

THE CITADEL THEATRE

INCLUSIVITY & DIVERSITY REPORT

JULY 1, 2020 - JUNE 30, 2021

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CONTEXT

In September 2020, Citadel Theatre released our first [Inclusivity and Diversity Report](#), 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 2019/20 Report allowed us to identify key performance indicators in our work and will aid us in being held accountable to our commitments. We investigated fifty years of archival documentation, production files, and staffing records to compile a transparent look at the realities of representation within our building and artistic processes.

DATES OF ACTIVITY FOR REPORT

The date ranges for each report match our fiscal year: July 1 - June 30; the 2020/21 Report covers activity between July 1, 2020, and June 30, 2021.

HISTORY OF REPORTS

Our 2020/21 Inclusivity and Diversity Report builds on the work completed in our 2019/20 season, and it is highly recommended that readers refer to the [2020 Inclusivity and Diversity Report](#) for context.

35//50 INITIATIVE

In September 2020, with the release of our initial data report, the Citadel adopted the [35//50 Initiative](#) to our mandate, aiming to have our organization be comprised of a minimum 35% Black, Indigenous and People of Colour (BIPOC) and 50% women or non-binary people by 2024/25 season.

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.

DISABILITY

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 d/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.

UPDATE TO REPORT AND PROCESS

Like many of our performing arts colleagues across the country, our 2020/21 Season was an anomaly; challenges and pivots became the norm. The COVID-19 Pandemic changed our ability to create work and host audiences, resulting in a significant decrease in the number of artists and patrons we were able to engage with.

In addition to programming anomalies, Citadel Theatre underwent a stringent review of our Inclusivity & Diversity Report process, using the survey, report and feedback from 2019/20, as well as the attempt of a similar process in 2020/21. In both years, anecdotal data was included within the report as a way to ensure there was enough data to report on. However, feedback from staff and artists from these two Inclusivity & Diversity Report processes made it very clear that a better system must be created for data collection - one that moved completely away from using any anecdotal data.

It is for these two reasons - COVID-19 programming reduction and a much-needed re-evaluation of the data collection process - that Citadel Theatre's Board of Directors and leadership team have chosen to not include any collected or anecdotal data in this report. This document, our 2020/21 Report, will focus on programming and operational successes, challenges, and learnings. In future reports - 2021/22 and beyond - the 2020/21 Season data will not be included in graphs or metrics.

FUTURE REPORTS

Due to the delayed release of our 2020/21 Report, we will be working to get back on track to meet our annual commitment of releasing an annual Inclusivity & Diversity Report each fall. Our reimagined 2021/22 data collection process will take place in spring 2023 and report release will happen by Summer 2023. Our 2022/23 data collection process will take place in summer 2023 and report release will happen in fall 2023.

FEEDBACK

Questions about this report or process can be sent directly to:

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CITADEL THEATRE'S 2020/21 SEASON

This was a season like no other. Because of the pandemic, our programming was drastically reduced, and much of it became digital. The programming data from past seasons typically included mainstage subscription programming, Highwire programming and seasonal programming such as *A Christmas Carol* and our summer musical. For 2020/21 our reimagined programming included:

HORIZON LAB: WHERE ARE YOUR STORIES?

In August 2020, the Citadel marked its return to in-person performance with a celebration of Albertan BIPOC, LGBTQ+ and disabled artists' stories on the Shoctor stage. We tasked five creative teams with devising brand new 10-minute pieces for one set design, from one prompt: "Where Are Your Stories?" The plays included:

Part of This World by Carly Neis and Cynthia Jimenez-Hicks, with Patricia Cerra

The Boy and the Sun by Lady Vanessa Cardona and Todd Houseman

Please Don't Put Me in a Situation by Mohamed Ahmed and Elena Eli Belyea, with Mahalia Carter-Jamerson

The Book of Persephone by Mac Brock and Salem Zurch

Delay by Richard Lee Hsi and Morgan Yamada

A BRIMFUL OF ASHA

by Asha and Ravi Jain

Part of our Horizon Series. Performed live in the Shoctor Theatre in October 2020 to reduced audiences as well as offered for online distribution.

MARY'S WEDDING: A MÉTIS LOVE STORY

by Stephen Massicotte, adapted by Tai Amy Grauman

Part of our Horizon Series. Performed in the Shoctor Theatre. This production made it to dress rehearsal and was filmed for online distribution within this season, but in-person performances were postponed until August 2021.

A CHRISTMAS CAROL

Adapted by David van Belle

Thanks to the generous assistance of EPCOR's Heart and Soul Fund and the Edmonton Community Foundation, we converted our Rice Theatre into a film studio and filmed our production of *A Christmas Carol* over two weeks in October/November 2020 for online distribution.

COLLIDER

Our inaugural new play festival was held online in May 2021. It included readings of six new plays, a digital sample of our new musical in development *Prison Dancer*, a keynote address by Sherry J. Yoon from Boca del Lupo, readings of excerpts by 16 playwrights in Punctuate! Theatre's Playwrights' Unit

and two workshops led by Erin Shields and Michael Rubinoff. The new plays developed as part of Collider were:

A Distinct Society by Kareem Fahmy

Almost a Full Moon by Charlotte Corbeil-Coleman and Hawksley Workman

The Fiancée by Holly Lewis

Burning Mom by Mieko Ouchi

Jane Eyre by Erin Shields

Paris, SK by Kenneth T. Williams

WINDOW TO NEW WORKS

Thanks to funding from Explore Edmonton, we were able to film short excerpts from 10 new plays in development. These scenes were played on large screens hung in the lobby windows of the Citadel in spring 2021, so anyone passing by the building could take in some new work! The plays featured were:

Prison Dancer by Romeo Candido and Carmen DeJesus

Almost a Full Moon by Charlotte Corbeil-Coleman and Hawksley Workman

The Garneau Block by Belinda Cornish

Deafy by Chris Dodd

You Used to Call Me Marie by Tai Amy Grauman

The Fiancée by Holly Lewis

Tune to A by Carly Neis, Cynthia Jimenez-Hicks and Cameron Kneteman

Burning Mom by Mieko Ouchi

Jane Eyre by Erin Shields

Paris, SK by Kenneth T. Williams

ROAD SHOWS

In the summer of 2020, we presented small pop-up concerts that played in backyards, on sidewalks and in parks around Edmonton:

Porchside Prom featuring Jen McMillan and Farren Timoteo

Breathe featuring Jameela McNeil and Oscar Derkx

Summer Lovin' featuring Chariz Faulmino and Steven Greenfield

SUCCESSES

In the spirit of a shared commitment to sectoral change, and to foster the development of safe, respectful, inclusive and responsible work environments in the performing arts, the Citadel Theatre is building anti-racism and anti-oppression into the heart of all our policies, practices, and programming. Here are some highlights of our ongoing work from our 2020/21 season:

BOARD OF DIRECTORS

- The Board of Directors now meets the 35//50 Commitment on board composition.
- February 2021: The Board creates a new “Culture & Community” committee, which meets regularly to discuss and take action on Equity, Diversity, and Inclusion (EDI) initiatives.

EDI COMMITTEE

- February 2021: The Citadel begins regular bi-weekly EDI Resource Share to staff.
- April 2021: The Citadel’s EDI Committee is created, composed of 16 members including Board Members, senior leadership, multi-departmental staff as well as community stakeholders with representation of 50%+ BIPOC individuals, and also includes Queer and disabled representation. The Committee meets monthly to discuss, give feedback and work collectively on EDI related activities and actions.
- May 2021: The Citadel’s Anti-Racism Statement - “What We Believe” - is built by the EDI Committee.

BIPOC FUND

- August 2020: During *Horizon Lab: Where Are Your Stories?* patrons donate to a newly created internal BIPOC Fund, which the Citadel’s BIPOC artists & staff can access to further artistic, production or administrative skills.
- June 2021: The EDI Committee builds a formal framework to support the BIPOC Fund.

ANTI-RACISM TRAINING

- February 2021: Citadel Theatre stage managers attend the *Practicing Equity: Anti-Racist Stage Management* professional development session with Narda E. Alcorn.
- June 2021: Fifty members of Citadel Theatre’s staff, production teams, Board and EDI Committee undertake the first annual Anti-Racism Training with Norquest College’s Colbourne Institute for Inclusive Leadership for a total of 300 instructional hours.

HIRING

- New hiring in 2020/21 improved diversity (age and racial diversity) in permanent staff positions, including in management and decision-making roles.
- The organization now uses selection panels for interviews and auditions to ensure a variety of perspectives and to mitigate bias.
- The Citadel commits to hiring diverse professional artists of different lived experiences to lead Industry Sessions, Outreach Events, Dramaturgy Lab Sessions and to work as mentors for RBC Emerging Artists.
- The Citadel’s Board of Directors works with hiring firm BIPOC Executive Search to hire our new Executive Director.
- Citadel Theatre’s RBC Horizon Emerging Artist Mentorship Program launches in October 2020. This annual program supports four artists in underrepresented areas by providing diverse professional mentors and hands-on development and education opportunities.

ACCESSIBILITY

- In 2020/21, Citadel Theatre makes significant investments in making performances available online for audiences to view at home, increasing engagement opportunities for community members who face barriers to attendance in a venue.
- April-June 2021: Citadel Theatre provides ASL Interpretation on all sessions of our 2021 Dramaturgy Lab.
- May-June 2021: Staff begins work on a capital fundraising plan to add accessibility upgrades to deficient spaces within the building, such as bathrooms, theatres and backstage spaces.

CHALLENGES

The Citadel's 2020/21 Season is unlike any other season in the theatre's history. COVID-19 forced our theatres closed for most of the season. This was a season of gathering restrictions and production postponements. We had less opportunities to host artists and reduced staff. The season, however, did include some small, but exciting and powerful live theatre moments, and many unique experiments with digital theatre. This difference makes it very difficult to compare this season with previous seasons, but we are still dedicated to our 35//50 commitments and to creating a meaningful shift in the composition of the Citadel staff, board, and artists.

The Citadel Theatre created professional development opportunities for training in areas of sound design, directing, artistic leadership and choreography in 2020/21, however, we still face challenges in our attempt to increase BIPOC representation in our production staff and IATSE membership as well as our musicians (members of the American Federation of Musicians). We are actively working with IATSE and the AF of M to build mentorship opportunities to increase BIPOC membership in these organizations so that more BIPOC professionals are eligible to work at the Citadel in these capacities.

Increasing BIPOC representation in our theatre school instructors is also something we have identified as a goal, and we are actively taking steps to increase representation in our roster of teaching artists moving forward.

There is still work to do to achieve our 35//50 commitment by 2024/25, but we are proud of the steps taken in this first year and look forward to continuing to work towards our goal.

CONTINUED STEPS

The Citadel endeavours 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, and 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 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 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.
- We understand that hiring is only one action towards representing an increasingly diverse city. We recognize sharing power and culture shift is key to making meaningful changes. The Citadel

Theatre is committed to intersectional representation and anti-oppressive practices that share power with historically marginalized groups.

- We will continue to 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 will continue to build a roster of teaching artists that reflect the diversity of our community within our theatre school.
- We commit to supporting BIPOC, Deaf, disabled, women, 2SLGBTQ+ and non-binary staff, ensuring that our practices, policies and workspaces are welcoming and safe; many of our organizational shifts are included above in our “Successes” section, and we recognize that we will always have more work to do. We will work together to always champion an inclusive organizational culture that is free of prejudice, bias and discrimination.
- We will continue to 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, professional development opportunities 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 continue to reinforce our expectations with our external partners (such as International Alliance of Theatrical Stage Employees and American Federation of Musicians) to ensure anti-racism and anti-oppression is at the heart of all our interactions and hiring practices.
- We commit 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 can access the Citadel’s programming, by removing financial barriers (community group rates, theatre school scholarships), upgrading our facility to be more welcoming and safer for Deaf and 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 together 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 preparing this report, and to our Board of Directors for their support of this work. We share our gratitude with the community members that provided their feedback, to our staff and associate artists for their efforts in preparing this report, and to the Citadel Theatre’s EDI Committee and Board of Directors for their ongoing support of this work. We commit to releasing an annual update of this document. If interested in reading more about Citadel Theatre’s Equity, Diversity and Inclusivity reports, statements and policies, [please visit our website here.](#)