

# THE CITADEL THEATRE

## INCLUSIVITY & DIVERSITY REPORT

**JULY 1, 2021 - JUNE 30, 2022**

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# WELCOME

## 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 omâmwôpayônôwâw Nistam Îyinôwak, nânapo ôkih tipahamawâkan tahkikwanênkêwak-Nêhîyawak, Nahkawînôwak, Opwâsîmowak, Asinî Pwâtak êkwah Nêhîyaw Paskosikanak-êkwah kotakak Îyinôwak, tâpiskôc Kaskitêwayasitak êkwah Âpihtwâyak, kâkîh kikîwîhkêcik otah. Nitâniskê nanâskôtênân tawâw ôtah êh ayâyâhk tita wîci pimâtisîhtamâhk, tita osîhcikêyâhk êkwah tita nôkohtiwêyâhk otah askîwihtâwinihk.

## WHAT WE BELIEVE

The Citadel Theatre is in the heart of amiskwaciwâskahikan ᑭᑭᑭᑭᑭᑭ (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](mailto:EDICommittee@citadeltheatre.com).*

# CONTEXT

The Citadel Theatre aims to have an accurate understanding of who works with us. This data not only helps promote equity and diversity, but also helps to increase access and better provide support to ensure authentic inclusivity and representation amongst our staff and artists. We endeavour to ensure our practices, processes and policies reflect the needs of our community.

Annually, the Citadel Theatre gathers simple demographic information from staff, crew, artists, instructors, Board Members, artistic outreach participants and Young Company students to better understand our organization, and releases it in an annual report with reflections on how we are meeting or not meeting our commitments. As a not-for-profit theatre, we also use this data to stay accountable to the general public, our artistic community, our funders, and to our commitments to change within our sector like the [35//50 Initiative](#).

## DATES OF ACTIVITY FOR REPORT

The date ranges for each report match our fiscal year: July 1 - June 30. This report covers two fiscal years: July 1, 2021 - June 30, 2022 and July 1, 2022 - June 30, 2023.

## HISTORY OF REPORTING

The Citadel Theatre's 2022 & 2023 Inclusivity and Diversity Report builds on reports from past seasons, and it is highly recommended that readers refer to our [previous reports \(2020 & 2021\)](#) for context.

## SURVEY

The Citadel Theatre's annual survey is a tool that will be adjusted before each collection period. In an effort to accurately capture data, we engaged with an Inclusive Practices Consultant in 2021 to create a survey that would be administered yearly to our staff, crew, artists, instructors, Board Members, artistic outreach participants and Young Company students that have worked with us over a previous season (July 1 through June 30). The Citadel Theatre's Equity, Diversity, and Inclusivity Committee and members of the community collaborated on the crafting and review of the most recent survey (August 2023) to ensure an intersectional lens through a variety of lived experiences.

## 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. This process was originally created to help us reflect on this commitment.

## FEEDBACK

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

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## SEASON ACTIVITIES

### 2021/22 SEASON

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 on the Maclab stage for us 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 the pandemic threw at us throughout the season. We lost performances of many of our productions due to COVID-19 (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 funders, donors, and patrons who supported us through our return to live theatre!

## 2022/23 SEASON

The 2022/23 Season was our first full season of programming post-pandemic. It was an ambitious season with nine Mainstage productions, three Highwire productions, and our House Series. 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 Leilani De Jesus. 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 that after the Citadel production, *Prison Dancer* was then 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 pandemic-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 Ulliyatt 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 American Sign Language (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*; *Uptown Girls: The Music of Elton John and Billy Joel*; and *Going Solo*.

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* 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).

# PROGRAMMING COMMITMENT

As part of our original 35//50 Commitment, the Citadel committed to ensuring our subscription programming included a minimum of 35% scripts by Black, Indigenous, Persons of Colour (BIPOC) playwrights and 50% scripts by women or non-binary playwrights. *Please note: this programming data is based on publicly available information and not survey results.*

## OUR 2021/22 SEASON FEATURED TEN PRODUCTIONS:

*Heaven*  
*Mary's Wedding*  
*The Garneau Block*  
*Bears*  
*The Fiancée*  
*A Christmas Carol*  
*Peter Pan Goes Wrong*  
*Jane Eyre*  
*The Herd*  
*9 to 5*

- 40% of the 2021/22 scripts were written or adapted by BIPOC playwrights.
- 60% of the 2021/22 scripts were written or adapted by Female-identifying playwrights.

## OUR 2022/23 SEASON FEATURED TWELVE PRODUCTIONS:

*Clue*  
*Network*  
*The Wolves*  
*Almost A Full Moon*  
*A Christmas Carol*  
*Deafy*  
*The Royale*  
*Jersey Boys*  
*Pride and Prejudice*  
*Trouble in Mind*  
*First Métis Man of Odesa*  
*Prison Dancer*

- 34% of the 2022/23 scripts were written or adapted by BIPOC playwrights.
- 58% of the 2022/23 scripts were written, co-written or adapted by Female-identifying playwrights.

# AUGUST 2023 SURVEY

## SHIFT IN DATA REPORTING

In 2020, the Citadel Theatre committed to annually reporting on our organization and those that we engage with, to help us increase access and better provide support to ensure authentic inclusivity and representation amongst our staff and artists, and to ensure our practices, processes and policies reflect the needs of our community. As a not-for-profit theatre, we also use this data to stay accountable to the general public, our artistic community, our funders, and to our commitments to change within our sector.

We worked with our EDI Committee and Board of Directors to craft a new survey experience in 2023 for a report that would only be building on self-reported data and no anecdotal collection methods. With this shift in priority, we recognized that the 2021/22 and 2022/23 reports would truly rest with our community and those that choose to actively participate.

The survey that was used to create this report had 357 responses to 819 invitations that went out to workers, artists, teachers, Board Members, and other individuals we engage with under Artistic Outreach and Young Company programs.

Due to the response rate and distribution amongst the groups that responded, we were not able to provide our originally planned data sets for the following categories:

Staff, Production Staff & IATSE, Playwrights, Directors, Actors, Choreographers/Fight Directors, Composer/MDs, Designers, Stage Managers, Musicians, Other Artistic Roles (such as Assistants or Associates), Commissioned Playwrights, Development Playwrights, Board of Directors, Board of Governors, Instructors, Artistic Outreach, or Young Company.

We cannot report on the data for these above categories with the available responses, due to the lack of anonymity that would result for certain groupings, causing individuals to be identifiable in the pool of results shared publicly. The Citadel Theatre will report on the survey as a single pool, combining all individuals into a chart for each question asked in the survey for both our 2021/22 and 2022/23 Seasons.

We recognize that we will not be able to use this annual survey as an accurate report on our 35//50 Commitments, due to ongoing low response rates for many of our categories.

We will continue to offer the survey to ensure our practices, processes and policies consider the needs of those that do choose to respond.

## RESULTS

### WHAT IS YOUR GENDER?



This question received 302 responses out of 851 invitations to participate. The responses were collected in multiple choice form (“select all that apply”): Non-Binary, Man, Woman, Prefer not to Say, Self-Described. Beyond the Binary includes any gender identity selected in addition to, or outside of the binary options of man and woman. Where applicable, individuals that Self-Described are included/ summarized in the chart above for data reporting purposes and protection of anonymity.

### WHAT IS YOUR AGE?



This question received 301 responses out of 851 invitations to participate.

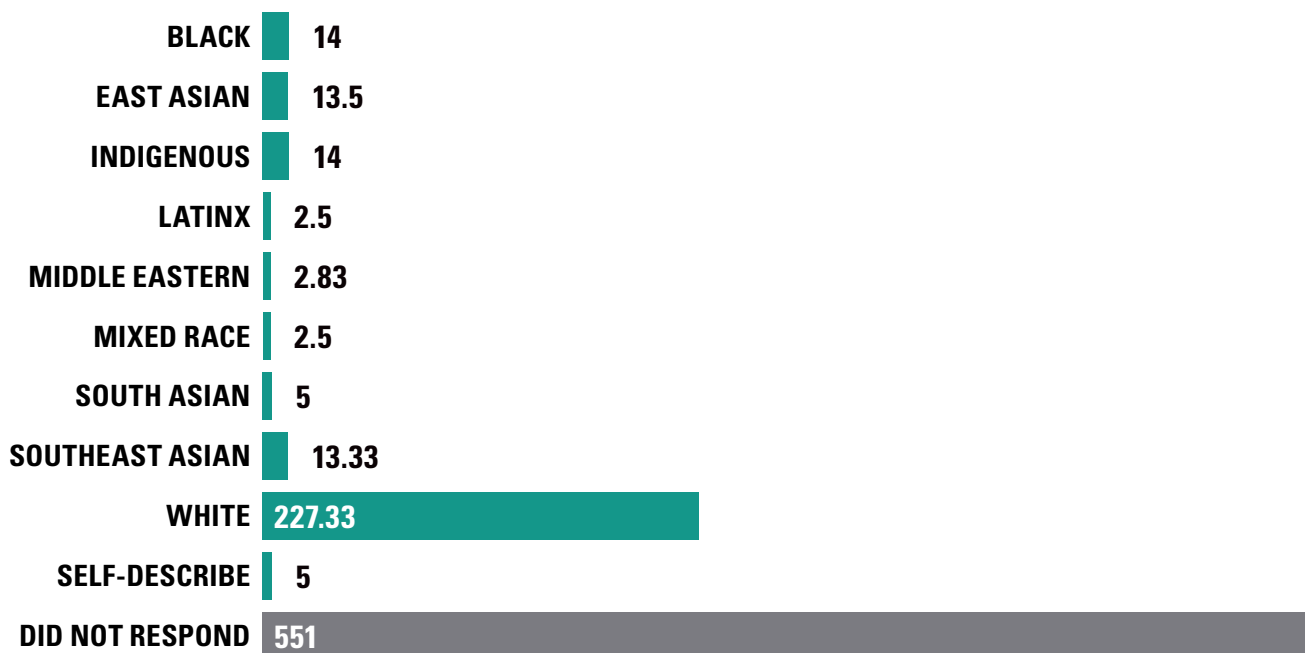
### DO YOU IDENTIFY AS A MEMBER OF THE LGBTQIA2S+ COMMUNITY?



This question received 288 responses out of 851 invitations to participate.



## WHAT IS YOUR RACIAL IDENTITY?



This question received 300 responses out of 851 invitations to participate. This data is based on individual respondents' selections from the list of options ("Please check all that apply") and/or choice to self-describe. Options included:

- Black (African, Afro-Caribbean, African-Canadian descent)
- East Asian (Chinese, Korean, Japanese, Taiwanese descent)
- Indigenous (First Nations, Inuk/Inuit, Métis)
- Latinx (Latin American, Hispanic descent)
- Middle Eastern (Arab, Persian, West Asian descent, e.g. Afghan, Egyptian, Iranian, etc.)
- Mixed Race
- South Asian (South Asian descent, e.g. East Indian, Pakistani, Sri Lankan, Indo-Caribbean, etc.)
- Southeast Asian (Filipino, Vietnamese, Cambodian, Thai, other Southeast Asian descent)
- White (European descent)
- Self-Describe

Where applicable, individuals that Self-Described are included/summarized in the chart above for data reporting purposes and protection of anonymity. Some of the examples of identities that were shared through multi-selected options, or providing a self-described identity, are *mixed race*, *bi-racial*, and *Jewish*.

## ARE YOU A CAREGIVER (OF CHILDREN, ELDER, OR OTHERS)?



This question received 298 responses out of 851 invitations to participate.

## DO YOU IDENTIFY AS DISABLED OR NON-DISABLED?



This question received 281 responses out of 851 invitations to participate.

### NOTE ON 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 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.
- The EDI Committee chose to word the question like this to specifically gauge what percentage of individuals at Citadel Theatre self-identified as Disabled. We chose specifically to not include d/Deaf identity in this question, and provided a later question to ensure d/Deaf individuals could include their experiences.

## ARE THERE ANY TERMS THAT YOU USE TO DEFINE YOURSELF THAT YOU WOULD LIKE TO SHARE?



As part of our Data Survey, the Citadel Theatre offered individuals a chance to share other words they use to describe their lived experiences. This space allowed us to capture identities that may not be reflected in the data for earlier questions. Above is an anonymous “word cloud” of self-identities of respondents, so that we can show our community the incredibly unique team we have making and sharing art within our building.

# REFLECTIONS & ACTIONS

In consideration of the responses received in this survey, and our inability to break out data within more specific departments for year-to-year comparison, the Citadel Theatre offers the following more general reflections and organizational actions for our the 2021/22 and 2022/23 Seasons:

## SUCSESSES

- Positive changes are happening at the Citadel. We are prioritizing inclusion. Programs like our RBC Emerging Artist Program and our BIPOC Fund are providing opportunities for artists from marginalized communities to enhance their skills and build connections to the Citadel and the national theatre community.
- We have built a strong partnership with MacEwan University and the American Federation of Musicians to create a BIPOC “intern chair” in our orchestras to ensure not only training for BIPOC musicians, but to help increase BIPOC membership in the American Federation of Musicians.
- Our EDI Committee, composed of staff from many different Citadel departments and community members with lived experience, is a strong presence at the Citadel, consulting on policies and processes that create meaningful change across the organization.
- As noted above, we program our seasons with a focus on our 35//50 commitments. Not only is that represented on the Citadel’s stages, but also nationally, as Citadel productions written and led by BIPOC artists, such as *Prison Dancer* and *Heaven*, tour to the National Arts Centre. These productions are also celebrated locally with multiple Sterling Awards. Last season *The Royale* received 5 Sterling Awards, as did *Prison Dancer*.
- *A Christmas Carol* has always been such an important part of the Citadel’s programming. In 2022, we welcomed Elias Martin as “Tim Cratchit.” This was the first time in the Citadel’s history that a young performer with lived experience with disability played this role. Elias has been an incredible addition to the *A Christmas Carol* family and the Citadel team did a fantastic job creating new practices and policies to ensure Elias was set up for success.

## CHALLENGES

- The data collection process is an ongoing challenge. As noted, we elected to forego anecdotal reporting as a means to promote accuracy and anonymity. The response rate to our surveys was below fifty percent, making our ability to report accurate data difficult. We need to reflect further on how we can ensure we maintain our commitment to report annually to the community with data that is as accurate as possible. We also need to consider how best to collect data in a way that encourages more participation.
- We are currently experiencing an incredibly high level of staff turnover. This makes longer-term planning difficult as we are consistently focused on hiring new staff and rebuilding departments. The immediate goals can sometimes overshadow the long-term vision.

- Ticket-buyers are returning slowly, and are currently focussed on buying tickets for popular titles they recognize. We are finding a reluctance in patrons currently to take a chance on new work or titles they are unfamiliar with. It is a slower audience return than hoped at the Citadel and with many of our national colleagues. This lower ticket revenue affects all aspects of the Citadel as we reimagine our current programming and organizational models.

## ACTIONS

### 2021/22:

- The EDI Committee builds a formal framework to support the BIPOC Fund, a professional development fund for racialized individuals engaging with Citadel Theatre in learning opportunities.
- Staff begins work on a major renovation plan to add accessibility upgrades to deficient spaces (including Bentley washrooms, Foote Theatre School (FTS) washrooms, Maclab lobby washrooms, Maclab backstage, and elevator/lift access to FTS and Maclab backstage).
- The Board posts an open call for new Members, the first public call in the Citadel's history.
- The Citadel commits to planning and budgeting for cultural consultants on productions where culture & identity are centred.
- The Citadel launches a region wide casting call for "Tim" in *A Christmas Carol*, seeking a youth actor with lived experience of disability and/or chronic illness for our production.
- The Citadel releases first Article 10, "Declared Actions Regarding Anti-Oppression and Inclusion."
- The Citadel releases a Statement on Representation, in recognition of International Day of Persons with Disabilities, announcing the commitment to casting child actors with lived experience of disability and/or chronic illness to play "Tim" in *A Christmas Carol*.
- As of November 2021, The Board of Directors meets the 35//50 Commitment on board composition.
- The Citadel Theatre's staff, production teams, instructors, Board and EDI Committee participate in Indigenous Cultural Awareness training workshops, led by Elder Russell Auger.
- A new universal accessible washroom is added to the Main Floor Box Office Concourse.

### 2022/23:

- Box Office lobby and Shoctor Theatre lobby have new seating options for all body types added to increase comfort and independence for building users.
- The Shoctor Theatre has major renovation to the seating area to create a barrier-free access row, which tripled available accessible seating options, and now provides flexible seating styles to better welcome patrons of all body types.
- The Citadel begins using prorated rehearsal schedules, which allows for 5 day work weeks (with 2 days off) during rehearsals. This prioritizes rest and work-life balance for cast, stage management, creative team and Citadel staff involved in the production. (Additional days off in performance weeks will be provided in 2023/24 Season and beyond.)

- Citadel staff complete Deaf Culture Training with Amorena Bartlett.
- Citadel staff complete Disability Awareness & Sensitivity Training with Creating Accessible Neighbourhoods (CAN).
- The Citadel begins an overhaul on the accessibility section and visual materials on the website to increase awareness of our facility for safe and independent building use.
- The Citadel hosts Audio Description training from Inside Out Theatre (Calgary, AB) for staff and Edmonton theatre artists to create a local team of trained audio describers.
- The Citadel hosts Relaxed Performance training from Inside Out Theatre (Calgary, AB) for staff and Edmonton theatre artists to create a local team of Relaxed Performance activators.

## 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.