



 Neptune
THEATRE

2024 - 2025

ANNUAL REPORT

DISNEY'S FROZEN

MUSIC AND LYRICS BY KRISTEN ANDERSON-LOPEZ & ROBERT LOPEZ

BOOK BY JENNIFER LEE

DIRECTED BY JEREMY WEBB

MUSICAL DIRECTION BY PAUL DE GURSE, CHOREOGRAPHY BY GENNY SERMONIA

PHOTO BY STOO METZ FEATURING KALEIGH GORKA AS ELSA

WELCOME

To the Neptune Theatre Community,

The 2024/25 season was one of the most demanding years Neptune has faced in recent memory. The financial statements in this report reflect a period that required serious attention from management and the Board, along with a clear commitment to strengthening the organization for the future.

I am proud of how Neptune responded.

The 2024/25 audit is complete. We have appointed a new external auditor through a competitive process, and we have taken concrete steps to strengthen financial controls, reporting, and Board oversight. That work is ongoing, and it reflects a Board committed to strong governance in every season – not only in easy ones.

The 2025/26 season, now well underway, shows the momentum Neptune is capable of building. **Come From Away** became the highest-grossing production in Neptune’s history. The season closed with a significant ticket revenue surplus. Subscriptions have exceeded their targets.

Across the organization, the team has demonstrated focus, resilience, and ambition. We are not finished. But Neptune is moving in the right direction, with clearer systems, stronger oversight, and renewed confidence in the work ahead.

Thank you for your continued support and membership. Neptune matters deeply to this community, and its next chapter is one worth building together.

Scott McGaw, Board Chair

Neptune Theatre’s 2024/25 season was one of assessment, reflection, and forward planning, all while delivering a full season of productions, education programs, and community activities.

Throughout the Fall, the Board and staff worked together to develop a new Strategic Plan that reflects Neptune’s current realities and identifies opportunities to strengthen, stabilize, and grow the organization for the future. Completed in January 2025, the plan is built around four key pillars: Artistic Excellence, Financial Stability, Connection, and Capacity. The work outlined in the plan began immediately and continues to guide our decisions and priorities.

This season, Neptune created memorable and inspiring experiences for audiences through a diverse range of productions and programs. We also saw continued growth in subscriptions, fundraising, and endowment contributions, demonstrating the strong support of our patrons, donors, sponsors, and community partners.

Like many arts organizations across the country, Neptune faced financial challenges during the year. While the season concluded with a deficit, the organization has taken important steps to strengthen its financial position and ensure long-term sustainability. The Strategic Plan provides a clear roadmap for addressing these challenges while continuing to fulfill our artistic mission and serve our community.

This report highlights the achievements, financial results, and strategic initiatives that shaped the year and position Neptune for the future.

Thank you for your continued support, commitment, and belief in the power of live theatre. We look forward to building on this work together in the years ahead.

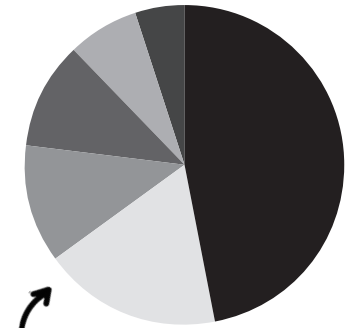
Kimberlee Stadelmann, Executive Director

WE ARE ALL TREATY PEOPLE

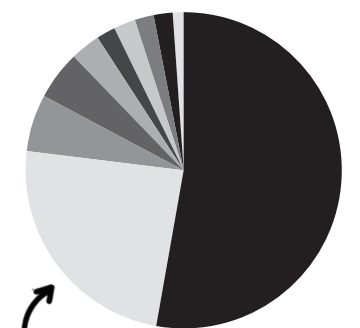
Neptune Theatre is located on sacred land that has been the site of human activity since time immemorial. We are in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq, and we acknowledge them as the past, present, and future caretakers of this land. As artists, we are grateful to work and build community here. As stewards of culture, we are in the process of learning more about how our company can improve our relations with Indigenous People and uphold the values of collaboration and inclusivity in all that we do.

2024–2025 FINANCIAL SNAPSHOT

	2025	2024	2023
REVENUES			
Productions	3,799,038	4,575,339	3,355,676
Grants	901,244	705,850	871,267
Development	933,762	866,655	865,016
Theatre school	580,365	633,529	522,818
Ticket surcharge	420,674	362,181	250,291
Other	1,450,388	1,163,516	1,142,531
	8,085,471	8,307,070	7,007,599
EXPENSES			
Administrative	2,085,742	1,878,933	1,663,893
Bar	169,523	160,229	176,016
Box office	180,208	186,567	124,964
Building operations	387,166	545,672	289,766
Development	182,412	231,871	198,631
Front of house	280,215	217,717	139,148
Marketing	499,049	366,598	373,960
Productions	4,512,353	4,295,183	3,510,969
Theatre rentals	20,799	65,140	57,584
Theatre school	292,776	419,274	342,756
	8,560,243	8,367,184	6,877,687
SURPLUS	(474,772)	(60,114)	129,912
ACCUMULATED DEFICIT	(1,233,737)	(758,965)	(698,851)



REVENUE CONTRIBUTION
47% PRODUCTIONS
18% OTHER
12% DEVELOPMENT
11% THEATRE SCHOOL
7% GRANTS
5% TICKET SURCHARGE



EXPENSE DISTRIBUTION
53% PRODUCTIONS
24% ADMINISTRATIVE
6% MARKETING
5% BUILDING OPERATIONS
3% FRONT OF HOUSE
2% THEATRE SCHOOL
2% DEVELOPMENT
2% BAR
2% BOX OFFICE
1% THEATRE RENTALS

	2025	2024	2023	2022	2021
OPERATING REVENUE	\$8.0M	\$8.0M	\$7.0M	\$3.5M	\$1.4M
SURPLUS/(DEFICIT)	(\$474,772)	(\$60,114)	\$129,912	\$450,347	\$243,909
ACCUMULATED SURPLUS/(DEFICIT)	(\$1,233,737)	(\$758,965)	(\$698,851)	(\$828,763)	(\$1,279,110)



YEAR IN REVIEW

Looking back and looking forward. A message from Jeremy Webb, Artistic Director

Our 2024-2025 season was possibly the most eclectic season I've programmed in my time (so far!) at Neptune Theatre, and I am incredibly proud of the play-bill. It was an emotional year of theatre, kicking off with a moving tribute to a Canadian musical icon, followed by a provocative twist on a classic. We had a Canadian comedy with a societal message, and a new Canadian classic that broke our hearts in the most cathartic way. Add in the man-eating plants, and possibly the most challenging Disney show we've ever staged, & and I'm exhausted just thinking about it all!

Our season started with a Neptune Summer production of Lindsay Kyte's Rita MacNeil show, *Dear Rita* – a tight band supported by a cast of five, who ALL played facets of Rita, helping us understand the iconic Cape Breton artist better.

I relished the challenge of adapting *Shakespeare's A Midsummer Night's Dream* in a highly charged setting, pushing Neptune into a twilight world of burlesque and magic. Each performance, a lucky group of audience members paid an extra \$10 to enter the

underground speakeasy bar we created specifically for this show, *Shadows*. These patrons entered Neptune via a dark and dingy entrance on Barrington Street and were transported for a bonus hour into the club. This unique immersive experience was a first for us, and patrons loved it. Having Canadian theatre legend Walter Borden as our Puck was the icing on the cake.

Neptune Theatre had the distinct honour of creating the Canadian Regional premiere of *Disney's Frozen*. Being first out of the gate with this mammoth show was a challenging experience that pushed our production department to its limits, but the end result was a spectacular experience for audiences; and our team alike. We were particularly proud of the reaction to our original puppets for Olaf the snowman; and Sven the reindeer. Along with our wonderful set and costumes, the puppets (and the Stage manager, Director and four of our cast) revisited the show at Theatre Aquarius in 2025.

With direction and a story by shalan joudry and choreography by Sarah Prosper, Nestuita'si Storytelling brought

Winter Moons to the Scotiabank Stage this Season, presented in partnership with Prismatic Arts Festival.

This dance theatre piece follows the teachings of L'nu (Mi'kmaw) fire keepers carrying an ember through the winter season – three moons of winter. The premiere of *Winter Moons* brought together a diversity of Mi'kmaw talent to the stage and was a beautiful evening of theatre and storytelling, continuing our relationship with this creative company of artists.

King Gilgamesh & the Man of the Wild is a hybrid theatre and live-music production co-created by Ahmed Moneka and Jesse LaVercombe. The show, presented in partnership with our company in residence, Prismatic Arts Festival, which enjoyed a successful run on our Scotiabank Stage, seamlessly interweaves the ancient Mesopotamian Epic of Gilgamesh with a modern-day friendship. Possibly one of the more inventive shows we have welcomed into Neptune as a presentation, King Gilgamesh wowed all who saw it.

Dickens' A Christmas Carol celebrated another year of performances on the Neptune Scotiabank Stage, once again selling out its run and cementing its position as a Halifax holiday tradition to rival the Symphony Nova Scotia's Nutcracker.

Controlled Damage, the award-winning play by Andrea Scott, which we first produced in 2020, returned in early 2025, under new (and dynamic) direction by Cherissa Richards and with a new design team. We were honoured to send this production to Ottawa's National Arts Centre after it closed on the Scotiabank Stage. Nova Scotian artist Deborah Castrilli returned to the lead role of Viola Davis, the black woman who inadvertently sparked controversy in New Glasgow, by sitting in a 'whites only' section of a movie theatre. Neptune has been proud to champion this play.

Santiago Guzman directed Mark Crawford's *New Canadian Curling Club*, a seemingly gentle comedy concerning a group of new Canadians who decide to take curling lessons. Comedy ensues in an almost sitcom-like scenario, as they learn the sport from an elderly gent, set in his systemic (racist) ways. The play allows the audience to take a deeper look at racism and prejudice in our country, through the lens of a shared passion. We were delighted by the reaction to this production. Laughs AND a message!

Our Scotiabank Stage was busy with interesting work this year. Nick Green's emotive drama about the Toronto Aids hospice, *Casey House*, took audiences on a beautiful and heart breaking journey, under the delicate direction of Richie Wilcox. *Casey & Diana* was beautifully received by critics and audiences, and was a shining light in our season.

In February 2025, *Josephine* hit the Fountain Hall Mainstage for a limited musical celebration of the First Lady of **#BlackGirlMagic**. A spy, a movie star, a singer, dancer, civil rights activist, and legitimate ICON – Josephine Baker blazed a trail few have yet to follow. Sales were incredible and I hope to bring this show back!

Our season-ending musical was *Little Shop of Horrors*, and I applaud our props and stage crews and our shop teams, for creating a deliciously irreverent show, per Rachel Forbes designs. Particular mention to the entirety of 'Team Puppet' for making the man-eating Audrey II's – a set of puppets that grew to mammoth proportions.

Our ongoing mentorship program, *Chrysalis*, welcomed 12 paid participants this year. We had artists working in the field of Direction, Choreography, Scenic Design, Lighting, Musical Direction, Costume Design, and Puppet Direction. The *Chrysalis* Project for 24-25 was supported by the RBC Foundation. To date (this season) we have had FIFTY-ONE *Chrysalis* participants!

We were honoured to host the annual Professional Alliance of Canadian Theatre conference at Neptune in May 2025. **PACT-Con** brings Artistic Directors, Executive Directors, and their teams from theatres across Canada together to plan, to discuss, to fight and to collaborate. I have been pushing for it to be in Halifax for a few years and it was a wonderful opportunity to showcase Atlantic Canadian theatre on a National stage.

After 60-plus years on the corner of Sackville & Argyle Streets in the downtown core of Halifax, we know that our programming is not only a vital part of the artistic and cultural landscape but integral to the economic fabric of the city.

At Neptune, we look ahead to a continued celebration of our artistic and cultural communities in all their resiliency, diversity, and splendour. Each year we find ways to collaborate with colleagues and create opportunities.

Neptune Theatre has become a pro-active participant in not only the theatre community of Nova Scotia, but of the National theatre scene and, indeed, in the lives of Atlantic Canadians. We have work to do. We continue to face daily challenges, but there's a path forward.

Jeremy Webb,
Artistic Director

THEATRE SCHOOL YEAR IN REVIEW

2024-2025 was a year of learning and transition for Neptune Theatre School activities as Laura Caswell passed the Director of Education torch to Sharisse LeBrun in January 2025. Sharisse was onboarded by Laura, Theatre School Manager, Maddie Maitzen, and the rest of the incredibly knowledgeable team at Neptune.

This year has seen continued growing interest in our Theatre School recreational programs, and huge numbers of students coming out to audition for our Youth Performance Company. We welcomed 1291 students through our programs. We are close to reaching the capacity of our current offerings, and are excited to start exploring what growth looks like in these programs.

Our recreational programs saw an increase in Teen Camp registrations and the addition of a new, behind the scenes / design camp called "YPCrew" that we want to continue investing in.

The Youth Performance Company presented *Heathers the Musical* and a local script by Lily Falk titled *Crypthand*, where students were a part of the development of an ensemble version of the script and were able to share their work with the playwrights and performers that first created it.

Our 24/25 TOURCo, *Moose & Hawk* (by Lisa Nasson) and *Emilio's A Million Chameleons* (by Adam Francis Proulx) faced both expected and unexpected challenges this season, such as being programmed with two separate casts. Despite the challenges, we were able to reach just over 10k students across Nova Scotia, traveling as far as Wagmacook, Cape Breton thanks to support from Prismatic Arts Festival and ArtsNS's Artists in Communities Grant.

Overall, a big focus this year has been learning about our education offerings and putting into words the values and outcomes that our programs are built on. This can be seen in our new Mission Statement, Vision and Values. This will be the foundation we use as we continue to hone and unify our curriculum across programs.

OUTREACH

This year we took steps towards some exciting outreach projects including a partnership with Nova Scotia Drama Festival that saw approximately 300 students through Neptune's doors for a tour and workshop and an additional 200 led through a Master Class Workshop by Sharisse.

We were also able to pilot Sparkle & Shine, a workshop for elementary school students and their teachers that uses theatre to learn mental health tools and practices.

ACCESSIBLE PROGRAMMING

We continue to refine and grow capacity and audience for our accessible performances including purchasing new hearing devices and training new artists in Audio Description. This year, our accessible performances included:

RELAXED PERFORMANCES

FROZEN, DICKEN'S A CHRISTMAS CAROL, and NEW CANADIAN CURLING CLUB

AUDIO DESCRIBED PERFORMANCES

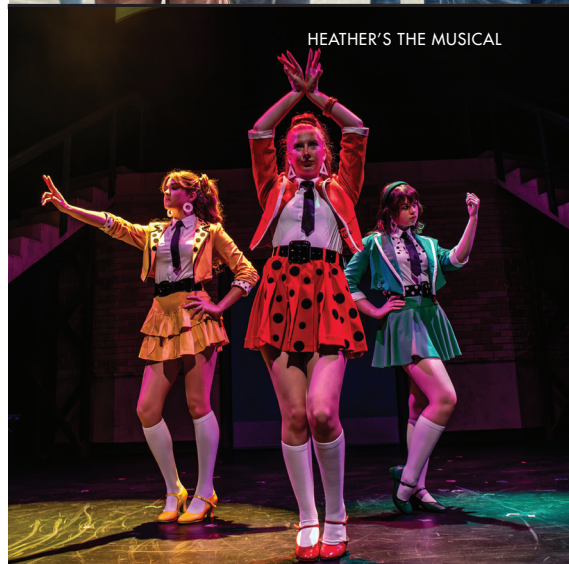
FROZEN, NEW CANADIAN CURLING CLUB, and LITTLE SHOP OF HORRORS.

AMERICAN SIGN LANGUAGE INTERPRETED PERFORMANCES

DICKEN'S A CHRISTMAS CAROL and WINTER MOONS.

This coming season we are working to document and create best practices for these specialty performances and are working to better integrate the preparation of them into our greater production process.

Sharisse Lebrun,
Director of Education



DEVELOPMENT YEAR IN REVIEW

It was a memorable year for the Development team with the addition of Tamara Gordon as our Development Officer Grants and Foundations. Tamara was successful in applying for many new funding sources and enabled us to undertake a number of initiatives that we did not previously have the funds for (new works development, community outreach).

Neptune would like to especially thank J&W Murphy Foundation and the McCain Foundation for their funding for a new dimmer system in our Scotiabank Studio theatre. There is rarely extra money for emergency infrastructure replacements, and we could not be more appreciative when foundations support us in this work.

DONATIONS

This was one of our strongest donation years, mostly due to the incredible contributions to the Endowment campaign. The Endowment campaign each October / November is very important to the future of Neptune Theatre as gifts are matched to a percentage by the Federal Government. The fund building season on season and the theatre able to draw down the interest for operations. We want to thank everyone for their gifts during this season and especially Jason Roth and Cheryl Steadman Roth, and our anonymous donor for their incredible Endowment donations.

FUNDRAISING

We had a very strong fundraising season with many initiatives – Frozen raffle, Little Shop of Horrors raffle, Little Shop Bingo, Frozen merchandise and Little Shop merchandise – almost \$200,000 raised across activities. Neptune wants to thank all of our partners that help us pull off all of these fundraisers – CAA, Trafalgar Travel, Halifax Seeds, Gahan House, Audrey's Terrarium, Flower Trends. Huge thanks to all of our patrons purchasing the raffle tickets and the merchandise.

Leslie MacDonald,
Director of Development



DONATIONS

The 2024-2025 season saw an incredible increase in donations – general and endowment. We want to thank all of our donors who generously gave – doubling our monthly donations, increasing our endowment contribution multiple times over and helping us build our scholarship pots. We also want to acknowledge 2 extraordinary gifts we received – thank you.

\$10,000 +

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Neptune Theatre wants to thank all of our partners and sponsors, some of whom have worked with us for seasons and others joining us for the first time. We could not do what we do without your support and were thrilled when a number joined us for fun initiatives like our Plant Bingo during *Little Shop of Horrors*.

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