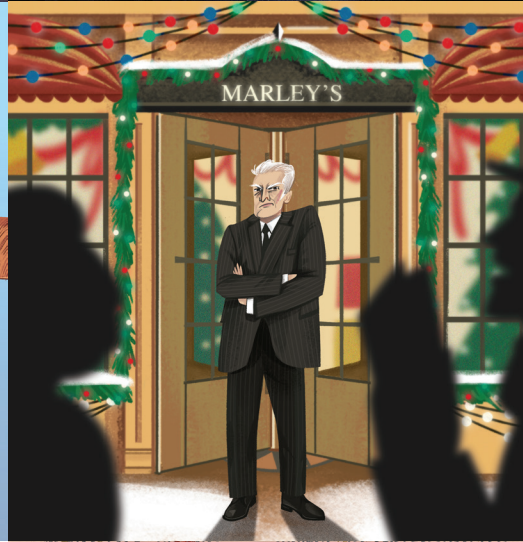


THE CITADEL THEATRE



AGM REPORT

2021/22
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 occupy 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-Nêhîyawak, Nahkawînôwak, Opwâsimowak, Asinî Pwâtak êkwah Nêhîyaw Paskosikanak-êkwah kotakak Îyinôwak, tâpiskôc Kaskitêwayasitak êkwah Âpihtwâyak, kâkih kikiwîhkêcik 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 ᐱᓄᑦᗳᖅᔨᕈᒃᔪᓂᖅ (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 Sarah Pocklington in black ink.

Sarah Pocklington
EXECUTIVE DIRECTOR

Both inspiring and challenging, The Citadel's 2021/2022 season overflowed with highs, lows, and everything in between! Some of our more challenging circumstances included rescheduling and, unfortunately, cancelling some performances due to COVID, as well as the closing of Ghostlight Café. Highlights included launching our newly developed

website and Tessitura, our new customer relationship management system, both of which have greatly improved the online shopping experience for our patrons.

The Citadel celebrated its very successful online registration for Foote Theatre School classes, a feat that has drastically reduced the labour required by our Box Office team to book those classes. This new function has provided the Box Office team with more time to focus on rebuilding patron relationships and in-house telemarketing strategies, essential to the revitalization of the theatre.

Tessitura was a massive undertaking that presented our teams, particularly our finance team, with some large challenges. With perseverance and commitment, Tessitura is proving to be a very successful platform for the theatre. It allows us to continue to improve as we move forward in discovering and gaining more competence in all the features it has to offer.

Within the arts sector, the Citadel took a lead role in creating innovative and effective COVID-19 policies to help keep patrons, staff, our production team and performers safe as we re-opened the theatre. As we moved to being fully operational again, we hired The Citadel's first, much needed, full-time Human Resources position.

This year we were successful in obtaining several accessibility grants. These provided us the opportunity to build a new accessible washroom on the main floor, purchase or renew furniture for the Shoctor, Box Office and Rice Lobbies and focus on an increased wheelchair accessibility row in the Shoctor Theatre. The new furniture was purchased with an Equity, Diversity and Inclusion focus to support a welcoming, safe, comfortable and sustainable lobby experience for patrons.

Some of this year's other areas of note include: revamping interior areas of the building to accommodate safe work spaces; updating or developing new policies and procedures to support staff as we adapted to an ever-changing work environment, staff turnover and the accompanying challenges due to the pandemic; and establishing a bi-weekly Director's meeting to foster better cross-department communication, collaboration and innovative solutions to resolve departmental challenges. We were also able to bring in Elder Russell Auger to provide Cree culture workshops for staff and members of the Board. These workshops received great reviews from staff.

In addition, we strengthened our partnerships with our Arts District neighbours, the Winspear and Edmonton Symphony Orchestra, as well as the Art Gallery of Alberta. Through these partnerships, and with the assistance of our City liaison, we successfully held three joint 50/50 fundraising endeavours and received a collective downtown vitality art project grant in support of our collaborative Arts District initiative.

The Citadel's intrepid beginnings continued to inspire us as we overcame set backs and challenges, while embracing innovative and exciting opportunities, in an effort to continue The Citadel's legacy of providing exceptional world class theatre.

We are deeply grateful for the support of our amazing sponsors, funders, donors and patrons, along with our season sponsor, Capital Power. Thank you!



Daryl Cloran
ARTISTIC DIRECTOR

Our premiere of *The Garneau Block* by Belinda Cornish had been days away from opening when we were shut down by the pandemic back in March 2020. The set for the production waited for us on the Maclab stage for a year and a half and then, in September 2021, we were finally able to welcome audiences to *The Garneau Block*. It felt so good to be back in the theatre!

The 2021/22 Season was our road back to reopening. In the summer of 2021, we welcomed reduced-capacity audiences back to our productions of *Heaven* by Cheryl Foggo and *Mary's Wedding: A Métis Love Story*, Stephen Massicotte's play adapted by Tai Amy Grauman. With our September premiere of *The Garneau Block*, we began to welcome back full-capacity audiences. The 2021/22 season also included the premieres of *The Fiancée* by Holly Lewis, *The Herd* by Kenneth T. Williams, and a new adaptation of *Jane Eyre* by Erin Shields. We presented Punctuate! Theatre's production of *Bears*, worked with the UK's Mischief Theatre to present the North American Premiere of the hilarious *Peter Pan Goes Wrong*, and produced a fun musical adaptation of Dolly's Parton's *9 to 5*. And, after filming our production of *A Christmas Carol* in 2020, we were thrilled to bring the production back to our stage (with a slightly reduced cast) in December 2021 for a live audience!

We also presented our House Series in the second half of our season, which included: *All Because I'm a Woman*, the comedy of Elvira Kurt and Carolyn Taylor (presented in partnership with Rapid Fire Theatre), *Hey Viola!*, and the *Stephanie Harpe Experience*.

We continued to navigate all of the challenges that COVID threw at us throughout the season. We lost performances of many of our productions due to COVID (even with understudies). As COVID flared again in early 2022, we were forced to cancel our production of *The Royale* and

reschedule it for the following season.

In the face of all of these challenges, the Citadel staff did an incredible job of consistently pivoting throughout the season. Our team created fantastic productions, while always prioritizing health and safety. Our heartfelt thanks to all of the staff and artists who made this season such a success. And thank you to all of the sponsors, funders, donors, and patrons who supported us through our return to live theatre!

Jeff Boadway

BOARD CHAIR

The 2021/2022 season was undoubtedly one to remember. The Citadel team faced the reality of today's world head on and continually delivered great performances despite unprecedented challenges. By their continued attendance, audiences have demonstrated that live theatre is part of what makes up Edmonton's character and charm; this unique characteristic, with the support of our sponsors, patrons, donors, and staff, is why the Citadel has been able to show great theatre for over 50 years. Live theatre has been a mainstay in Edmonton and it's because of your participation that this has been realized, so I thank you all for that. I would like to welcome our Board's incoming chair, Jennifer Addison. With Jennifer at the helm, and Daryl and Sarah now operating on all cylinders, live theatre in Edmonton will continue to be a mainstay in Edmonton's fabric.

EQUITY, DIVERSITY & INCLUSION

Where our 2020-21 Season was one of reflection, the Citadel Theatre's 2021-22 Season was one of focused collaboration and action towards our organization's stated commitments to building anti-racism, inclusion, and anti-oppression into the heart of all our policies, practices, and programming.

In July 2021, the Board posted an open call for new board members – the first public call in the Citadel's history. Over the summer, we also created the Citadel BIPOC Fund, which allows patrons and donors to join us in supporting critical internal positions, training, internships, mentorship, and contracts for racialized artists and theatre workers throughout the company. In the fall, we hosted our second round of the RBC Horizon Emerging Artist Program, which gave mentorship, training, and support to four local racialized artists, connecting them with Citadel staff and nationally recognized artists from coast to coast. The Foote Theatre School also welcomed some new diverse faculty and directors and the Citadel released its first Article 10, "Declared Actions Regarding Anti-Oppression and Inclusion", to help artists working under the Canadian Theatre Agreement understand concrete steps the organization is taking towards Equity, Diversity, and Inclusion. The Citadel also launched a region-wide casting call for "Tim" in *A Christmas Carol*, seeking a youth actor with lived experience of disability and/or chronic illness. Finally, staff began work on a major renovation plan to add accessibility upgrades to deficient spaces, including washrooms, backstage areas, and new elevator and lift access.

At the start of the second half of the year, the Citadel announced the casting of the first disabled child actor to play "Tim" in *A Christmas Carol* next season. Throughout February and March 2022, the Citadel Theatre's staff, production teams, instructors, Board, and EDI Committee participated in Indigenous Cultural Awareness training workshops, led by Elder Russell Auger. Finally, in May 2022 a new universal accessible washroom was completed in the Main Floor Box Office Concourse.

All of these initiatives were successful thanks to the ongoing work of Citadel Theatre's staff, Board, paid consultants with lived experience, and our Equity, Diversity, and Inclusion Committee. The Citadel remains true to the commitment shared in our 2020-21 Annual Report: we recognize we have far to go and we will continue to confront and dismantle the systems of oppression that our organization has benefited from, so that we may foster safe, respectful, and responsible work environments in the performing arts.

For more information on Citadel Theatre's Equity, Diversity, and Inclusion initiatives, we invite you to visit our website: <https://citadeltheatre.com/about/equity-diversity-and-inclusion/> for updates.

THE ACADEMY

FOOTE THEATRE SCHOOL

Our very own Foote Theatre School provided camps and classes for youth, teens, and adults throughout the entirety of the 2021/22 season! The fall, winter and spring terms featured weekly classes in Acting, Musical Theatre, Improvisation, Playwriting, and our specialized *I Can Pretend!* theatre program for autistic children. Our immensely popular spring break and summer camps ran full speed ahead with week-long Acting and Musical Theatre camps, and even included multiple Dungeons and Dragons campaigns, which were quick to sell out each session. We were absolutely thrilled to welcome our students in-person for nearly the whole season, once again filling our hallways with laughter and music.

YOUNG COMPANIES

Following two semesters of intensive training in Acting, Movement, Voice, Audition, and many specialized workshops from local teaching artists, the Young Acting and Musical Companies joined forces to present a localized production of *Working: A Musical*. The Young Company participants interviewed local workers to infuse their stories into the script, creating an entirely unique and inherently personal production. The Young Playwriting Company boasted five new plays, which received staged readings performed by the Acting & Musical Companies. This collaborative opportunity provided all three companies the chance to experience and celebrate new play development right here in Edmonton!

EDUCATION & OUTREACH

After a brief hiatus during the pandemic, we were overjoyed to once again welcome schools from across the greater Edmonton area back to the Citadel for Students Club! Schools attended all six mainstage productions and gained behind-the-scenes knowledge with our pre-show workshops and post-show talkbacks with the cast and crew. The pandemic accelerated our outreach abilities with online workshops for schools, which we have continued to offer on an ongoing basis, zooming local and national artists right into the classroom. We also continued our partnership with #WritesOfPassage, run by our friends at Workshop West, providing week-long playwriting classes in Edmonton high schools.

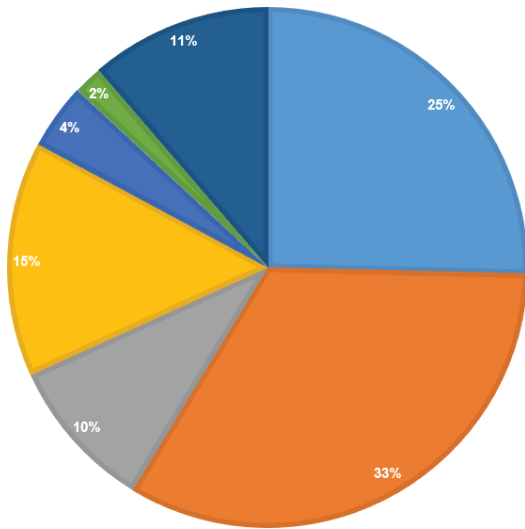
NEW PLAY DEVELOPMENT

This season continued to be busy for New Play Development as we began to move back to more regular in-person programming. We were able to bring back our annual Playwrights Lab after a year hiatus, hosting Jessy Ardern, Mac Brock, Arun Lakra, and Jovanni Sy for an eight-month residency as they worked on new large-scale plays. Facilitated by Associate Artistic Director, Mieko Ouchi, the monthly sessions focused on each of the playwrights works in progress, culminating with in-house readings of both Arun and Jovanni's plays and a large, semi-staged reading of Jessy's play in collaboration with Fringe Theatre Adventures. As it is earlier in development, the reading for Mac Brock's play will happen next season.

We also continued work on several scripts in development at the company as they moved closer to production. This included a public workshop concert of *Almost a Full Moon* (music and lyrics by Hawksley Workman and book by Charlotte Corbeil-Coleman) on the Shoctor stage. We also helped support a one-week workshop of a new musical adaptation of Guy Vanderhaeghe's *The Englishman's Boy* by the Setter/Indigenous team of artists: Vern Thiessen, Josh Languedoc, Yvette Nolan, Ian Cusson, and Allan Gilliland in collaboration with MacEwan University.

In the spring, we launched an exciting new social enterprise – selling new Canadian plays from five different publishing houses at Pop Up Theatre Book Tables at events at the Citadel and other new play development opportunities around the city. This enterprise, while financially helpful for us, is also important as a profile-building opportunity and a community service, giving patrons an opportunity to support Canadian artists and plays in new ways.

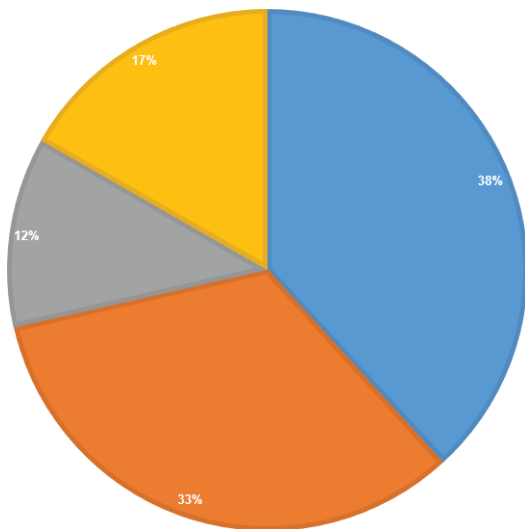
Finally, after a year of postponement and an initial online iteration, we were able to host our first ever in-person Collider Festival of New Work from April 6-10, 2022 in the Rice Theatre. The festival kicked off with an inspiring keynote by Bob White who recently retired after his 14th season as a dramaturg at The Stratford Festival. It examined the history of new plays in Canada with examples drawn from his 50 years of work as dramaturg, director, Artistic Director of Alberta Theatre Projects, and head of the Playwrights Colony at the Banff Centre. Over the next five days, we workshoped and held public readings of five full-length plays and hosted a panel: *A Multitude of Paths: Developing Large Scale New Work through an Institutional and an Independent Lens*. We also hosted a playwriting workshop: *"Don't Let It End Like This, Tell Them I Said Something"* led by Yvette Nolan, and a reception and mixer for local playwrights with the Playwrights Guild of Canada. Readings included: *The Tao of The World* by Jovanni Sy, *Broadway Heist* by Arun Lakra, *The Time Machine* by Amiel Gladstone, adapted from the novel by H. G. Wells, *The Secret To Good Tea* by Rosanna Deerchild, and *Alina* by Lianna Makuch.



2021/22 REVENUE

- Ticket Sales \$3,527,000
- Government & Foundation \$4,629,000
- Donations & Sponsorships \$1,326,000
- Amortization of Deferred Contributions \$2,035,000
- Rental & Facility \$568,000
- Theatre School Fees \$247,000
- Merchandise, Investment and Sundry Income \$1,569,000

Revenue (in 000's)	21/22		20/21		19/20		18/19		17/18	
Ticket Sales	3,527	25%	314	4%	4,599	36%	4,958	36%	5,561	41%
Government & Foundation	4,629	33%	3,388	38%	3,309	25%	3,058	23%	2,734	20%
Donations & Sponsorships	1,326	10%	766	9%	1,318	10%	1,699	13%	1,616	12%
Amortization of Deferred Contributions	2,035	15%	1,910	22%	1,499	11%	1,508	11%	1,374	10%
Rental & Facility	568	4%	108	1%	754	6%	1,100	8%	1,190	9%
Theatre School Fees	247	2%	258	3%	410	3%	381	3%	414	3%
Merchandise, Investment and Sundry Income	1,569	11%	2,072	24%	1,247	9%	831	6%	519	4%
	13,900	100%	8,816	100%	13,136	100%	13,535	100%	13,408	100%



2021/22 EXPENSES

- General Operations \$5,139,000
- Theatre Productions \$4,472,000
- Facility \$1,590,000
- Depreciation \$2,251,000

Expenses (in 000's)	21/22		20/21		19/20		18/19		17/18	
General Operations	5,139	38%	3,133	46%	4,940	40%	5,923	43%	5,695	42%
Theatre Productions	4,472	33%	590	9%	4,315	35%	4,411	32%	4,619	34%
Facility	1,590	12%	1,001	15%	1,456	12%	1,708	12%	1,607	12%
Depreciation	2,251	17%	2,073	30%	1,674	13%	1,664	13%	1,619	12%
	13,453	100%	6,797	100%	12,384	100%	13,707	100%	13,540	100%

FUND DEVELOPMENT

The 2021-22 Season at the Citadel Theatre saw us succeed through the challenges brought on as we began to open our doors to the public. Our donors and sponsors played a pivotal role in helping us move forward and we are incredibly grateful for the support we received!

One of our greatest successes was the *We're Back!* Campaign, which ran in the late summer/early fall of 2021. With matching funds from EPCOR's Heart and Soul Fund, we received just over \$100,000 during this short-lived, email-only solicitation campaign. We are incredibly proud, as this campaign was the most successful acquisition campaign run at the Citadel in the past 10 years. Citadel patrons jumped on the opportunity to support our re-opening and we are so thankful to everyone who contributed and to EPCOR for seeing the value in supporting our fundraising efforts!

The Citadel integrated a new CRM system, Tessitura, in September 2021 and this involved many changes for the Fund Development team. While it presented some challenges, this system will be beneficial in our future ability to automate certain administrative tasks, allowing us to focus on donors and sponsors.

2021 also saw some fresh faces in the Fund Development department. Rachel Bokenfohr joined us in the role of Corporate Giving Manager and with our new Executive Director, Sarah Pocklington, at the helm, our focus shifted to reigniting the relationships and connections we had with so many people and businesses prior to the pandemic. The Fund Development team is excited to keep working on welcoming people back to our building!

The final pages of this report acknowledge those who contributed to the Citadel Theatre over our 2021-22 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 and corporate partners 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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