THEATRE ANNUAL REPORT 2022/23 SEASON



PHOTOGRAPHY CREDITS FOR COVER PHOTOS (Left to right, top to bottom)

- 1. Photo by Nanc Price for The Citadel Theatre, featuring the cast of *Network* (2022).
- Photo by Nanc Price for The Citadel Theatre of Almost a Full Moon (2022), featuring (from left to right) Lyne Tremblay, Felix de Sousa and Amanda Mella Rodriguez.
- Photo by Nanc Price for The Citadel Theatre of A Christmas Carol (2022), featuring (from left to right) John Ullyatt and Sheldon Elter.
- 4. Photo by Nanc Price for The Citadel Theatre of *The Royale* (2023), featuring (from left to right) Austin Eckert (front) with Troy O'Donnell, Mohamed Ahmed, Jameela McNeil, Alexander Thomas.
- 5. Photo by Nanc Price for The Citadel Theatre of *Jersey Boys* (2023), featuring (from left to right) Jason Sakaki, Kale Penny, Farren Timoteo (front), Devon Brayne.
- 6. Photo by Nanc Price for The Citadel Theatre of *Pride* and *Prejudice* (2023), featuring (from left to right) Ben Elliott, Gianna Vacirca, Morgan Yamada, Nadien Chu and Garett Ross.
- 7. Photo by Dylan Hewlett for Royal Manitoba Theatre Centre of *Trouble in Mind* (2023), featuring (from left to right) Andrew Broderick, Alana Bridgewater and Alvin Sanders. Co-produced with The Citadel Theatre.
- 8. Photo by Nanc Price for The Citadel Theatre, featuring the cast of *Prison Dancer* (2023).

For full production credits, please visit citadeltheatre.com

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, Opwâsîmowak, Asinî Pwâtak êkwah Nêhîyaw Paskosikanakêkwah kotakak Îyinôwak, tâpiskôc Kaskitêwayasitak êkwah Âpihtwâyak, kâkîh kikîwîhkêcik otah. Nitâniskê nanâskôtênân tawâw ôtah êh ayâyâhk tita wîci pimâtisîhtamâhk, tita osîhcikêyâhk êkwah tita nôkohtihiwêyâhk otah askîwihtâwinihk.

WHAT WE BELIEVE

The Citadel Theatre is in the heart of amiskwaciwâskahikan $\triangleleft \Gamma^{\circ} b \cdot \uparrow \dot{\triangleleft} \cdot h b^{\circ} \Delta b^{\circ}$ (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 communities and all stakeholders.

We believe this work requires immediate and ongoing action and constant reflection. We will continue to build an anti-racism and anti-oppression intersectional framework through training, paid consultation, internal analysis, the engagement of an Equity, Diversity & Inclusion Committee, a commitment to Edmonton's 35//50 Initiative and significant policy changes and accountability throughout 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 that was crafted by Citadel Theatre's Equity, Diversity & Inclusion Committee. It was last reviewed by the Committee in May 2023. If you have any questions, please contact EDICommittee@citadeltheatre.com.

ADEL HEATRE

MAINSTAGE SERIES

season Capital Sponsor Power





Mar 11 - Apr 02, 2023 • Maclab Theatre



Mar 25 - Apr 16, 2023 • Shoctor Theatre

PRESIDENT ENUSICAL

May 6 - 28, 2023 • Shoctor Theatre

HIGHWIRE SERIES



Oct 8 - 30, 2022 • Rice Theatre



Jan 21 - Feb 5, 2023 • Rice Theatre



Apr 22 - May 14, 2023 • Rice Theatre

SPECIAL PRESENTATIONS





Nov 26 - Dec 23, 2022 • Maclab Theatre



Feb 4 - 19, 2023 • Maclab Theatre



THE YEAR IN REVIEW

DARYL CLORAN • ARTISTIC DIRECTOR

The 2022/23 Season was our first full season of programming post-COVID. It was an ambitious season with nine Mainstage productions, three Highwire productions, and our House Series. Audiences flocked back into our theatres for familiar titles such as *A Christmas Carol* and *Pride and Prejudice,* while box office numbers were lower for new or more challenging work. The artistry of the season was celebrated with an incredible thirty-three Sterling Award nominations.

The 2022/23 season included the premieres of two new musicals: *Almost A Full Moon* by Hawksley Workman and Charlotte Corbeil-Coleman, and *Prison Dancer* by Romeo Candido and Carmen Lelani DeJesus. The development of *Prison Dancer* was supported by the National Creation Fund and the production won 5 Sterling Awards, including Outstanding Production of a Musical. We're thrilled to announce that *Prison Dancer* will be presented at the National Arts Centre in November 2023.

We partnered with the Royal Manitoba Theatre Centre on two large productions: *Network*, a fantastic, high-tech production blending live performance with on-stage cameras and video; and the topical and profound classic, *Trouble in Mind.* Audiences loved our hilarious summer production of *Clue;* our rockin' big musical, *Jersey Boys;* and our innovative comic reimagining of *Pride and Prejudice.*

After two seasons of COVID-postponements, *The Royale* finally made it to the Citadel stage as a special presentation. It was a thrilling production, winning 5 Sterling Awards, including Outstanding Production of a Play. And, after a couple of years of "pivoting" our production of *A Christmas Carol* (with a filmed version in 2020 and a reduced cast in 2021), we were thrilled to bring the full production back to our stage in December 2022, featuring a cast of 35 and starring John Ullyatt as Scrooge.

Our Highwire Series in the Rice Theatre showcased the work of local artists and theatre companies. *The Wolves* was a partnership with The Maggie Tree which turned the Rice into a soccer pitch; *Deafy*, by Edmonton's Chris Dodd, was a unique blend of spoken word and ASL performance; and Punctuate! Theatre's premiere of *First Métis Man of Odesa* was a timely and heartfelt production that has since gone on to tour nationally.

Our very popular House Series (also in the Rice Theatre) included three cabarets: *Toque: Songs for a Canadian Winter,* featuring Ben Elliott and Kaeley Jade Wiebe; *Uptown Girls: The Music of Elton John and Billy Joel,* featuring Patricia Zentilli, Ruth Alexander and an all-women band; and *Going Solo,* featuring Farren Timoteo, Daniela Fernandez, Steven Greenfield and Christina Nguyen.

Citadel productions also made a splash nationally and internationally. Our production of *Heaven* by Cheryl Foggo was presented at the National Arts Centre and *Peter Pan Goes Wrong*

ADEL HEATRE opened on Broadway, making it the third Broadway production that the Citadel had a hand in developing (*Hadestown* and *SIX* both continue their incredibly successful Broadway runs).

We continued to navigate the challenges that COVID threw at us throughout the season. We lost a few performances, but with a robust understudy strategy for many of the productions in the season, we were able to mitigate many cancellations.

It was a challenging season for the Citadel team, but with many successes. We created fantastic productions and were excited to see audiences start to return to our theatres. Our heartfelt thanks to all of the staff and artists who made this season such a success.

ALAN NURSALL • INTERIM EXECUTIVE DIRECTOR

As we look back on and celebrate the accomplishments of 2022/23, we can feel reassured that the challenges of COVID-19 are largely behind us. There are still lingering effects, but it feels good to say that circumstances are starting to feel normal and we can again think aspirational thoughts. The Citadel's stages are active, the shows are energizing, the community is engaged, and operations can focus on the future rather than survival.

Recent events are indicators of future success. In February, the Province of Alberta invested in the Citadel with a significant grant to support refurbishment of our landmark facility. We received funding from the EPCOR Heart + Soul Fund that allowed the Citadel to fund a new understudy program. Somewhat smaller, but no less significant, was the return of an onsite partner, Ghostlight Café by Milk Crate. It re-opened in June, providing much needed caffeine and refreshments for Citadel and Canada Place patrons and workers.

We will build on the energy of this season's enormously successful *A Christmas Carol,* one of Edmonton's most enduring traditions. This powerful affection for the show was exemplified by the gentleman who chose to propose to his girlfriend from the stage!

The entire Citadel team is thankful to be surrounded by such a caring community. Let's stay squarely focused on the future, a future made possible by six decades of success.

JENNIFER ADDISON • CHAIR, BOARD OF DIRECTORS

The 2022/23 season showed the commitment and determination of all members of the Citadel's incredible community of theatre lovers. The team delivered a full suite of beautiful productions on our various stages alongside many successful classes at the Foote Theatre School and Young Company showcases. The last three years have been difficult for all performing arts organizations. During the pandemic shutdowns, we couldn't always do what we do best and what we love most – bringing art to the stage. With strong support from government, sponsors, and donors, we were able to provide some stability to our artists and staff and found innovative ways to keep creating through all the ups and downs.

As hard as shutting down was, large regional theatres across North America, including

ourselves, found re-opening to be even more challenging. Regional theatres are non-profit entities serving an important function in the arts ecosystem. We bring new works to larger stages, workshop emerging artistic visions, and operate camps and classes to bring up the next generation of talented performers and technicians. We bring to Edmontonians and those who visit our City access to world-class live performances that push our thinking and lift our spirits. We do all this as we adapt to a changed environment and return to the stage having overcome the many hurdles presented by the pandemic.

The team rose to meet this challenge during the 2022/23 season and remained committed to our Inclusive, Innovative and International vision. The Board sincerely thanks all of the creative, passionate Citadel team members who worked hard to deliver on this vision, as well as our patrons – both long-standing and newcomers – who supported us this past season. In particular, we thank Sarah Pocklington for her two years as Executive Director during these challenging times, for her enthusiastic support for the performing arts and the Citadel's important role in a vibrant downtown.

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TADEL THEATRE

FOOTE THEATRE SCHOOL

The Citadel's Foote Theatre School boasted successful camps and classes for learners of all ages throughout the season. From *Theatre Discovery!* for performers as young as four, all the way up to our Fundamentals of Acting for adults, our classrooms and hallways remained creative, fun and busy! Dungeons & Dragons continued to serve as a creative outlet for charismatic storytellers outside of the spotlight, with the program evolving from a week-long camp into two 10-week campaigns for the Fall and Winter terms. Specialized drama classes for autistic and/or neurodiverse students were offered for youth and teens, all in close partnership with the Centre for Autism Servies Alberta's staff and volunteers. This was our first entirely in-person season of classes since the 2018/19 season, and we are thrilled to see our community's enthusiasm for arts education continue to grow.

YOUNG COMPANIES

The Young Company training programs provided intensive pre-professional training for three different ensembles: Performing, Playwriting and Production. Following a semester of core classes in Acting, Audition, Singing and Movement, the Young Performing Company participated in specialized workshops including Stage Combat, Self-Tapes, Personal Land Acknowledgements and Clowning. The Performing Company's soldout run of Bad Hats Theatre's *Peter Pan* received support from the Young Production students, who spent the season shadowing our very own Citadel technicians in various behind-the-scenes disciplines. The Young Playwriting Company boasted four workshop readings of their new works, as read by the Performing students at the end of the year. Many of the pieces have already gone on to receive further development and performances here in Edmonton. We are immensely proud of last year's Young Company participants and send a special congratulations to those who are now pursuing postsecondary theatre training in institutions across the country.

OUTREACH

The Citadel once again welcomed schools from across the greater Edmonton area to Students Club. Pre-show workshop topics included Songwriting, Acting for the Camera, Movement and Wig Design. Over the course of the season, thousands of students and audience members participated in our highly popular post-show talkbacks with casts and crews from Citadel shows. The Citadel's partnership with Workshop West's #WritesOfPassge program brought professional playwrights and actors into English and Drama classes across Edmonton to inspire the next generation of local playwrights. We were also visited by dozens of schools who participated in professional workshops and received exclusive backstage tours of our renowned theatre spaces.

NEW PLAY DEVELOPMENT

This season saw New Play Development moving more robustly towards past levels of inperson programming. The Playwrights Lab hosted Edmonton playwrights Louise Casemore, Chris Dodd, Josh Languedoc and Jennifer Siddle 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 a full reading of Louise's play at our spring Collider Festival and Jennifer's play in a workshop in the Rice Theatre. The readings for Chris and Josh's plays will happen early next season.

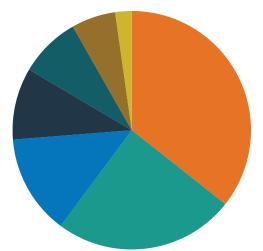
We also have several scripts in development at the company this season. We commissioned Marcia Johnson to write a new play *Just Like Paris,* focussing on the experiences of a Black nurse who comes to Southern Alberta to care for German POW's in a camp in Lethbridge; we commissioned Andrea Scott to write a new play about baseball legend Jackie Robinson and his time in Montreal *Truthfully, Jackie;* and we commissioned composers/lyricists Colleen Dauncey and Akiva Romer-Segal and bookwriter Georgina Escobar to start work on a new musical stage adaptation of Stuart McLean's much beloved stories, *The Vinyl Café.* We also ran a week-long workshop of *Prison Dancer* (book by Carmen Leilani De Jesus, music and lyrics/book by Romeo Candido) in Toronto as the production moved towards it's premiere in May 2023. This workshop was supported by the National Creation Fund.

This year marked our first complete year of book sales at our Pop Up Theatre Book Tables. We did some innovative lobby sales at several productions during our season as well as other events at the Citadel like the Collider Festival and the Young Company production of *Peter Pan.* We also did sales at the Edmonton Fringe Festival and at the Literary Managers and Dramaturgs of the Americas Conference held at the Banff Centre. It was a truly great success with 833 plays sold. It also continued to offer a profile-building opportunity and community service, giving patrons, artists and community members an opportunity to interact with our New Play Development staff and support new Canadian work.

The Collider Festival of New Work was held this year from May 10-13, 2023 in Zeidler Hall. The keynote at this year's festival was Nina Lee Aquino, director of *Prison Dancer* and the new Artistic Director of the National Arts Centre English Theatre, who spoke passionately and eloquently about the urgent and continued need for diversity, equity and fresh thinking in new work. Over the next three days, we workshopped and held public readings of four full-length plays and musicals: *Evening Train*, book by Ursula Rani Sarma, music and lyrics by Mick Flannery; *Just Like Paris* by Marcia Johnson; *The Takeoff* by Collin Doyle; and *Blow Your House Down* by Louise Casemore (co-hosted with Script Salon). We held a panel on the development of two new musicals: *Evening Train* from Ireland and the new Canadian musical *Prison Dancer*, which was premiering on our main stage at the same time as the festival. We also held two sold out workshops: *Playwriting* led by Ursula Rani Sarma and *Making A Musical* with Calgary musical director and composer Joe Slabe. Collider also offered mixers co-hosted with the Playwrights Guild of Canada and The 3.7% Initiative YEG+.

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TADEL THEATRE

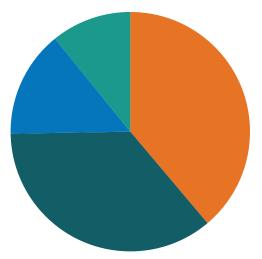


2022/23 REVENUE

(Dollars in 000s)

- 36% Ticket Sales \$5,168
- 25% Government & Foundation \$3,555
- 14% Amortization of Deferred Contributions \$1,968
- 10% Merchandise, Investment and Sundry Income \$1,411
- 8% Donations & Sponsorships \$1,201
- 6% Rental & Facility \$870
- 2% Theatre School Fees \$325

Revenue (in thousands)	22/23		21/22		20/21		19/20		18/19		17/18	
Ticket Sales \$5,168	5,168	36%	3,527	25%	314	4%	4,599	36%	4,958	36%	5,561	41%
Government & Foundation \$3,555	3,555	25%	4,629	33%	3,388	38%	3,309	25%	3,058	23%	2,734	20%
Amortization of Deferred Contributions \$1,968	1,968	14%	2,035	15%	1,910	22%	1,499	11%	1,508	11%	1,374	10%
Merchandise, Investment and Sundry Income \$1,411	1,411	10%	1,569	11%	2,072	24%	1,247	9%	831	6%	519	4%
Donations & Sponsorships \$1,201	1,201	8%	1,326	10%	766	9%	1,318	10%	1,699	13%	1,616	12%
Rental & Facility \$870	870	6%	568	4%	108	1%	754	<mark>6%</mark>	1,100	8%	1,190	9%
Theatre School Fees \$325	325	2%	247	2%	258	3%	410	3%	381	3%	414	3%
	14,497	100%	13,900	100%	8,816	100%	13,136	100%	13,535	100%	13,408	100%



2022/23 EXPENSES

(Dollars in 000s)

- **39%** General Operations \$5,897
- 36% Theatre Productions \$5,449
- 14% Depreciation \$2,190
- 11% Facility \$1,646

Expenses (in thousands)	22/23		21/22		20/21		19/20		18/19		17/18	
General Operations \$5,897	5,897	39%	5,139	38%	3,133	46%	4,940	40%	5,923	43%	5,695	42%
Theatre Productions \$5,449	5,449	36%	4,472	33%	590	9%	4,315	35%	4,411	32%	4,619	34%
Depreciation \$2,190	2,190	14%	2,251	17%	2,073	30%	1,674	13%	1,664	13%	1,619	12%
Facility \$1,646	1,646	11%	1,590	12%	1,001	15%	1,456	12%	1,708	12%	1,607	12%
	15,182	100%	13,453	100%	6,797	100%	12,384	100%	13,707	100%	13,540	100%



FUND DEVELOPMENT

We remain incredibly grateful for the generous support of our donors and sponsors who played a pivotal role in helping us achieve a bright and thriving cultural hub! Our theatres truly come alive when they're graced by our fantastic supporters, and this season brought the joy of reconnecting with numerous donors and sponsors in person.

The following pages of this report acknowledge those who contributed to the Citadel Theatre over our 2022/23 Season. We'd like to offer our sincere appreciation to all the individuals and corporate partners who, with their generous contributions, unwavering support, and strong commitment, significantly enhance the vitality of our community's performing arts experience. Our donors and corporate partners leave an indelible mark on the excellence, accessibility, and cultural importance of the Citadel's productions, facilities and educational initiatives.

ANNUAL DONORS

STEWARD GIFTS OF \$10,000+

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