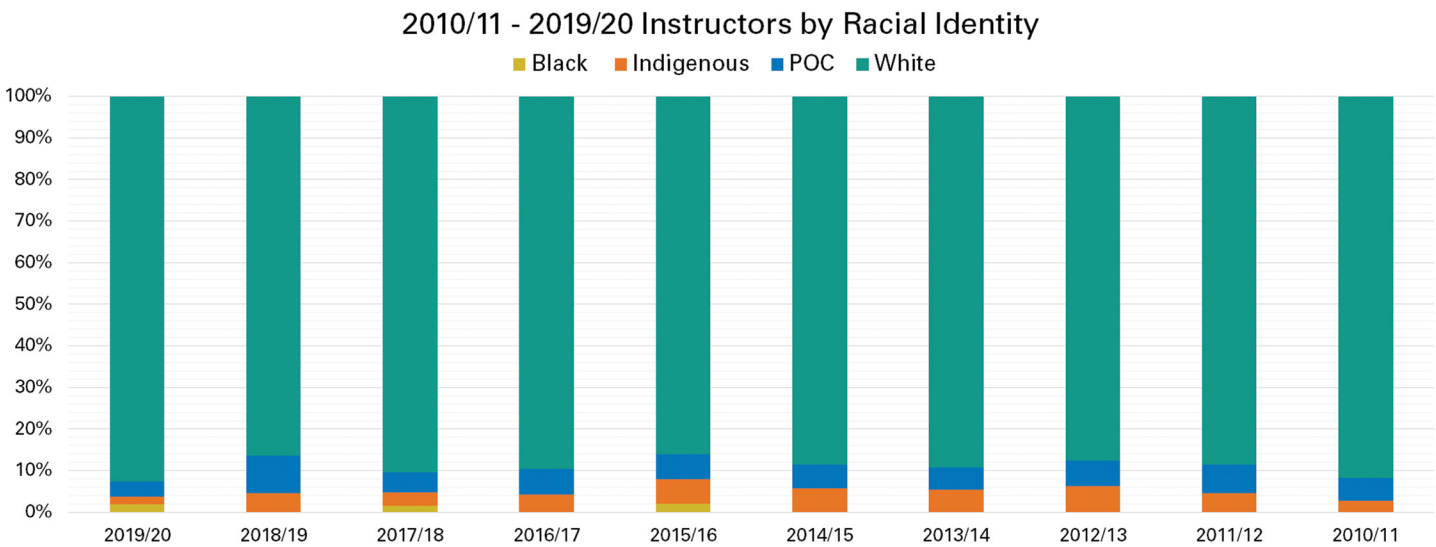
We believe our Board should be represent the dynamic, multicultural population of Edmonton. As such, we commit to the following:

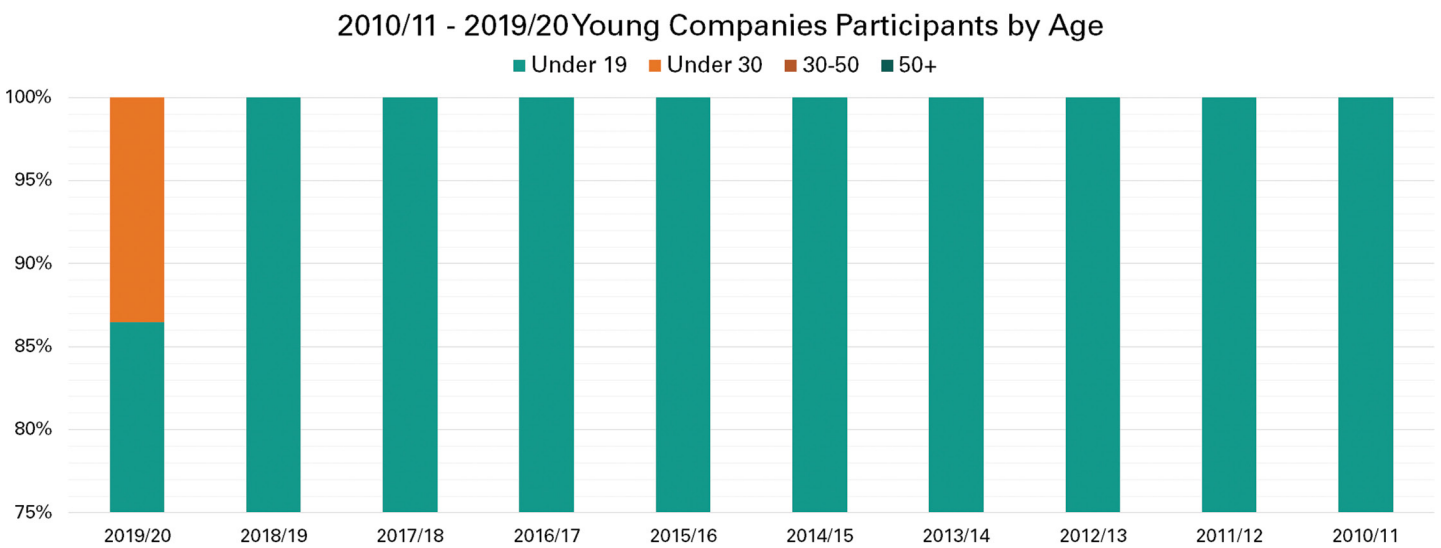
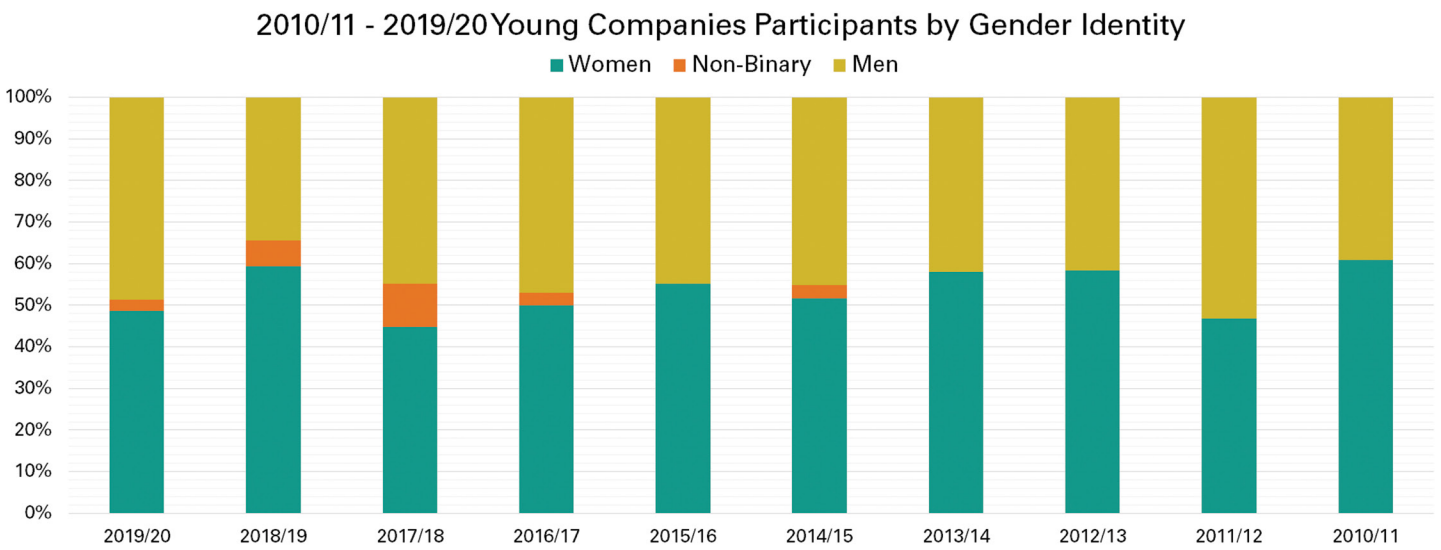
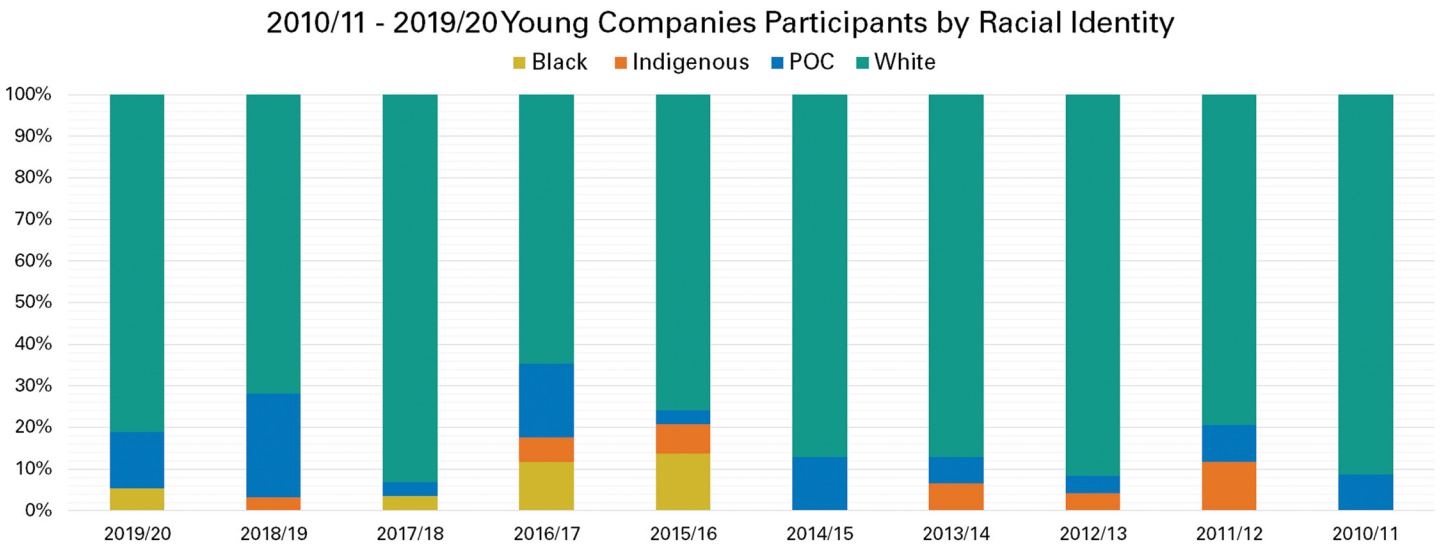
- We commit to a broader, more transparent recruitment process in the filling of vacant Board of Directors positions.
- We commit to provide additional opportunities for participation for non Board members through our committee structures.
- As per the 35//50 Initiative, we commit that the composition of our Board of Directors will include a minimum of 35% BIPOC members by the 2024-25 Season. We will prioritize BIPOC candidates in our selection process until the 35% minimum is met.
- We commit to continued gender parity in the composition of our Board of Directors.
- We commit to proactively welcoming Deaf and disabled members to our Board of Directors, and providing the support and resources necessary to ensure a safe, respectful, and successful experience.
- We commit to providing anti-racism training and resources for all Board Members.

EDUCATION AND OUTREACH

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INSTRUCTORS





We collected 10 years of data on the composition of our Education Department management and instructors (including both Foote Theatre School and Young Companies), as well as the composition of our Young Company participants. As the majority of participants in our Foote Theatre School are minors, we did not collect data on FTS participants.

SUCCESSSES

Without exception, over the ten years of data collected, women and non-binary instructors comprised more than 50% of the teaching staff for the Foote Theatre School and Young Companies.

CHALLENGES

There is not enough BIPOC representation in the teaching staff. Over the past three years, BIPOC instructors have made up approximately 8-14% of the teaching staff.

There is no Deaf or disability representation in the teaching staff or the Young Company participants.

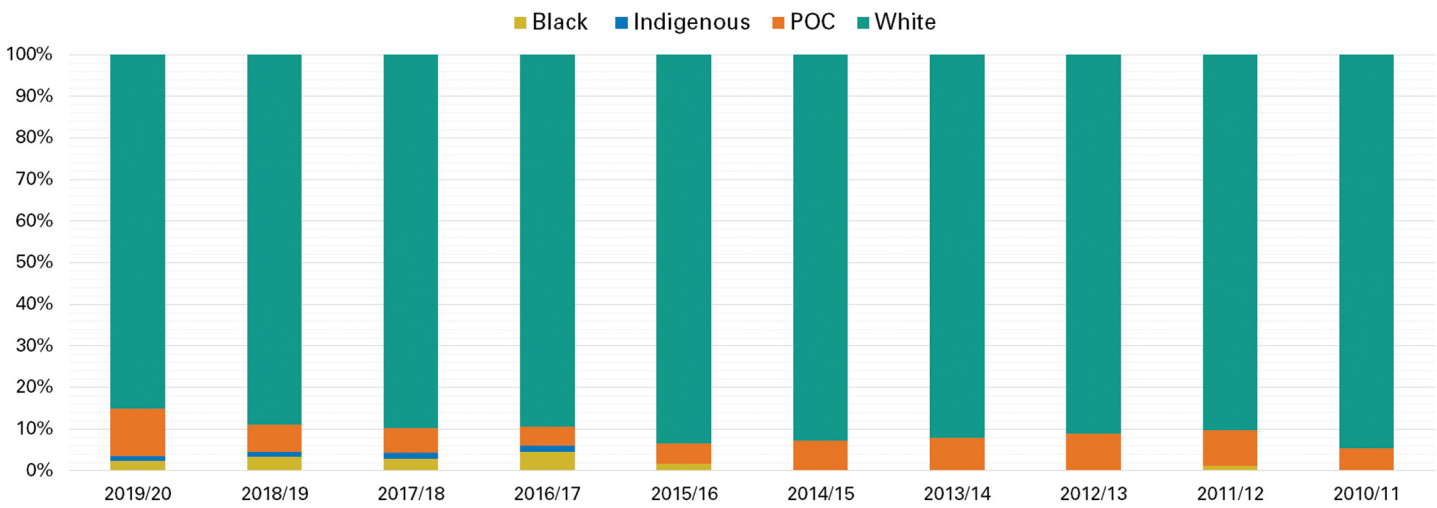
COMMITMENTS

- We commit that the composition of our teaching staff will include a minimum of 35% BIPOC members by the 2024-25 Season. We will prioritize BIPOC candidates in our selection process until the 35% minimum is met.
- We will create opportunities for BIPOC artists who are new to teaching to gain teaching experience (for instance co-teaching or team teaching).
- We commit to continued gender parity in the composition of our teaching staff.
- We commit to proactively welcoming Deaf and disabled members to our teaching staff and as Young Company participants, and providing the support and resources necessary to ensure a safe, respectful, and successful experience.
- We commit to working with post-secondary and other training organizations to provide paid training opportunities for BIPOC and equity-seeking groups.

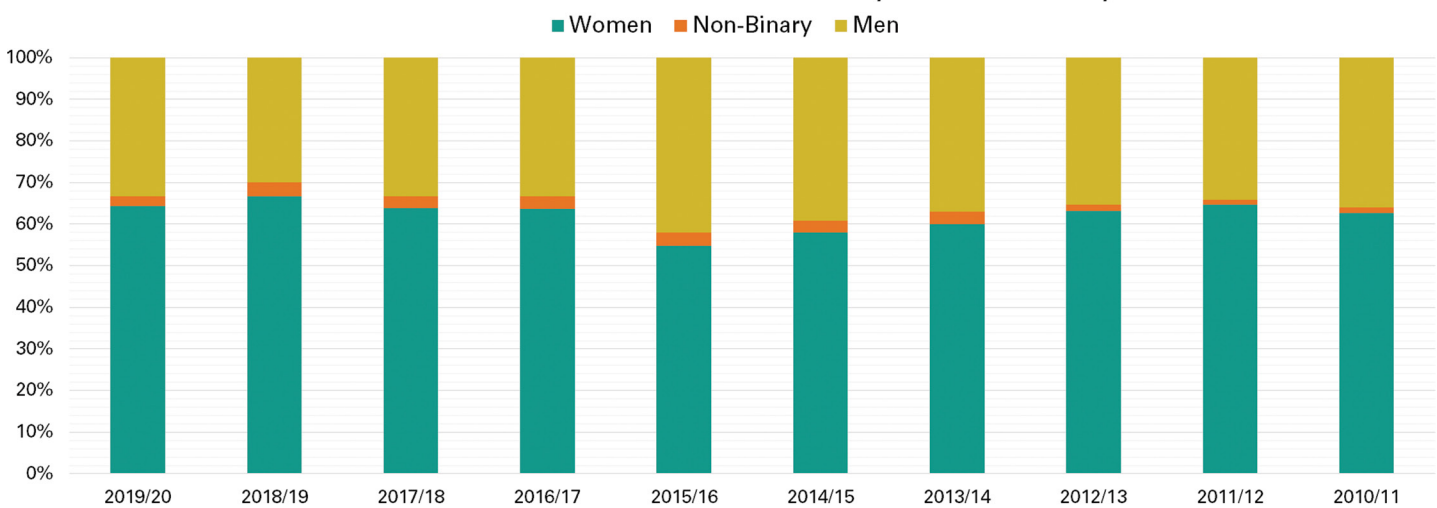
ADMINISTRATIVE STAFF

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2010/11 - 2019/20 Administration Staff by Racial Identity

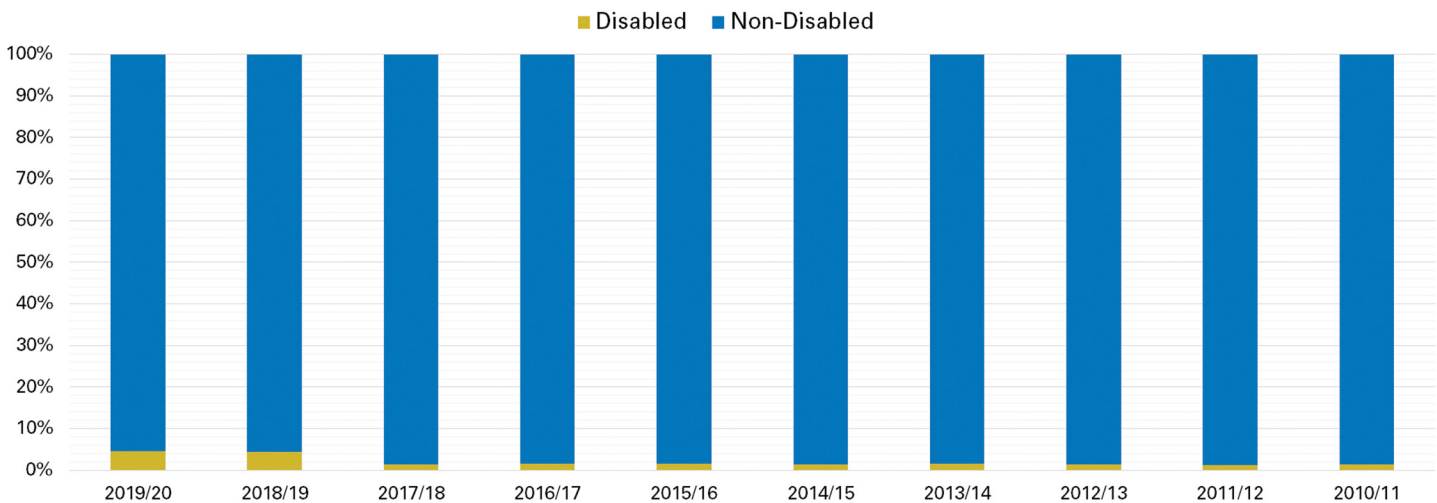


2010/11 - 2019/20 Administration Staff by Gender Identity

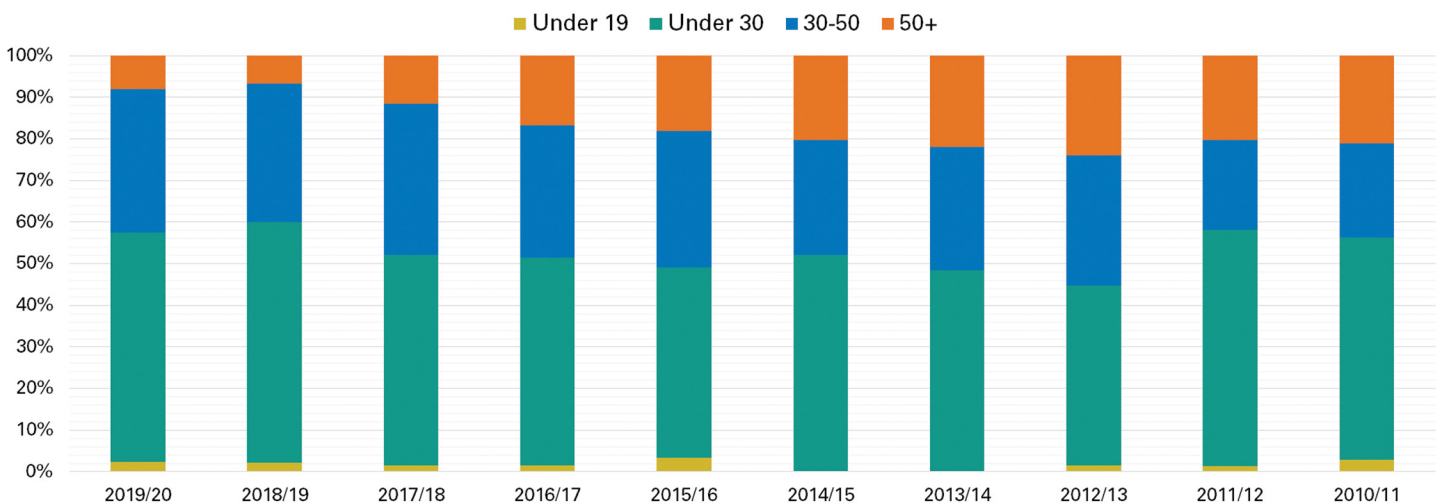


ADMINISTRATIVE STAFF

2010/11 - 2019/20 Administration Staff by Disability



2010/11 - 2019/20 Administration Staff by Age



The administrative staff represented in this data include senior leadership (Artistic Director & Executive Director), management, artistic administration, marketing, development, finance, facilities, front of house, rentals, and box office staff.

SUCCESSSES

Over the 10 years of data collected, women and non-binary employees consistently comprise between 58-70% of the administrative staff. Currently senior and middle management is comprised of 62% women and non-binary staff members.

CHALLENGES

Currently the administrative staff is comprised of 15% BIPOC employees. While the organization has made some gains in this area in recent years, our staff does not currently represent the composition of Edmonton, and changes must be made.

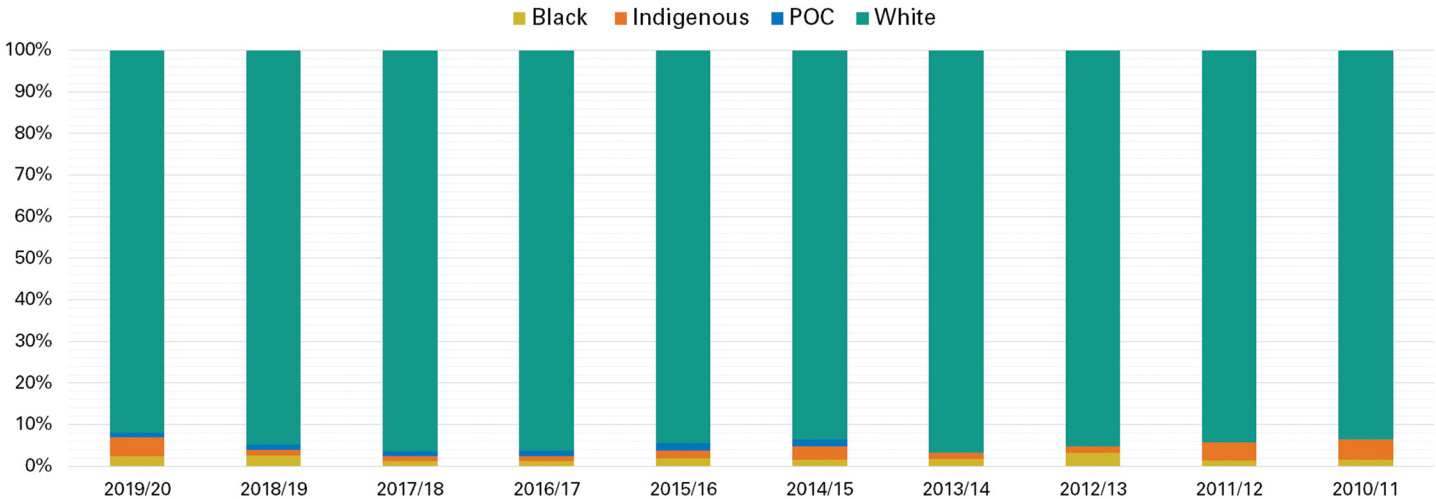
COMMITMENTS

- We commit that the composition of our administrative staff will include a minimum of 35% BIPOC members by the 2024-25 season. We will prioritize BIPOC candidates in our selection process until the 35% minimum is met and we will continue to re-evaluate our hiring and selection processes beyond this target to ensure our staff continues to reflect the community we serve.
- We commit to prioritizing BIPOC candidates for management and leadership positions (decision-making positions in which the BIPOC employee can make a significant impact.)
- We commit to continued gender parity in the composition of our administrative staff.
- We commit to proactively welcoming Deaf and disabled persons to administrative staff, and ensuring the support and accessibility required for their success.
- We commit to providing anti-racism training and resources for all staff.
- We will engage with an inclusive practices consultant before March 31, 2021 to review the available data on Deaf and disabled staff in this report and provide guidance on next steps for proper data collection, reporting, and actions to be included in our 2021 Inclusivity and Diversity Report (to be released in September 2021).

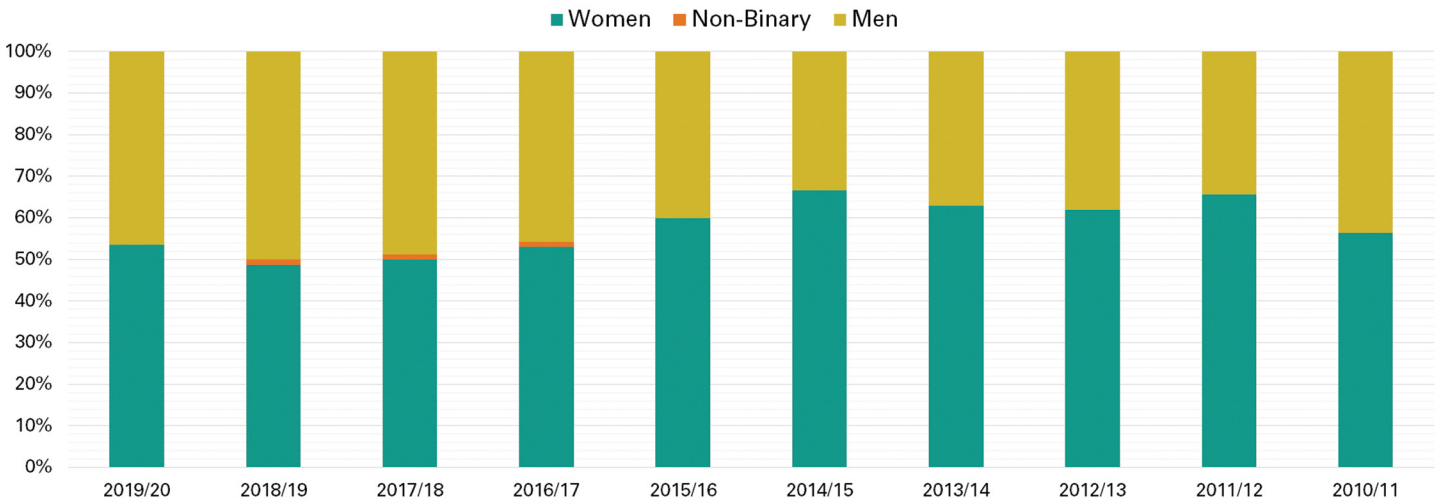
PRODUCTION STAFF AND IATSE MEMBERS

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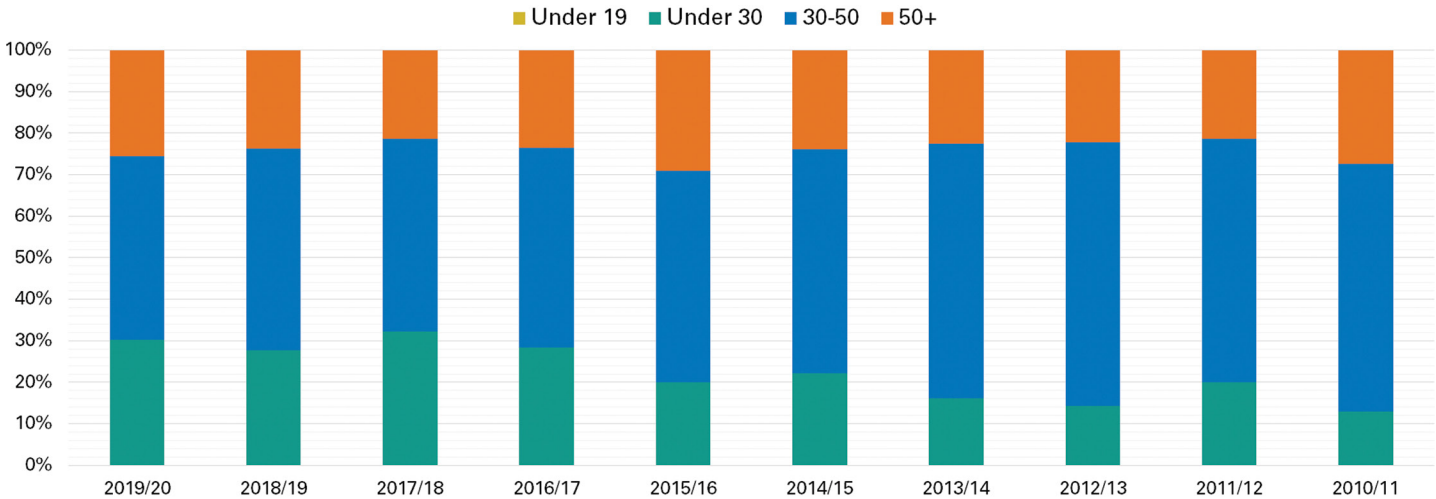
2010/11 - 2019/20 Production Staff and IATSE Members by Racial Identity



2010/11 - 2019/20 Production Staff and IATSE Members by Gender Identity



2010/11 - 2019/20 Production Staff and IATSE Members by Age



The Production Management team (5-6 people) are employees of the Citadel, while the majority of the production staff and crew are members of the International Alliance of Theatrical Stage Employees (IATSE). The selection of IATSE members who work on Citadel productions rests with IATSE.

SUCCESSSES

Over the 10 years of data collected, women and non-binary employees accounted for 50% or more of management and IATSE staff.

CHALLENGES

Over the 10 years of data collected, BIPOC IATSE members comprised less than 10% of the production team.

Over the 10 years of data collected, there has been no BIPOC representation on the Production Management staff.

Over the 10 years of data collected, there has been no Deaf or disabled representation on the Production Management staff or IATSE staff.

COMMITMENTS

- We commit to working with IATSE to assist them in building their BIPOC membership and allowing systems for the Citadel to prioritize training and participation for BIPOC IATSE members.
- As Production Management staff changes, we will prioritize BIPOC candidates in our selection process until the 35% minimum is met.
- We commit to continued gender parity in the composition of our IATSE and Production Management teams.
- We commit to proactively working with IATSE to create access for members of the Deaf and disabled communities to become IATSE members.
- We commit to providing anti-racism training and resources for all staff.

NEXT STEPS

The Citadel endeavors to be the heart and hub of Edmonton's arts community. As such, it is integral that we ensure that the stories we tell, as well as the composition of our artists, board, staff, and audience are reflective of the dynamic, multicultural city we represent.

The commitments in this report illustrate our desire to make significant systemic changes at the Citadel, and our belief in the importance of making these changes in a transparent manner.

We are hosting a Community Forum on Monday, October 5, 2020 to speak about this report, and receive comments and feedback from our community.

We commit to reporting annually on the data compiled from each season of programming so that our community can hold us accountable to the targets we have committed to.

We also commit to continued, transparent participation in the 35//50 Initiative, to lift up and celebrate BIPOC, women, and non-binary theatre artists, aspirants and administrators in Edmonton.

And, beyond the metrics and numbers, we commit to a change in mindset.

We will provide anti-racism training and resources for our staff and board, and work together to ensure the Citadel is a proactively anti-racist organization.

We commit to supporting BIPOC, Deaf, disabled, women and non-binary staff, ensuring that our practices, policies and workspaces are welcoming and safe. We will work together to champion an inclusive company culture that is free of prejudice, bias and discrimination.

We will review our Strategic Initiatives to broaden and specify values related to anti-racism, anti-sexism, and anti-ableism.

We will build future programming, artist engagement, outreach, and staffing plans prioritizing representation and leadership by BIPOC, Deaf, disabled and other equity-seeking groups.

We will incorporate these commitments into our season planning process and our hiring and training principles to ensure the commitments last beyond the current leadership and create lasting systemic changes.

We will codify our expectations with our external partners (such as IATSE and AFofM) to ensure anti-racism and anti-oppression is at the heart of all of our interactions and hiring practices.

Citadel Theatre commits to supporting funders, industry associations, arts organizations and groups, and other sector stakeholders that are undertaking anti-racism and anti-oppression work and policy shifts, and we are dedicated to maintaining an open dialogue with our colleagues to ensure accountability is a part in our path for deep systemic change.

We believe the Citadel is a place for everyone. We proactively work to ensure everyone in Edmonton is able to access the Citadel's programming, by removing financial barriers (reduced ticket prices, community group rates, theatre school scholarships), upgrading our facility to be more welcoming and safe for disabled patrons and artists, and committing to initiatives such as ASL interpretation, captioning, audio description, and relaxed performances.

We are proud to be part of our city's vibrant theatre community and look forward to working hand-in-hand with our colleagues to create lasting systemic change at the Citadel, and throughout the arts community.

THANK YOU

The Citadel Theatre thanks you for your time in reading this report. We share our gratitude with the community members that provided their feedback, to our staff and associate artists for their efforts in collecting the data and preparing this report, and to our Board of Directors for their support of this work. We commit to releasing a yearly update of this document each September; to sign up for report updates, please click [\(HERE\)](#).