

THE CITADEL THEATRE



AGM REPORT 2020/21 SEASON



LAND ACKNOWLEDGEMENT

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 omâmawôpayônôwâw Nistam Îyinôwak, nânapo ôkih tipahamawâkan tahkikwanênkêwak-Nêhiyawak, Nahkawînôwak, Opwâsîmowak, Asinî Pwâtak êkwah Nêhiyaw Paskosikanak-êkwah kotakak Îyinôwak, tâpiskôc Kaskitêwayasitak êkwah Âpihtwâyak, kâkîh kikîwîhkêcik otah. Nitâniskê nanâskôtênân tawâw ôtah êh ayâyâhk tita wîci pimâtisîhtamâhk, tita osîhcikêyâhk êkwah tita nôkohtihwêyâhk otah askîwihtâwinihk.

WHAT WE BELIEVE

The Citadel Theatre is in the heart of amiskwaciwâskahikan ᐱᓄᑦᕈᗪᓴᓂᔭᐅᓇᖃᒃ (Edmonton, AB), and we are proud to call Treaty 6 territory home. As a regional theatre, it is integral that we ensure that the stories we tell, as well as the composition of our artists, board, staff, students and audience are reflective of the diverse lived experiences in this dynamic city.

We commit to dismantling the systems of oppression that our organization has benefited from. We acknowledge our privilege as one of the largest arts organizations in Alberta, and one of the largest regional theatres in Canada; it is our responsibility to enshrine this commitment at the heart of our company. We pledge to be held accountable to this ongoing work with transparency and in dialogue with our community.

We believe this work requires immediate and ongoing action and constant reflection. We are building an anti-racism and anti-oppression intersectional framework through training, paid consultation, internal analysis, the building of an Equity, Diversity & Inclusion Committee, a commitment to Edmonton's 35//50 Initiative and significant policy change and accountability through the entire organization.

We are proud to be part of our city's vibrant theatre community and commit to working together with our colleagues to exchange knowledge and ensure lasting systemic change at the Citadel and throughout the arts community. We welcome and celebrate all voices, all bodies, and all experiences.

This is a living statement crafted by Citadel Theatre's Equity, Diversity & Inclusion Committee with support by staff and the Board. It was last updated on May 26, 2021.



A stylized, handwritten signature of Daryl Cloran in black ink.

Daryl Cloran
ARTISTIC DIRECTOR

The 2020/21 Season was a season like no other. The pandemic kept our stages closed for much of the season, but we found many ways to continue supporting artists and connecting with our audiences. In the summer we brought performers and music to backyards, sidewalks, and parks with our *Road Shows*. We welcomed Helen Belay and Tai Amy

Grauman as Associate Artists and Mieko Ouchi as our Associate Artistic Director. Together they led the curation of *Horizon Lab: Where Are Your Stories* for which we commissioned five short plays from local playwrights from marginalized communities. These short plays were presented in August both live (to a reduced audience) and online. In October we presented *A Brimful of Asha* to a reduced audience in the Shctor Theatre and filmed the production for online streaming. Our largest endeavour of the year was filming our new production of *A Christmas Carol*. We set up our own film studio and created a beautiful digital production of David van Belle's adaptation for online viewing. Our production of *Mary's Wedding: A Métis Love Story* made it to dress rehearsal in December, but the pandemic closed us down again before the production could welcome a live audience. The production was filmed and available to audiences online. In the spring we presented *Windows into New Work*, which showcased filmed clips from 10 new plays, shown on large screens in the Citadel's windows for outdoor audiences to enjoy. Our inaugural *Collider Festival* took place in May completely online, with readings of six new plays and workshop events. The Citadel staff did an incredible job of consistently pivoting throughout the season to find inventive ways to create art, while always prioritizing health and safety. Our heartfelt thanks to all of the funders, donors, and patrons who supported us through this challenging season, and to the incredible artists of Edmonton who participated in all of our creative adventures!



A stylized, handwritten signature of Sarah Pocklington in black ink.

Sarah Pocklington
EXECUTIVE DIRECTOR

The Citadel's 2020/2021 season has been one of adaptation, revitalization, and renewal. By investing in digital upgrades, we were able to provide local and national theatre fans with outstanding streaming experiences of our online performances including *A Brimful of Asha*, *Mary's Wedding: A Metis Love Story*, and *A Christmas Carol*. These enhancements also

allowed us to engage in dynamic online fundraising events such as paint nights and concerts featuring Alberta musicians. To ensure that we continue to offer the best digital experience for purchasing tickets, classes, donations and watching streamed performances, the Citadel launched our new e-commerce platform, Tessitura, in September 2021. This robust digital transformation was completed with the recent activation of our exciting new website. Capital

Power, this year's season sponsor, EPCOR's Heart and Soul fund, and the outstanding support of our amazing sponsors, funders, and patrons helped us navigate through a year of adversity and made the filming of *A Christmas Carol* possible. The challenge of increased staff turnover precipitated by the pandemic also presented us with the opportunity to amplify our commitment to equity, diversity, and inclusion, as well as review and restructure departments to maximize efficacy. The resilient and ever-creative long-term staff continued to lead the way with heart and flexibility. During the theatre's closure, the team noticed the waterfall tiles had begun to separate and slide. This resulted in the shutdown of the waterfall and the removal of the tiles with support from the Edmonton Community Foundation. A beautiful cascade of lights has been hung in the waterfall's place while options for replacement are determined. The Citadel has implemented a strong Covid-19 safety program to help ensure the health and well-being of staff, performers, and the public as we continue to share, with excitement and passion, the incredible shows planned for the upcoming season.



Wendy Dupree
BOARD CHAIR

As I reflect on the 2020/2021 season, I feel thankful, grateful and very, very hopeful. I am thankful for the incredible Citadel team that has dealt with uncertainty, change, and many tough decisions and somehow, incredibly, found the energy to not only keep going, but to take advantage of this otherwise very difficult year. Our roof is repaired, we have a new, spiffy ticket

management system, and our crop of excellent online performances has increased. We are also operating with new and rigorous (yet cheerful!) protocols to keep our staff and patrons safe. Thank you! I am grateful to our patrons, subscribers, sponsors, and donors who continue to support us – re-subscribing, viewing online, attending our first reopening performances, and donating to our “We’re Back!” campaign. Thank you so much! I am hopeful and very excited about what is ahead. A huge welcome to our new Executive Director, Sarah Pocklington, to everyone who is now “back” or just starting a role at our theatre, and to our Board’s incoming chair, Jeff Boadway - we are in excellent hands all around and I can’t wait for the season ahead.

EQUITY, DIVERSITY & INCLUSION

Citadel Theatre's 2020/21 Season was one of change and deep reflection within the organization. In the spirit of a shared commitment to sectoral change, and to foster the development of safe, respectful, and responsible work environments in the performing arts, Citadel Theatre committed to building anti-racism, inclusion and anti-oppression into the heart of all our policies, practices and programming.

On May 31, 2020 we announced our support of Black Lives Matter and our plan to undergo a full audit of our history and status in representing BIPOC communities at the Citadel. Then, on June 10, 2020 – at the end of our 2019/20 Season – we had the privilege of announcing Helen Belay, Tai Amy Grauman, and Mieko Ouchi as Associate Artists, who helped us launch a variety of new initiatives advocating for increased representation and have supported programming and policy decisions over the last year.

In September 2020, Citadel Theatre released our first Inclusivity and Diversity Report, in an effort to provide transparency about the people that work, create and learn at the Citadel. We needed to collect the data to understand where we are coming from and the work needed to move forward. The data in the 2020 Report allowed us to identify key performance indicators in our work, and will aid us in being held accountable to our commitments. Our 2021 Report with data on our 2020-21 Season will be released later this year.

Our 2020/21 Season also saw the creation of Citadel Theatre Equity, Diversity, and Inclusion Committee, anti-racism and anti-oppression training for senior staff and Board members, and the organization's adoption of the 35//50 Initiative to our mandate, aiming to have our organization be comprised of a minimum 35% BIPOC and 50% women and non-binary people by our 2024/25 season.

We believe this work requires immediate and ongoing action and constant reflection. For more information on Citadel Theatre's Equity, Diversity, and Inclusion initiatives, we invite you to visit our website www.citadeltheatre.com/about/equity-diversity-and-inclusion for updates.

THE ACADEMY

FOOTE THEATRE SCHOOL

Our extensive offering of theatre classes and camps continued over the season for more than a thousand children, teens, and adults! No matter the age or experience level, all of our students were successful in their journeys of exploring acting, musical theatre, improvisation, playwriting, and our *I Can Pretend!* series for children with autism. While we began our Fall and Winter sessions in person, our innovative team of educators made the switch to teaching online, right through to our Spring term. After traversing the digital realm for almost a year, we were thrilled to welcome students back into the building for our 2021 Summer Camps, and our Fall classes are up and running in-person (with reduced capacities). We are proud of the adaptations that we made over the 2020/2021 season, but couldn't be happier to return to our classrooms, smiling brightly under our masks!

YOUNG COMPANIES

Our Young Companies took a different shape this season, allowing us to work in new and creative ways while keeping pre-professional training at the heart of this unique program. Following a year of training and mentorship from an incredible team of local artists, the Young Musical Company presented an online production of *Razia's Shadow*, and the Young Acting Company honed their text and voice skills with a radio play of *Rochdale*. Both companies recorded all of their work at home, and the pieces were sewn together by expert audio and video editors. The Young Playwriting Company boasted six new plays which received online staged readings performed by professional actors.

Many of our students were accepted into prestigious post-secondary theatre training programs including the National Theatre School, Sheridan College, Ryerson University, MacEwan University, and the BFA Acting program at the University of Alberta.

EDUCATION & OUTREACH

A highlight of the season was connecting with teachers and students for our online workshop series. We offered six different digital classes: Create a Character, Drama Creation, Musical Theatre, Soundscapes & Story, and Wake Up Your Brain! We missed having schools in the building for Students Club, but we were thrilled to connect with schools from across the province, some of whom were able to work with us for the first time due to the accessible nature of online learning. We were also able to provide schools with digital versions of select Mainstage shows accompanied by our Enrichment Guides, bringing the magic of theatre and storytelling right into the classroom.

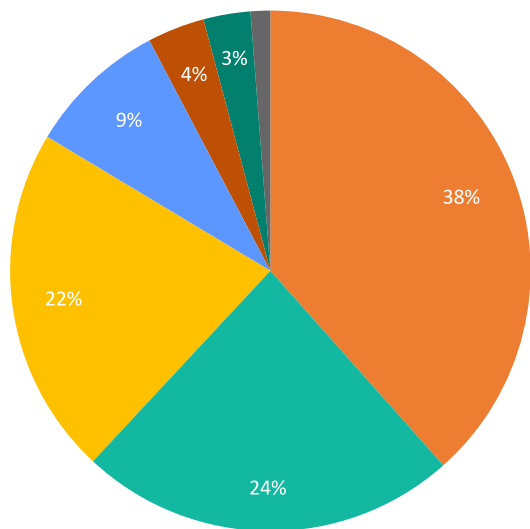
NEW PLAY DEVELOPMENT

This season was busy for New Play Development despite the pandemic. With our new TD Associate Artistic Director, Mieko Ouchi, coming on board in November 2020 and settling into her new role, we decided to forego our annual Playwrights Lab for one year. Instead, we introduced a new program: the Dramaturgy Lab, which helped support our long-term goal of building deeper strength and capacity in new play development in our local community. The Dramaturgy Lab brought a diverse group of 13 dramaturgs together, who ranged from emerging to very experienced, to talk about, discuss, and learn more about ways that we can support and encourage new play development for large stages and spaces. Facilitated by Mieko Ouchi, the session leaders included a diverse slate of internationally and nationally recognized theatre artists including: Brian Quirt, Sarah Garton Stanley, Rick Boynton, Daryl Cloran, Giovanni Sy, Leanna Brodie, and Yvette Nolan.

We also continued work on several scripts in development at the company as they moved closer to production. This included a workshop of *Almost a Full Moon* (music and lyrics by Hawksley Workman and book by Charlotte Corbeil-Coleman) in Toronto in conjunction with Sheridan College's acclaimed Canadian Music Theatre Project. Additionally, we also completed a workshop of *The Fiancée* by Holly Lewis which will debut in next year's season.

In the spring, we launched a playful new initiative featuring our new plays and playwrights in development called the *Windows Into New Work Downtown Vibrancy Project*. This initiative featured excerpts from various plays we are supporting, performed by professional actors, which were filmed in-house, and shown on human-sized LED screens in the large front windows around the main floor of our building, with sound piped out into the street. This program invited passersby to peek into new work in development and be reminded of the fantastic work that is continuing in downtown arts organizations during the pandemic. The videos ran until the end of the summer and were very well-received.

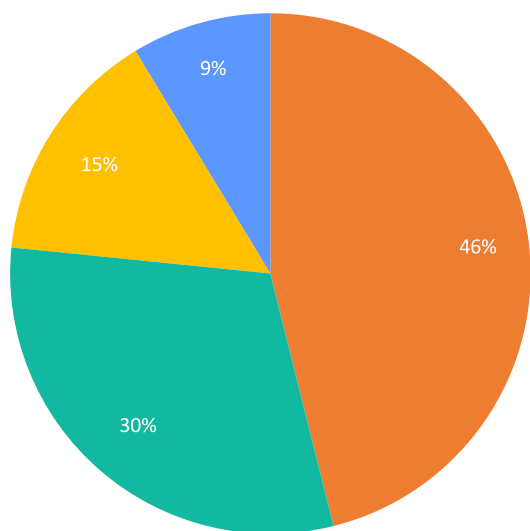
Finally, after a year of postponement, we were able to host our first ever Collider Festival of New Work which ran online from May 12-16. The festival kicked off with an inspiring keynote by Sherry J. Yoon, the Artistic Director of Vancouver's innovative Boca del Lupo Theatre, examining the ways that we develop new work. Over the next five days, we workshoped and held public readings of six full-length musicals and plays, hosted a writing workshop on adaptation led by Erin Shields, and a seminar on Producing Canadian Musicals led by Canadian producing superstar Michael Rubinoff. Readings included: *Jane Eyre*, *Almost a Full Moon*, *Paris, SK* by Ken Williams, *The Fiancée* by Holly Lewis, *Burning Mom* by Mieko Ouchi, and *A Distinct Society* by Kareem Fahmy. We also hosted a special digital TikTok preview video of *Prison Dancer* and an evening of readings by the playwrights from Punctuate! Theatre's Playwrights Unit. In total, we hosted 22 playwrights, 51 artists and over 900 audience members online from around the world.



2020/21 REVENUE

- 38% • Government & Foundation • \$3,388,000
- 24% • Merchandise, Investment & Sundry • \$2,072,000
- 22% • Amortization of Deferred Contributions • \$1,910,000
- 9% • Donations & Sponsorships • \$766,000
- 4% • Ticket Sales • \$314,000
- 3% • Theatre School Fees • \$258,000
- 1% • Rental & Facility • \$108,000

REVENUE	2020/21		2019/20		2018/19		2017/18	
Government & Foundation	\$3,388,137	38%	\$3,309,110	25%	\$3,058,187	23%	\$2,733,995	20%
Merchandise, Investment & Sundry	\$2,072,083	24%	\$1,247,410	9%	\$830,548	6%	\$518,883	4%
Amortization of Deferred Contributions	\$1,910,407	22%	\$1,498,774	11%	\$1,508,324	11%	\$1,373,724	10%
Donations & Sponsorships	\$766,219	9%	\$1,317,784	10%	\$1,698,717	13%	\$1,616,484	12%
Ticket Sales	\$313,887	4%	\$4,599,250	36%	\$4,958,177	36%	\$5,561,103	41%
Theatre School Fees	\$257,536	3%	\$410,287	3%	\$381,151	3%	\$414,471	3%
Rental & Facility	\$107,756	1%	\$753,528	6%	\$1,099,771	8%	\$1,189,784	9%
	\$8,816,025	100%	\$13,136,143	100%	\$13,534,875	100%	\$13,408,445	100%



2020/21 EXPENSES

- 46% • General Operations • \$3,133,000
- 30% • Depreciation • \$2,073,000
- 15% • Facility • \$1,001,000
- 9% • Theatre Productions • \$590,000

EXPENSES	2020/21		2019/20		2018/19		2017/18	
General Operations	\$3,133,238	46%	\$4,940,022	40%	\$5,923,363	43%	\$5,695,065	42%
Depreciation	\$2,073,183	30%	\$1,673,626	13%	\$1,664,260	13%	\$1,619,106	12%
Facility	\$1,001,106	15%	\$1,455,509	12%	\$1,708,265	12%	\$1,607,233	12%
Theatre Productions	\$589,809	9%	\$4,314,768	35%	\$4,411,075	32%	\$4,618,969	34%
	\$6,797,336	100%	\$12,383,925	100%	\$13,706,962	100%	\$13,540,374	100%

FUND DEVELOPMENT

We are incredibly grateful and humbled by the unwavering support we received from our donors and corporate partners over the past year. While we faced several challenges, we saw success in being nimble and creative in order to adapt to help fund changing production and programming needs. For example, the support of EPCOR and its Heart and Soul Fund was instrumental in ensuring we were able to offer a digital production of *A Christmas Carol* to the community. Thanks to IG Wealth Management, we were able to offer an online fundraising event, *Living Room Love Songs*, which offered attendees the unique opportunity to watch five musical performances from artists who have all performed live at the Citadel. And, after many years of fundraising and planning, in August of 2020 a new Hearing Loop system was installed in the Shocter Theatre. We are so thankful to all those who contributed towards this project and we are especially grateful to the Shocter Family and their significant donation. These gifts allowed us to upgrade accessibility in the Shocter Theatre for those who require hearing assistance. Our success over the past year was only possible because of our dedicated patrons and corporate partners who value the arts in Edmonton. Their generosity provided the Citadel Theatre with the unique ability to strengthen our community through the transformative power of art.

The following pages acknowledge those who contributed to the Citadel Theatre over our 2020/21 Season. We wish to extend our heartfelt thanks to all of our donors whose generosity, loyalty, and commitment play a vital role in ensuring our community has the opportunity to experience the joy of the performing arts. All of our donors have a profound and lasting impact on the quality, accessibility, and relevance of the Citadel's productions, facility, and educational offerings.



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