

THE CITADEL THEATRE

EQUITY, DIVERSITY & INCLUSIVITY REPORT

JULY 1, 2024 - JUNE 30, 2025

ARTISTIC DIRECTOR

Daryl Cloran

EXECUTIVE DIRECTOR

Jessie van Rijn

PHONE

780.425.1820

WEBSITE

citadeltheatre.com

ADDRESS

9828 101 A Ave
Edmonton, AB
T5J 3C6

WELCOME

RECONCILIATION STATEMENT

At the Citadel Theatre, we believe in the power and importance of stories. We acknowledge the stories that have come before us since time immemorial - on this land just north of the river and under these skies and stars, on this stage, and in this building with you.

We live, work, and create in the place we share on Mother Earth. This area, Edmonton, is known to the Plains Cree as Amiskwaciwâskahikan – Beaver Hill House. It is the traditional and contemporary homeland for the Nehiyawak (Plains Cree) along with the Saulteaux (Plains Ojibwe), Stoney Nakoda, Haudenosaunee (Mohawk), Niitsitapi (Blackfoot), Inuit, Dene and Métis. We express deep gratitude for the knowledge that has long nurtured these lands.

Treaty No. 6 was created with the intention of fostering harmonious co-existence. The Citadel Theatre recognizes our role and responsibility in being an active participant in reconciliation. We commit to this work through the sharing of resources, ongoing training, the inclusion of Indigenous stories, histories, and experiences in our programming, and by fostering meaningful relationships with the community.

In the spirit of reciprocity and respect, we seek to uphold the original intent of the Treaty and strive to create a shared narrative that honors our responsibility to this land and to each other.

CONTEXT

WHAT IS THIS REPORT?

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 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 public, our artistic community, our funders, and to our commitments to change within our sector.

The Citadel Theatre's annual survey is a tool that is adjusted before each collection period. The Citadel Theatre's Equity, Diversity, Inclusivity and Accessibility Committee and members of the community collaborated on the crafting and review of surveys each season to ensure an intersectional lens through a variety of lived experiences.

DATES OF ACTIVITY FOR THIS REPORT

The date ranges for each report align with our fiscal year: July 1 - June 30. This report covers one fiscal year: July 1, 2024 - June 30, 2025.

HISTORY OF REPORTS

The Citadel Theatre's 2025 Inclusivity and Diversity Report builds on reports from past seasons, and it is highly recommended that readers refer to our [previous reports](#) for context.

FEEDBACK

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

Daryl Cloran
ARTISTIC DIRECTOR
dcloran@citadeltheatre.com

Jessie van Rijn
EXECUTIVE DIRECTOR
jvanrijn@citadeltheatre.com

Jennifer Addison
BOARD CHAIR
boardchair@citadeltheatre.com

Mail: CITADEL THEATRE, 9828 101 A Avenue, Edmonton, AB T5J 3C6

SEASON ACTIVITIES

2024/25 SEASON

Our 2024/25 Season featured 10 productions:

- 40% of the 2024/25 scripts were written or adapted by BIPOC playwrights.
- 40% of the 2024/25 scripts were written, co-written or adapted by women or non-binary playwrights.

In 2024/25, the Citadel was everywhere! Our 2024/25 Season was full of fantastic productions at the Citadel, while also showcasing our work in cities across Canada.

Our Sterling Award-winning production of *The Play That Goes Wrong* was a hilarious way to spend the summer. After a very successful run at the Citadel, the production travelled on to Royal Manitoba Theatre Centre (Winnipeg) and Theatre Calgary. Next season it will play at the Grand Theatre in London, Ontario.

Our production of *A Streetcar Named Desire* was stunning. Audiences loved the production and the outstanding performances. *The Ballad of Johnny and June* was an exciting partnership with the La Jolla Playhouse in California directed by Tony Award-winning Des McAnuff. And, of course, we celebrated the holidays with our beautiful, annual production of *A Christmas Carol*.

Disney's Frozen: The Musical was a huge success and it was thrilling to see the audience packed with children every night (wearing princess and snowman costumes!) *A Midsummer Night's Dream: The '70s Musical* was an audience favourite, with many audience members returning multiple times for "the funniest show they had ever seen". We co-produced the innovative *Heist*, by Albertan playwright Arun Lakra and we ended our season with a lovely production of *Little Women*, adapted by Canadian playwright, Jordi Mand.

Our Highwire productions, *Bear Grease* and *Goblin:Macbeth* both smashed all previous Highwire box office records. Audiences loved the hilarious blending of Shakespeare, improv and Goblins in *Goblin:Macbeth*. *Bear Grease's* Rez-reimagining of the beloved musical was so popular with audiences that we've invited the show back again next season. And we're thrilled to report that this locally-grown, Indigenous sensation had a run off-Broadway this summer!

Our very popular House Series (in the Rice Theatre) included four unique shows: comedian Ali Hassan's solo performance, *Does This Taste Funny?;* cabarets *It Takes Two* and *We Are Family*; and the magic of *Lucy Darling in Indulgence*.

And elsewhere in Canada, audiences were treated to Citadel productions in Calgary (*A Streetcar Named Desire* and *The Play That Goes Wrong*), Vancouver (*Three Musketeers*), London (*As You Like It* and *Heist*), Saskatoon (*Made in Italy*), Winnipeg (*The Play That Goes Wrong*) and Mirvish Productions in Toronto mounted a commercial run of *Made in Italy*. It was a great season that celebrated the incredible work and the incredible reach of the Citadel.

2025 SURVEY

The Citadel Theatre made a commitment in 2020 to report the demographics of our organization in order to increase access, strengthen support, and ensure authentic inclusivity and representation among our staff and artists. This commitment also guides us in aligning our practices, processes, and policies with the needs of our community. As a not-for-profit theatre, we use this data to remain accountable to the public, our artistic community, our funders, and to our pledge for ongoing change within our sector.

Over the years, we have refined our process based on feedback from our community, shifting from anecdotal information to self-reported data. We continue to work with staff, the Citadel’s EDIA Committee, and our Board of Directors to improve the survey experience. We recognize that the accuracy and completeness of any data collected ultimately rests with our community and those who choose to actively participate.

For the 2025 Report, 655 invitations were sent to workers, artists, instructors, Board Members, and other individuals engaged through our Artistic Outreach and Young Company programs. Of these, 210 people responded.

The Citadel Theatre will report the survey results as a single pooled dataset, combining all respondents into one chart per question for the 2024/25 Season.

We recognize that, due to low response rates, the survey data cannot provide a fully clear or accurate picture of the organization’s demographics. We will continue to offer the survey to ensure our practices, processes, and policies consider the needs of those who do choose to respond.

RESULTS

WHAT IS YOUR GENDER?



This question received 208 responses out of 655 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-Describe are included/ summarized in the chart as Beyond the Binary for data reporting purposes and protection of anonymity.

WHAT IS YOUR RACIAL IDENTITY?



This question received 210 responses out of 655 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)
- Latine (Latin American, Hispanic descent)
- Middle Eastern (Arab, Persian, West Asian descent, e.g. Afghan, Egyptian, Iranian, etc.)
- 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-Described

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 208 responses out of 655 invitations to participate.

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



This question received 210 responses out of 655 invitations to participate.

DO YOU IDENTIFY AS DISABLED OR NON-DISABLED?



This question received x responses out of x invitations to participate.

Where applicable, individuals that Self-Described are included in the chart above for data reporting purposes but self-described language is not being shared to protect anonymity.

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 reflects 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 EDIA 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. Below 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.



SEASON ACTIVITIES

The Citadel Theatre values accountability and is dedicated to continually reflecting on our collective efforts as a team and a community, while moving forward with commitment and action. We take equity, diversity, inclusivity, and accessibility seriously and strive to ensure that every decision, program, and interaction reflects these principles.

The following items provide an account of our successes and challenges this year in working to live up to these values:

SUCCESSES

- We recognize a gap in opportunities for diverse production and technical theatre makers and are addressing it through paid apprenticeships and mentorships, including two placements in our 2024/25 Season (including a Production Manager Apprenticeship placement, supported by National Arts Centre). These initiatives offer hands-on experience in production management and design, supporting the development of emerging professionals and fostering a more inclusive theatre community.
- We delivered a full season of Accessible Performances, collaborating with consultants from a range of lived experiences. This included Maxwell Dickeson, Jeffrey Behrens, Chris Dodd,

Amorena Bartlett, Carly Neis and Brooke Leifso. We continue to engage and hire an Access Coordinator with lived experience of disability. Additionally, we facilitated a staff training session on welcoming low vision/blind patrons, led by Maxwell and Jeffrey.

- Our Education department hosted three successful semesters of *Spotlight!*, a sensory-friendly theatre class for Autistic and/or neurodiverse students in partnership with Centre For Autism Services Alberta. We welcomed students ages 6-12 in our Fall and Winter programs and offered a week-long summer camp experience for teens ages 12-17.
- This season, our team focused on improving accessibility for patrons with visual impairments. We trialed braille wayfinding on the Shoctor Lobby handrails, which was well received and is now being considered for broader implementation throughout the building. We also added stair nosing in select areas to improve visibility and safety. These efforts were guided by direct consultations with visually impaired patrons, helping us identify and address barriers more effectively.
- This season, our Hospitality teams enhanced the implementation of Accessible Performances by providing outreach and support to both staff and patrons, as well as leveraging the lived experiences of team members with disabilities through strategic staff scheduling.

CHALLENGES

- We continue to face a limited roster of skilled technicians, and we are actively building partnerships to grow our talent base from all backgrounds and lived experiences. By working with local high schools and post-secondary institutions, we are creating pathways for the next generation of theatre workers (including technicians) through job shadow opportunities and career consultation conversations.
- Incorporating elements like a true Relaxed Performance into our programming presents a challenge, as it demands additional commitment from our Creative Teams, along with increased rehearsal and technical time (of which we are already limited.) We are working to improve these processes.
- Limited accessible learning spaces and the absence of gender-neutral washrooms have made it challenging to fully welcome a diverse range of students and instructors. We are actively developing renovation plans to address these needs and create a more inclusive and welcoming environment for everyone.
- We continue to work closely with the City of Edmonton to enhance accessibility and safety across our site. Opportunities remain, such as adding clearer visual markings to the Lee stairs and installing a protective railing near the west doors to support patrons with low vision. In addition, various elevator repairs, affected by supply chain delays, have resulted in the Shoctor Lobby elevator being out of service for the second half of the season. The City and the Citadel are acutely aware of this and are actively working together to resolve the issue, ensuring safe and comfortable access for all patrons. We look forward to ongoing collaboration with our municipal partners to address these areas and make the theatre more welcoming for everyone.
- Ongoing elevator and washroom repairs have introduced challenges for patron access in a number of areas as repairs have been delayed through supply chain constraints. Patron feedback has been clear that these barriers have affected their experiences both through survey results and anecdotal reporting from direct conversations.

NEXT STEPS

Over the past several years, we have tested multiple formats for our demographic survey, incorporating feedback from staff, artists, and other community stakeholders. Despite these efforts, participation levels have remained low, making it difficult to capture an accurate and representative picture of our community through this method alone.

In response to the clear wishes of our community, surveys will now be completely anonymous, without tracking or linking individual demographic details. We hope this approach will reduce barriers to participation and increase response rates in future years. Invitations will be sent to all individuals who engaged with Citadel Theatre in the previous two years (for example, the July 2027 survey will be sent to artists from the 2025/26 and 2026/27 seasons).

This shift does not signal a change in our commitment to equity, diversity, inclusion, and accessibility. We will continue to report on our efforts through targeted community consultations, post-production feedback tools, and ongoing dialogue with artists, audiences, and partners.

Our goal remains the same: to ensure that the Citadel reflects, celebrates, and serves the full diversity of our community. We encourage everyone connected to the Citadel to continue sharing perspectives and ideas that help guide this important work.

THANK YOU

The Citadel Theatre thanks you for taking the time to read this report. We extend our gratitude to all who participated and shared their feedback on our survey process.